A VALUE-BASED ARCHETYPAL MODEL: UNCOVERING PATTERNS IN HUMAN BEHAVIOUR

by

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SUMMARY

The primary aim of this study was to develop a conceptual framework, referred to as the Value-based Archetypal Model, to assist in understanding patterns of human motivation and behaviour. Values and archetypal ideas are both manifestations of human motivations but differ in that values are conscious manifestations and archetypal ideas are unconscious. Both do however share the same underlying meaning structure (motifs).
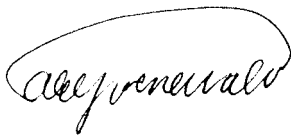
Based on an extensive literature study ten distinct value-based archetypal motifs were identified, i.e., (1) Tradition & Conformity; (2) Security; (3) Achievement; (4) Power; (5) Hedonism; (6) The Shadow (unconscious); (7) Benevolence; (8) Stimulation & Self-direction; (9) Universalism; and (10) The Self. Each of these value-based archetypal motifs were explored from different system levels in terms of how they manifest, which included values as conscious motivational goals, an analytical psychological perspective; eastern (chakra) vs. western (Maslow) manifestations, in classic tales, Greek mythology and popular culture, correspondence with psychological types and personality characteristics, as well as applications in consumer and organisational psychology. By juxtaposing each value-based archetype across different system levels the reader gain in-depth insight into how the pattern within each value-based archetypal motif connects across various contexts (systems / levels / disciplines). The Value-based Archetypal Model is mandala shaped with a quaternity structure as basic organising principle. The layout lends itself to visually demonstrate the dynamic inter-relationships (complementary and compensatory) between the value based archetypal motifs and to map the overall gestalt.

On a pragmatic level the Value-based Archetypal Model was successfully implemented in brand imagery research where the triangulation of qualitative and quantitative results offered a clear picture of customers' brand perceptions and the way forward. A peer review with organisational and consumer psychology subject matter experts confirmed the model's face validity and deemed it useful as an interpretative framework. The model will have application value as a predictive framework once the value-based archetypal constructs are operationalised, measured and validated.

DECLARATION OF AUTHENTICITY

I, Alida Elizabeth Groenewald, student number 42287014, hereby declare that this thesis is my own original work and has not been submitted for any other degree or professional qualification.

Further, I have acknowledged all sources used and have cited these in the reference section.

27/02/2021

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CHAPTER 1: ORIENTATION TO THE RESEARCH

This thesis is focused on the development of a conceptual framework (referred to as the Value-based Archetypal Model) to explain patterns of human motivation and behaviour as manifested in archetypal motifs and societal values. The aim of this chapter is to provide an orientation to this study.

1.1   INTRODUCTION

To contextualise the thesis for the reader, Chapter 1 will provide an overview of the background and motivation for the research that gave rise to the research problem. Next, the specific aims and unique contributions of the research are presented, followed by the onto-epistemological assumptions and research methodology underlying the development and validation of the Value-based Archetypal Model. This chapter concludes with an overview of the chapter division.

1.2   BACKGROUND AND MOTIVATION OF THE RESEARCH

Bateson's (1979, p.8) concept of "the pattern which connects" inspired this thesis. In the author's work as research psychologist that spanned over more than 20 years across various industries, the same patterns in the form of repetitive motifs emerged when studying human dynamics and motivations. Regardless of the topic under investigation, these patterns remained remarkably consistent, whether representing the sense of meaning (or lack thereof) that employees derive from their work (*from an organisational research perspective*), or consumers' relationships with brands (*from a market research perspective*). Moreover, these same patterns emerged, whether the focus of a study was on a conscious, more rational level, or tapping into unconscious projections (using projective techniques).

These observations gave rise to nagging questions as to what underlies these patterns: What is the meta-pattern – the "pattern of patterns" (Bateson, 1979, p.11) that connects these repetitive motifs? Is there some kind of underlying structure or form that brings about these repetitive themes? Is it possible to derive a conceptual framework that

contextualises these patterns in an organised and meaningful way in order to gain more insight into human behavioural dynamics and motivations?

From a systems theoretical viewpoint the identification of possible meta-patterns that connect behavioural dynamics and motivations will entail a holistic, higher order stance with the aim to explore and explain inter-relationships between unconscious manifestations (such as archetypal motifs) and conscious, socially agreed upon systems (such as shared societal values). From a depth psychology perspective Jung (1959d, p.101) asserted that:

> "All that is outside, also is inside," we could say with Goethe. But this "inside", which modern rationalism is so eager to derive from "outside," has an *a priori* structure of its own that antedates all conscious experience. It is quite impossible to conceive how "experience" in the widest sense, or, for that matter, anything psychic, could originate exclusively in the outside world. The psyche is part of the inmost mystery of life, and it has its own peculiar structure and form like every other organism.

This unique structure and form of the human psyche corresponds to Bateson's (1979, p.9) postulation that all living systems are characterised by "similar relations between parts." This similarity between the parts allows for scientific investigation into the psyche, where this thesis is an attempt to unravel part of the mystery by examining the manifestation of psychic processes as recurring patterns (repetitive motifs) that can be observed from studying both conscious and unconscious human dynamics and motivations.

At present, models describing societal values (conscious dynamics) and motivational frameworks (unconscious dynamics) exist separately, encouraging 'either/or' insights without taking a holistic view and the larger context into consideration. In short, no conceptual framework exists that: (1) integrates conscious societal values and unconscious archetypal motifs; (2) is applicable on individual, group, organisational and societal levels; and (3) can be applied in organisational, consulting, research and consumer psychology practices. Following is a brief definition and overview of current conceptual frameworks relating to societal values and archetypes.

1.2.1 Societal values as conscious manifestations of human dynamics and motivations

Societal values can be defined as cognitive structures that are not only conscious but constitute socially agreed upon desirable end-states of behaviour (Gutman, 1982; Roccas, 2003; Rokeach, 1973; Schwartz, 1994). Even though values might operate outside of awareness and are not consciously thought about (Gutman, 1982), values are easily retrieved from memory (Bardi & Schwartz, 2003).

Research on values contributes to understanding behavioural dynamics and motivations on both a macro (societal and cultural) level, as well as micro (individual, psychological) level. On macro level the value construct is applied to enhance understanding of cross-cultural differences (Fontaine et al., 2008; Kilbourne et al., 2005; Schwartz & Bilsky, 1987; Schwartz & Sagie, 2000), whereas the focus on micro level is on individual differences as personal value systems reflect individuals' unique needs, social experiences and personality traits (Bardi & Schwartz, 2003; Kamakura & Novak, 1992; Oishi, Schimmack, Diener & Suh, 1998; Roccas, Sagiv, Schwartz & Knafo, 2002; Rohan, 2000; Schwartz & Bardi, 2001).

1.2.1.1 Current frameworks and models to understand societal values

Various approaches exist to study values, such as the (1) Rokeach Value Survey/RVS (Brangule-Vlagsma et al., 2002; Gutman, 1982; Kamakura & Mazzon; 1991; Kamakura & Novak, 1992; Lages & Fernandes, 2004; Mehmetoglu, Hines, Graumann & Greibokk, 2010; Rohan, 2000; Rokeach, 1973); (2) List of Values/LOV (Madrigal & Kahle, 1994; Mehmetoglu et al., 2010; Watkins & Gnoth, 2005); (3) Values and Life Style/VALS (Kahle, Beatty & Homer, 1986; Mehmetoglu et al., 2010); and (4) the means-end chain approach (Gutman, 1982; Reynolds & Gutman, 1988).

For the purpose of this thesis, Schwartz's conceptual framework underlying the Schwartz Value Survey/SVS (Bardi & Schwartz, 2003; Fischer, Vauclair, Fontaine, & Schwartz, 2010; Fontaine, Poortinga, Delbeke & Schwartz, 2008; Roccas et al., 2002; Rohan, 2000; Schwartz, 1994; Schwartz & Bardi, 2001; Schwartz & Sagie, 2000; Struh

et al., 2002) presents a robust point of reference for studying values on individual level, as well as across cultures and social groups.

Schwartz (1994) conceptualised value systems as coherent structures and illustrated the dynamic relationship that exists between ten motivational types of values based on two core underlying dimensions (i.e., openness to change versus conservation; and self-transcendence versus self-enhancement). Since these dimensions encapsulate the psychological nature of basic human values (Fischer et al., 2010; Fontaine et al., 2008; Schwartz & Sagie, 2000; Struh et al., 2002), Schwartz's theory offers a basis for investigating the fundamental coordinators of behaviour (Rohan, 2000). Moreover, Schwartz's value structure lends itself well to studying the organising principles underlying archetypal motifs.

1.2.1.2   Current gaps in understanding societal values

As conscious constructs, values are typically researched from a positivist stance by way of valid survey instruments, followed by statistical analysis to ensure reliable results. Value research is primarily conducted within the fields of social and cross-cultural psychology, where both fields support the view of psychology as an objective science. None of the value models and frameworks incorporate a depth psychology perspective (interpretivist stance) on understanding values.

From a psychological viewpoint a main interest in values is the role they play as a guiding force underlying behaviour (Kamakura & Mazzon, 1991; Mehmetoglu et al., 2010; Watkins & Gnoth; 2005). Researchers and theorists agreed that other constructs often mediate the relationship between values and behaviour (Bardi & Schwartz, 2003; Dickson, 2000; Kahle, 1985; Rokeach, 1973; Schwartz & Bilsky, 1987). A more comprehensive theory is needed that will enhance understanding of the relationship between values and behaviour. Linking values to unconscious drivers of behaviour might be one such an approach.

1.2.2 Archetypal ideas as unconscious manifestations of human dynamics and motivations

The incorporation of a depth psychology perspective is important to understand unconscious drivers of behaviour. Jung's theory on archetypes and the collective unconscious is deemed most suited for studying patterns that connect. For the purpose of this study archetypes are defined as contents of the collective unconscious (Jung, 1959a) that consists of primordial images (Jung, 1959c; 1966) which are part of the "inherited structure of the brain" (Jung, 1971, p.485), and hence, universal to all mankind (Jung, 1959b; 1959g). Jung (1959b, p.44) equated archetypes to instincts (as both are "*patterns of instinctual behaviour*"), but they differ in that instincts are inborn physiological structures and archetypes are inborn psychic structures. Archetypes remain unconscious but enter consciousness through projection in the form of archetypal ideas or motifs (that have an underlying structure/pattern):

> The term 'archetype' is often misunderstood as meaning certain definite mythological images or motifs. But these are nothing more than conscious representations; it would be absurd to assume that such variable representations could be inherited. The archetype is a tendency to form such representations of a motif – representations that can vary a great deal in detail without losing their basic pattern. (Jung, 1968, pp.57-58)

Since archetypes are part of the "inherited structure of the brain" (Jung, 1971, p.485), Von Franz (1968b, p.378) argued that archetypal ideas manifest across every field of human activity:

> The powerful forces of the unconscious most certainly appear not only in clinical material but also in the mythological, religious, artistic, and all the other cultural activities by which man expresses himself. Obviously, if all men have common inherited patterns of emotional and mental behaviour (which Jung called the archetypes), it is only to be expected that we shall find their products (symbolic fantasies, thoughts, and actions) in practically *every* field of human activity.

It is postulated that archetypal motifs (as observable patterns of behaviour) should also correspond with similar patterns in societal values.

1.2.2.1 Current frameworks and models to understand unconscious human dynamics and motivations

Theoretical models that aim to explain patterns of unconscious motivations and behavioural dynamics are primarily developed in the field of consumer psychology within the motivational research discipline:

1) Heylen (1970), a Freudian psychoanalyst, developed the Implicit Model® in the 1970s and 1980s (Heylen, Dawson & Sampson, 1995). The Implicit Model® is theoretically sound and provides a coherent system that explains both the positioning as well as inter-relationships between main unconscious motivational drivers of behaviour (the id) and socio-cultural norms (the superego). Since the model is based on a Freudian framework, insights are somewhat limited to libidinal drivers of behaviour. The Implicit Model® gave rise to the Censydiam® and NeedScope models, both of which drew heavily from Heylen's work (Haribilas, 2017; Perfect Crowd, 2003, Rasmussen, 2001).

2) The basic (but limited) premise underlying the Censydiam® model is the Adlerian view that human behaviour is primarily unconsciously motivated to reduce feelings of inferiority and existential anxiety (Frank & Riedl, 2004), but the underlying dimensions are essentially the same as Heylen's Implicit Model®.

3) The NeedScope® model is based on analytical psychology (Abraham, 2014; Van Hagen, 2009) but has the following limitations: (1) the theoretical assumptions do not include in-depth Jungian insights; (2) the descriptions of archetypes are stereotypical; and (3) similarities of this model with Heylen's Implicit Model® are evident.

The contribution of these models is to methodologically investigate unconscious drivers of behaviour from a depth psychology perspective (interpretivist stance). Models and

theoretical frameworks that are more useful in understanding unconscious dynamics within the context of this thesis originate from an analytical psychology perspective, where the emphasis is on archetypal motifs. Once again, these models and frameworks are primarily developed within the consumer psychology field, except for Corlett and Pearson's (2003) framework which is applied in organisational psychology:

1) Wertime (2002) developed a framework labelled the Archetype Compass and provided a description of the unique traits and dynamics of twelve archetypal motifs and how these dynamics are visible in brands/products, entertainment and personalities. In his model the dynamic inter-relationships between archetypes are illustrated. However, his approach of using multiple dimensions fell short in creating a coherent whole as the complementary and compensatory relationships between archetypal motifs remain unclear.

2) In Pearson's initial publications her focus was first on describing six (Pearson, 1989), and then twelve (Pearson, 1991) archetypal motifs as they manifest during different phases of individuation. This work was strongly influenced by Campbell's (1949) equation of the individuation process as the hero's journey and more focussed on individual development. Later, in collaboration with Mark, Pearson's twelve archetypal motifs were adapted to be applied within the field of Brand Management to understand consumer motivations (Mark & Pearson, 2001). Mark and Pearson (2001) did not develop a model per se, but an important contribution of their work was the identification of two primary dimensions (stability versus mastery; belonging versus independence) that represent four basic human motivational drives. A weakness of their framework is that the twelve archetypal motifs relate to one of the four motivational drives, that is, no dynamic interaction between motifs was illustrated.

3) Jansen (2006) developed a model labelled the *Brand Prototyping Process* ® with the purpose of establishing a framework for building and maintaining strong brand identities. Jansen plotted Pearson's (1991) archetypal motifs on a circular model with two underlying dimensions (order versus freedom; social versus ego). By doing so, Jansen's (2006) model addresses the shortcomings of both Wertime's (2002) and

Mark and Pearson's (2001) perspectives. Jansen's archetypal motifs are however limited to Pearson's (1991) twelve archetypes, and although references are made to Jung, the model is not theoretically well-founded.

4) Corlett and Pearson (2003, p.18) developed a framework that applied Jung's division of the psyche to organisations and postulated that the human desire to purposefully unite constitutes the "Archetype of Organization." Underlying the Archetype of Organisation are four primary subsystems that were plotted on a circular model to indicate two sets of opposites (i.e., people versus results, and learning versus stabilising), where each subsystem contains three of Pearson's (1991) twelve archetypes. The basic premise underlying the Archetype of Organisation is that in healthy, mature organisations all four life forces are present (conscious) and balanced, resulting in organisational wholeness. The framework adds insight into archetypal motifs at play within organisational dynamics as well as the applicability of Jung's views regarding the structure and dynamics of the individual psyche on group/organisational levels. The limitations of this framework are that Pearson's (1991) twelve archetypes are overlapping (not mutually exclusive) across the subsystems, and that the circular (mandala) layout failed to indicate the complementary relationships between adjacent subsystems and its corresponding archetypes. These limitations might be indicative that other underlying dimensions/organising principles (apart from the four subsystems) are at play within organisational dynamics.

1.2.2.2 *Current gaps in understanding unconscious human dynamics and motivations*

Apart from Pearson's (1989, 1991) initial focus on the individual level, all these models and frameworks are primarily within the field of consumer psychology, except for the Archetype of Organisation framework (Corlett & Pearson, 2003) which is applied in organisational psychology. None of these models and frameworks incorporated societal values as significant drivers of behaviour. Neither are any of these models and frameworks applied to understand unconscious motivational drivers across levels (i.e., on individual, group, organisational and societal levels).

1.3   THE RESEARCH QUESTION AND RESEARCH OBJECTIVES

1.3.1 The research question

This research addresses the question: How may a conceptual model that integrates archetypal motifs with societal values in a way that is meaningful on individual, group and societal levels be described best? The purpose of this study is to construct a theoretical model to explain patterns of human motivation and behaviour manifested in archetypal motifs and societal values (referred to in brief as value-based archetypal motifs) within a systems thinking framework.

1.3.2 Research objectives

The specific research objectives supporting the purpose of the study are divided into theoretical and empirical objectives:

1.3.2.1   Theoretical objectives

The theoretical objectives refer to the exploration of existing theories, literature and presumptions relating to archetypal motives and societal values with the aim of establishing the theoretical foundation of the Value-based Archetypal Model. The theoretical objectives (TOs) of this study are to:

TO1:   Conceptualise values as a psychological construct;

TO2:   Describe the structure of the psyche from a Jungian analytical psychology perspective;

TO3:   Delineate archetypal ideas and archetypal motifs as manifestations of the collective unconscious;

TO4:   Describe the role of myths and fairy tales from depth psychology and social psychology perspectives;

TO5: Explore the application of myths and fairy tales within consumer and organisational psychology;

TO6: Evaluate current depth psychology motivational frameworks within consumer and organisational psychology to highlight contributions and gaps;

TO7: Describe the development process in constructing the Value-based Archetypal Model;

TO8: Explain the theoretical dimensions underlying the Value-based Archetypal Model; and

TO9: Illustrate the dynamic inter-relationships between the theoretical dimensions that constitute the underlying structure (meta-patterns as organising principle) of the Value-based Archetypal Model.

1.3.2.2 *Empirical objectives*

The empirical objectives refer to the use of empirical evidence to validate and refine the theoretical Value-based Archetypal Model. The focus here is on the practical application and observations of patterns of value-based archetypal motifs as these manifest on individual, group, organisational and societal levels. The sources of empirical evidence consist of in-depth thematic content analysis of existing literature (to ascertain practical applications/examples in real life), validation research amongst subject matter experts (organisational, consulting, consumer and research psychologists) and the application of the model in brand imagery research of an agricultural business' media publication.

The empirical objectives (EOs) of this study are to:

Individual level:

EO1: Describe overarching psychological types and personality characteristics as manifestations of activated archetypes as personified by gods and goddesses from mythology and fairy tale figures;

EO2: Ascertain patterns underlying the individuation process (personality development) as illustrated by the hero's journey (the underlying archetypal storyline structure) in myths and fairy tales;

Group, organisational and societal levels:

EO3: Determine to what extent societal values are conscious expressions (manifestations) of underlying archetypal patterns;

EO4: Ascertain to what extent archetypal motifs are universal (collective) by incorporating a cross-cultural (Eastern) perspective;

EO5: Determine whether value-based archetypal motifs are universal (collective) by investigating gender-related manifestations;

EO6: Explore the classical and contemporary manifestations of archetypal ideas as illustrated by Greek mythology, fairy tales and modern myths (films, music, and popular heroes);

EO7: Investigate the practical applications of archetypal motifs within the fields of organisational and consumer psychology;

Validation:

EO8: Explore the practical applicability by employing the Value-based Archetypal Model in brand imagery research; and

EO9: Assess the face validity, trustworthiness and application value of the Value-based Archetypal Model from organisational and consumer psychology perspectives.

1.4   ENVISAGED CONTRIBUTIONS OF THE STUDY

The contributions of the study will primarily be on a conceptual level to expand motivational theory. The identification of different archetypal motifs as unique patterns across levels and disciplines and the integration thereof with corresponding societal values entail a holistic perspective; hence the contributions of the Value-based Archetypal Model to the existing body of knowledge are envisaged to be manifold:

1) Expanding insight into understanding behavioural and motivational dynamics by linking archetypal motifs with societal values (referred to as value-based archetypal motifs).

2) Developing a sound theoretical foundation to position value-based archetypal motifs as patterns of motivation and behaviour in a logical, understandable way by illuminating the organising principles underlying both.

3) Visually demonstrating the dynamic inter-relationships (complementary versus compensatory) between the various value-based archetypal motifs.

4) Conceptualising the dynamic interrelatedness, interdependence and connectedness to the whole between the various value-based archetypal motifs from a critical systems thinking paradigm. The metatheoretical perspective will contribute to a higher-order understanding of meta-patterns underlying positivistic value research and interpretivist depth psychology research.

5) Integrating the manifestation of unconscious archetypal content (in the form of archetypal motifs in fairy tales and myths) with patterns of behaviour on a conscious (value systems) level. This implies the application of the model in two ways: (1) values can be analysed by investigating the archetypal motifs that underlie them; and (2) archetypal motifs can be investigated by looking at the values that manifest them.

6) Gaining a value-based archetypal perspective on human dynamics and motivations by investigating recurring motifs on individual, group, organisational and societal levels.

7) Investigating various manifestations and applications of value-based archetypal motifs by noting shared themes (meta-patterns) across disciplines and eras, specifically in:
   - Consumer psychology;
   - Organisational psychology;
   - Eastern thought as represented by the chakra system; and
   - Classical manifestations (in tales and myths) as well as modern manifestations (in popular culture in films, music and contemporary heroes).

8) Expanding on Jung's theories, specifically:
   - The conception of archetypal motifs within a value-based archetypal framework;
   - Reviewing the importance of gender-related dynamics within a value-based archetypal framework; and
   - Aligning Jung's psychological functions with archetypal motifs.

9) The design and application of a new projective qualitative data collection technique that combines values and archetypal images; and

10) Identifying new and emerging issues worthy of future investigation and explanation.

1.5 CONTEXTUALISING RESEARCH PARADIGMS AND ONTO-EPISTEMOLOGICAL ASSUMPTIONS

"The truth may snare at us at times, but we can never snare truth."
(Keeney, 1983, p.3)

"*The whole of scientific activity is based on assumptions.*"
(Morgan & Smircich, 1980, p.497)

Any research paradigm encapsulates "a basic set of beliefs that guide action" (Denzin & Lincoln, 2005a, p.183) and encompasses the researcher's worldview, which in turn guides the research "not only in choices of method, but in ontologically and epistemologically fundamental ways" (Guba & Lincoln, 1994, p.105). In short, the research paradigm is "a philosophy that guides how the research is to be conducted" (Gliner & Morgan, 2000, p.17), and includes "the questions the researcher asks and the interpretations he or she brings to them" (Denzin & Lincoln, 2005b, p.22).

The word philosophy is derived from ancient Greek meaning love of (*philos*) wisdom (*Sophia*) (Colman, 2006). In its broadest sense philosophy is defined as the "search for the truth" (Reber, 1995, p.565), by way of "thought about thought" (Colman, 2006, p.571) and includes enquiry into the nature of reality, how we can know truth, and on a metaphysical level, the meaning of existence. Figure 1 illustrates the basic components of a research paradigm and the interrelationship between ontological beliefs, epistemological assumptions and methodological choices as summarised by the researcher.
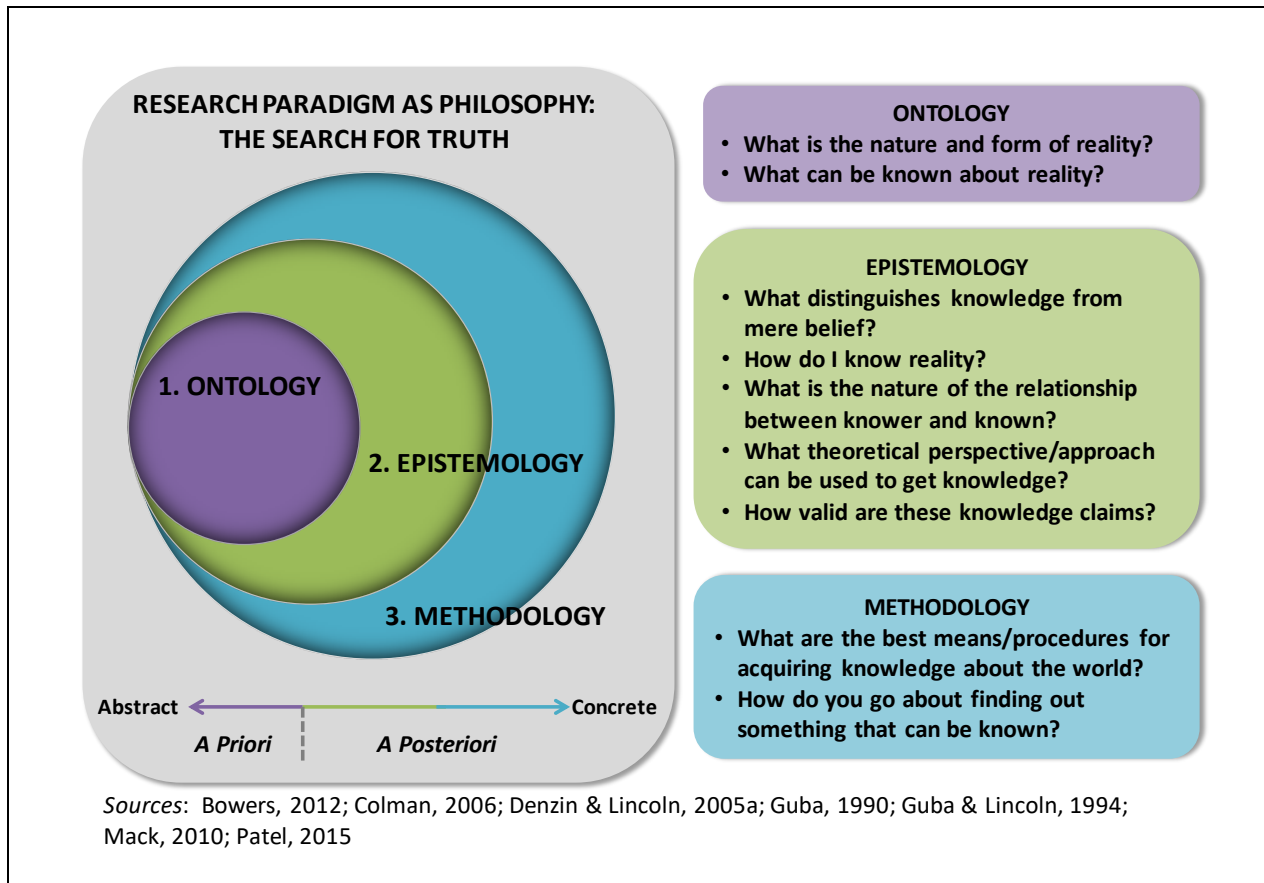
Figure 1:   The main components of a research paradigm

Ontology, also referred to as metaphysical inquiry (Reber, 1995), involves the investigation "into the fundamental basis of existence, or the grounding for what 'is'" (Bowers, 2012, p.90) and entails the study "of the nature of being or existence or the essence of things, including the distinction between reality and appearance and whether mathematical entities exist outside of people's minds" (Colman, 2006, p.527). Within the field of psychology, ontology can be seen as the worldview that underlies "assumptions concerning the underlying conceptual systems of theories of mind" (Reber, 1995, p.511). Bowers (2012, p.90) described ontology as "an *a priori* science, inquiring into the pure possibilities applicable to any domain". Hence, ontology is metaphysical as it entails beliefs about the essence of reality and human nature, where these beliefs can never be proven to be ultimately true or false.

Epistemology is the way we gain knowledge about the world and is referred to as "the theory of knowledge" (Colman, 2006, p.571), specifically with the aim to "understand the origins, nature and limits of thought and human knowledge" (Reber, 1995, p.565).

Bowers (2012, p.105) described epistemology as a bridge between "ontology (which provides and supports the world which the epistemology seeks to understand and evaluate) and methodologies (which prescribe ways of working in the world with that understanding)."

Methodology provides "theoretical guidance to the practice of research methods" (Bowers, 2012, p.54) and "when operationalised become actionable methods" (Bowers, 2012, pp.136-137).

In simple terms the research paradigm can be described as defining what should be studied (ontology), which questions should be asked (epistemology) and how these questions should be asked and interpreted (methodology).

1.5.1   An overview of the two main research paradigms

Ontology can be broadly divided into two worldviews, namely objectivism and subjectivism. Underlying these two basic worldviews are the two major research paradigms of positivism and constructivism (Gliner & Morgan, 2000). Within these two paradigms are a number of combined worldviews, followed by a variety of sub-paradigms/theories (each with their own epistemological assumptions and methodological preferences). For the purpose of this thesis these sub-paradigms will briefly be referred to as they relate to the two basic worldviews, but due to limitations of space will not be discussed in detail.

The ontological, epistemological and methodological assumptions as well as implications of the two main worldviews are summarised in Table 1. What is important to notice is that different worldviews "imply different grounds for knowledge about the social world" (Morgan & Smircich, 1980, p.493).

Table 1: **Overview of objectivism and subjectivism as the two main research paradigms**

	CRITICAL QUESTIONS	OBJECTIVISM	SUBJECTIVISM
ONTOLOGY	*Two main paradigms*	Positivism	Constructivism
	The nature and form of reality	There is **one reality,** hence "the world is objective and external to the researcher" (Bowers, 2012, p.91) and "independent of the human mind or perception" (Bowers, 2012, p.92). This reality is "driven by immutable natural laws and mechanisms" (Guba & Lincoln, 1994, p.109).	There are **multiple realities**, "as seen by observers" (Bowers, 2012, p.91) and these realities are context-bound, "dependent for their form and content on the individual persons or groups holding the constructions" (Guba & Lincoln, 1994, pp.110-111).
	What is knowable about reality	Reality (including the social world) is external, real, and constant (Bowers, 2012; Denzin & Lincoln, 2005b; Mack, 2010; Morgan & Smircich, 1980; Shames, 1990), allowing **accurate observation and measurement** (Morgan & Smircich, 1980; Patel, 2015). Reality exhibits a concrete structure and the relationships between constituent parts are determinate (Morgan & Smircich, 1980), allowing cause-and-effect linkages to be established.	Reality is subjectively and socially constructed and **continuously recreated** as humans interact and learn from their relationships / transactions with the world (Denzin & Lincoln, 2005b; Kroger & Scheibe, 1990; Mack, 2010; Morgan & Smircich, 1980; Patel, 2015). Knowledge consists of constructions where "there is relative consensus" (Guba & Lincoln, 1994, p.113). Due to the complexity of multiple realities one-way cause-and-effect linkages cannot be established.
	Basic posture	Absolutist, reductionist, **deterministic** and dualistic (Guba, 1990; Guba & Lincoln, 1994. 2005; Morgan & Smircich, 1980).	**Relativist**, transactional and dialectical (Guba, 1990; Guba & Lincoln, 1994, 2005; Morgan & Smircich, 1980).
	Assumptions about human nature	**Humans are products of their environment** and continuously evolve (by being influenced by/responding to the environment). Behaviour is predictable and determinant (Morgan & Smircich, 1980).	**Humans are intentional beings** that can shape their own worlds/realms of reality (Morgan & Smircich, 1980).

	CRITICAL QUESTIONS	**OBJECTIVISM**	**SUBJECTIVISM**
EPISTEMOLOGY (continued)	*Sub-paradigms and theories*	Postpositivism, structural-functionalism, concretism, operationism, logical empirism, modernism; behaviourism, social learning theory, naive naturalism, realism, and critical realism (Bowers, 2012; Denzin & Lincoln, 2005b; Guba & Lincoln, 1994, 2005; Kroger & Scheibe, 1990; Morgan & Smircich, 1980; Patel, 2015; Stam, 1990a, 1990b). **Critical theory / critical realism / open systems theory** fulfils somewhat of a **bridge between subjectivism and objectivism**, where the impact of the human observer is considered. As humans exist in an interactive relationship with their world (influencing and being influenced by the world) causal relationships are difficult to determine *but* an underlying structure is observable, real and immutable (Bowers, 2012; Guba & Lincoln, 1994; Morgan & Smircich, 1980).	Postmodernism, post-structuralism, contextualism, constructionism, social constructionism, symbolic interactionism, symbolic discourse, social action theory, idealism/anti-realism; gestaltism, hermeneutics, phenomenology, nominalism, marxism, feminism, ethnographics, cybernetics, and critical inquiry (Bowers, 2012; Denzin & Lincoln, 2005b; Guba & Lincoln, 1994, 2005; Kroger & Scheibe, 1990; Morgan & Smircich, 1980; Patel, 2015; Stam, 1990a, 1990b). **Solipsism** is the **most extreme subjectivist** view and links with phenomenology where reality is limited to the projections of "individual consciousness" (Morgan & Smircich, 1980, p.494).
	The nature of the relationship between knower and known	The researcher fulfils the role of "**disinterested observer**" (Guba & Lincoln, 1994, p.115). The researcher and topic of investigation are independent entities, therefore the researcher can study "the object without influencing it or being influenced by it" (Guba & Lincoln, 1994, p.110).	The researcher fulfils the role of "**passionate participant**" (Guba & Lincoln, 1994, p.115). The researcher and the topic of investigation are "interactively linked so that the 'findings' are literally created as the investigation proceeds" (Guba & Lincoln, 1994, p.111).

	CRITICAL QUESTIONS	OBJECTIVISM	SUBJECTIVISM
EPISTEMOLOGY (continued)	*Validity of knowledge claims*	Claims to be unbiased /**value-free** (Guba & Lincoln, 1994; Morgan & Smircich, 1980). **Findings are objective**, specifying "the precise nature of laws, regularities, and relationships among phenomena measured in terms of social 'facts'" (Morgan & Smircich, 1980, p.493) and hence, universally generalisable. Verified hypotheses and replicable findings are interpreted as facts or laws (Guba & Lincoln, 1994). The "goodness of quality of an inquiry" is based on **internal and external validity, reliability, and objectivity** (Guba & Lincoln, 1994, p.114).	**Value-determined** – acknowledging that the researcher's (and respondents') values shape the outcomes (Guba & Lincoln, 1994; Morgan & Smircich, 1980). **Findings are relative to context**, hence not universally generalisable (Guba & Lincoln, 1994, 2005; Morgan & Smircich, 1980). Individual experiences are united around consensus/identifying central themes, but "remain open to new interpretations as information and sophistication improve" (Guba & Lincoln, 1994, p.113). "Terms such as *credibility, transferability, dependability*, and *confirmability* replace the usual positivist criteria of internal and external validity, reliability, and objectivity" (Denzin & Lincoln, 2005b, p.24).
	How reality is known	To understand reality (as is), the emphasis is on **mapping out social structures and studying the concrete relationships between variables** / constituents (Morgan & Smircich, 1980). The research commences with clearly stated (and well-demarcated) hypotheses which are then empirically tested to verify and/or falsify (Guba & Lincoln, 1994). With critical theory / critical realism / open systems theory, investigations include contextual dynamics in studying systems, processes and change as the world is conceived of as an organism/open system (Morgan & Smircich, 1980).	To understand multiple realities (as experienced by human observers) investigations focus on (Bowers, 2012; Morgan & Smircich, 1980): • **Mapping contexts**; • Actions, experiences and perceptions of social actors within context/everyday life (ethnographically); • The role that language, metaphors, symbols and myth play to construct a given reality; and • Shared realities/the consensual domain to understand the "network of subjective meanings" (Morgan & Smircich, 1980, p.494).

	CRITICAL QUESTIONS	OBJECTIVISM	SUBJECTIVISM
METHODOLOGY (continued)	*Strategies of Inquiry*	**Quantitative** methodologies are dominant (Patel, 2015) with the aim to explain, predict and control (Guba & Lincoln, 1994, 2005; Furedy, 1990).	**Qualitative** methodologies are dominant (Patel, 2015) with the aim to explore, understand and reconstruct (Guba & Lincoln, 1994, 2005).
	Procedures to acquire knowledge	The **researcher aims to minimise his/her influence** by following rigorous procedures to control confounding conditions (Denzin & Lincoln, 2005b; Guba & Lincoln, 1994, 2005). **Typical procedures** are (Denzin & Lincoln, 2005b; Guba & Lincoln, 1994, 2005, Miles & Huberman, 1994): • The selection of respondents based on random sampling techniques to ensure representativity • Experimental and quasi experimental designs • Data collection via surveys (based on predetermined close-ended questions) • Empirical observation	The **researcher interacts with respondents** (Guba & Lincoln, 1994) whilst continuously probing and clarifying the topic under investigation. Interpretation already commences with data collection. **Typical procedures** are (Denzin & Lincoln, 2005b; Guba & Lincoln, 1994, 2005, Miles & Huberman, 1994): • The selection of respondents based on non-random sampling techniques driven by a conceptual question • Data collection via in-depth interviews, focus groups, ethnographic studies, case studies and documents (based on open-ended questions) • Participatory observation
	Analysis and inter-pretation	Primarily **deductive reasoning**, working from general theories (or an atheortical stance) to specific conclusions (Bowers, 2014; Jung, 1971, Shames, 1990; Trochim, 2006): Theory ↓ Hypothesis ↓ Observation ↓ Confirmation (Aims to explain and predict) **Statistical analysis**, looking for causal relationships and underlying structures (Denzin & Lincoln, 2005b; Patl, 2015).	Primarily **inductive reasoning**, working from specific observations to broader generalisations and theories (Bowers, 2014; Jung, 1971, Trochim 2006): Theory ↑ Tentative hypothesis ↑ Pattern ↑ Observation (Aims to explore and understand) **Qualitative analysis** (which may include for example hermeneutics, semiotics and contextual analysis), looking for patterns of experience/central themes (Chandler, 2007; Denzin & Lincoln, 2005b; Patel, 2015).

1.5.2 The incommensurability of paradigms

"We dance round in a ring and suppose,
But the Secret sits in the middle and knows."
(The Secret Sits by Robert Frost, 1964, p.495)

"If we cannot agree what the problem is because we cannot agree what reality is,
then there is no hope for a solution."
(Bowers, 2012, p.82)

"So many people insist on being either pro-Freudian or anti-Freudian, pro-scientific
psychology or anti-scientific psychology, etc. In my opinion all such loyalty-
positions are silly. Our job is to integrate these various truths into the whole truth,
which should be our only loyalty."
(Maslow, 1962, p.iv)

The various sub-paradigms/theories can be mapped on a continuum of onto-epistemological assumptions ranging from the most objective (positivism) to the most subjective (solipsism). Each sub-paradigm proposes unique combinations of answers to the ontological, epistemological and methodological questions proposed. It is the author's view that each paradigm/sub-paradigm provides glimpses of truth, but also has shortcomings. Moreover, across *all* views the basic ontological assumptions are *a priori*, that is, as human constructions "cannot be proven or disproven in any foundational sense" (Guba, 1990, p.18). It is also at the ontological level that subjectivity and objectivity are incommensurable because of the fundamental differences regarding the nature of reality, where "either there are many realities or there is one reality, but both positions cannot exist at the same time" (Gliner & Morgan, 2000, p.18). Guba and Lincoln (1994, p.116) believed that resolution would only be reached with "the emergence of a metaparadigm that renders the older, accommodated paradigms not less true, but simply irrelevant".

As no accepted metaparadigm exists at present, paradigm incommensurability is partly to blame for a strong epistemological foundation that is lacking within the field of psychology. Stam (1990a, p.218) ascribed part of this void to "logical empiricism and its operations credo that have held sway over the discipline for the better part of its life" (that is, since the establishment of psychology as a discipline in the late 1800's, the skew was towards a positivist/objectivism stance). In agreement with Shames (1990, p.229) psychology's "*scientistic* character has, ironically, rendered it less scientific",

where the emphasis on verifiability excluded core topics of investigation, which is to explore mental properties such as experiences, meaningfulness and behavioural dynamics (Shames, 1990; Stam, 1990b), all within context.

With changing worldviews, the machine view of mankind was replaced by humanistic schools of thought by the late 1960's (Kroger & Scheibe, 1990), and by the mid 1980's an increased emphasis was placed on qualitative research that moved social sciences "toward more interpretive, postmodern and criticalist practices and theorizing" (Denzin, 2008, p.3). This overemphasis on subjective meanings and experiences resulted in a lack of epistemological rigor, insensitivity to evidence and inability to deduct, "whereby clearly alternative conceptions are put to genuine, though never conclusive, test" (Furedy, 1990, p.255).

The paradigm wars continue and theorists / researchers from both sides persist to defend their side of the coin. It is the author's view that instead of enriching insights into psychology as a human/social science, paradigm incommensurability had the opposite effect.   In agreement with Jung (1956, p.444), the aim of science is to expand knowledge: "I do not regard the pursuit of science as a bickering about who is right, but as an endeavour to augment and deepen human knowledge." Similarly, Maslow (1954, p.204) contested that "it is not necessary to create a dichotomy of opposition, or to choose up sides to do battle. There are stability as well as change, similarities as well as differences, and holism-dynamicism can be as one-sided and doctrinaire as atomism-staticism" (Maslow, 1954, p.204).

For this reason, many researchers (such as Denzin, 2008; Denzin & Lincoln, 2005b; Guba, 1990, Guba & Lincoln, 1994, 2005) pleaded for more dialogue between objectivists and subjectivists. Fortunately, there is movement into a positive direction and Denzin (2008, p.7) noticed that "while the turmoil now going on...seems to repeat 30-year-old arguments, some progress has been made. Moral and epistemological discourses now go on, side-by side. This was not the case 30 years ago." Part of the progress made is the increased use of mixed methods (methodological pluralism), where qualitative and quantitative methods of data collection and interpretation are incorporated by both schools of thought (Denzin, 2008).

Another movement that is on the increase is following an atheoretical stance or applying "multiple paradigms in the same mixed method inquiry" (Denzin, 2008, p.4). The atheoretical stance is most noticeable amongst the pragmatic movement, where the choice of methods is based on which approach will best solve real-world problems, as is quite often practiced in action research (Morgan & Smircich, 1980; Patel, 2015). The author agrees with pragmatists that research should have practical value. However, all human beings have a basic worldview (ontology), whether it is consciously acknowledged or not. In agreement with Bowers (2012), pragmatism does not solve paradigm incommensurability as pragmatic researchers simply do not make their onto-epistemological assumptions clear, but these assumptions still influence the nature of their studies and their choice of "what falls within and outside the limits of legitimate inquiry" (Guba & Lincoln, 1994, p.108).

1.6   THE RESEARCHER'S ONTOLOGICAL, EPISTEMOLOGICAL AND METHODOLOGICAL ASSUMPTIONS

"There is no single interpretive truth."
(Denzin & Lincoln, 2005b, p.26)

"*To become aware of how one knows and constructs an experiential reality entails knowing about one's knowing. This necessarily requires that we see ourselves constructing and construct ourselves seeing.*"
(Keeney, 1983, p.107)

The contextualisation of this thesis within the author's philosophy is important, as the researcher's paradigm "determines the types of questions that are legitimate, how they will be answered, and in what context they will be interpreted" (Gliner & Morgan, 2000, p.17). In agreement with Denzin and Lincoln (1994, p.108) all paradigms remain "*human constructions*, that is, they are all inventions of the human mind and hence subject to human error". For this reason, the arguments surrounding the researcher's onto-epistemological stance are to demarcate the boundaries of this thesis and do not aim to be proof of a single truth.

1.6.1 General systems theory as metaparadigm

"As a relativist, I will not reject any construction out of hand."
(Guba, 1990, p.18)

"Since we each prescribe particular ways of punctuating the world, it is important
to examine the intentions that underlie our punctuative habits."
(Keeney, 1983, p.81).

The paradigm the author associates with is general systems theory. The author's ontological beliefs were strongly influenced by the systems thinking of Von Bertalanffy (1968), Bateson (1987, 1989), Capra (1987), Keeney (1983) and later also by critical systems thinking (Bammer, 2003, Bowers, 2012, 2014; Midgely, 2011). This thesis incorporates two incommensurable paradigms, namely: (1) structural functionalism (objectivist ontology) underlying value research and theory; and (2) Jung's analytical psychology (subjectivists ontology) underlying studies into the unconscious. From a systems metalevel perspective these 'incommensurable' paradigms are seen as subsystems of a larger whole and are dynamically interrelated.

Systems thinking as paradigm is criticised for supporting theoretical pluralism, which might appear like "a mix and match" eclectic approach (Bowers, 2012, p.234). From a systems perspective "everything in the universe is directly or indirectly connected to everything else" (Midgely, 2011, p.5). Since no one can have a God's eye view of this interrelatedness (Midgely, 2011), our understanding is limited, and therefore *no* paradigm has exclusive claim on truth (Bowers, 2012) or can make claims about objectivity and universality (Midgely, 2011). For this reason Bammer (2003) supports a multi-disciplinary approach; and Midgely (2011, p.2) argued that multiple theoretical perspectives (theoretical pluralism) should be embraced, as different theories presuppose "contrasting themes, narratives and metaphors, which (when made explicit) can cast new light on a problematic situation."

Incommensurability is not only to be accepted, but celebrated, as "alternative theoretical perspectives have the power to so radically alter our comprehension of a given situation" (Bowers, 2014, p.9), whereas remaining within a single paradigm confines insight into complex systems. Looking at paradigms as onto-ontological (abstract humanly

constructed) systems, different views imply added insight where "the aggregate is greater than the sum of its parts, because the combining of the parts is not simple adding but is of the nature of multiplication or a fractionation, or the creation of a logical product. A momentary gleam of enlightenment" (Bateson, 1979, p.79).

Instead of merely ensuing an eclectic mix and match approach (as followed by pragmatists), critical systemists acknowledge the incommensurability between paradigms *and* "respects their integrity" (Bowers, 2014, p.13). Moreover, as a holistic view, systems thinking as metaparadigm allows theoretically consistent interpretations at higher levels of abstraction ('gleams of enlightenment'), whilst still respecting the integrity of onto-epistemological incommensurability at lower levels. The systems view does not aim to subsume existing paradigms and theories but adds an additional lens (binocular vision) to increase understanding.

The limitation here is that the choice of paradigms relies on the researcher's "a priori assumptions about what is to belong to the system in question" (Ulrich, 1987, p.287). In order to address this limitation, the researcher's boundary judgments are deliberately and critically explicated (Bowers, 2014, Guba, 1990). As no-one knows the 'whole truth' it is the author's opinion that the basic stance of any researcher should be humbleness (by acknowledging the limitations of our own onto-epistemological assumptions) and open-mindedness to other perspectives (because if we look with limited lenses our 'truths' will be limited).

1.6.2 The nature of reality consists of different levels of abstraction

Bowers (2012) identified three types of realities which the author views as different levels of abstraction:

1.6.2.1 External reality space

> *"Scientists do not deal with truth; they deal with limited and approximate*
> *descriptions of reality."*
> (Capra, 1987, p.33)

The author agrees with critical realism (Guba, 1990) and argues that there is an objective reality outside the human observer, which Bowers (2012, p.268) labelled "external reality space" (or physical ontic type) that refers to the external world (our environment) consisting of entities that have "an independent, so-called 'objective' or 'real' existence as-they-are-in-themselves." The external reality space consists of elements such as "matter, energy, gravity, etc... and are explained by the laws of physics" (Bowers, 2012, p.297). Moreover, the existence of the external reality space can be granted "because their existence can be proved by their affects" (Bowers, 2012, p.277). However, the external reality space remains observer-independent.

Concurring with the systems view (which is in line with critical realism and constructivism) "it is impossible for humans to 'know' external reality as-it-is-in-itself (*which does exist*)" (Bowers, 2012, p.268) as human beings' faculties of observation and perception do not allow direct knowledge of the world. In agreement with Jung (1959c, p.57) an objective picture of the world is impossible:

> We are absolutely incapable of saying how the world is constituted in itself – and always shall be, since we are obliged to convert physical events into psychic processes as soon as we want to say anything about knowledge. But who can guarantee that this conversion produces anything like an adequate "objective" picture of the world?

Even within the natural/physical sciences the choice of topics, how they are defined and analysed is observer/scientist-dependent, as is illustrated most eloquently by the age-old debate of understanding light as a wave versus a particle (Allain, 2011, Kuhn, 1977). In agreement with Capra (1987, p.305), "observed patterns of matter are reflections of patterns of mind."

1.6.2.2   Internal reality space

*"There is no direct correspondence between an event occurring 'outside' of us
and our inner experience of it."*
(Keeney, 1983, p.2)

"Whatever we look at, and however we look at it, we see only through our own eyes."
(Jung, 1971, p.532)

On an intrapersonal level, perceptions of reality are coloured by each individual's "own internal, experiential or 'subjective' world" (Bowers, 2012, p.287), where each person has a unique genetic predisposition, life experiences, expectations, aspirations, metaphysical assumptions, and psychological makeup. From an ontological view the internal reality space is only accessible to the individual, or as Bowers (2012, p.287) states "one can only access one's own."

1.6.2.3   Intersubjective and social reality space (consensual reality)

*"We 'make' our world by 'making sense' of it, and we make sense of our world by
making it. The two are completely intertwined."*
(Thomason in Shames, 1990, p.234)

*"Living reality is the product neither of the actual, objective behaviour of things nor of
the formulated idea exclusively, but rather of the combination of both in the living
psychological process."*
(Jung, 1971, p.52).

However, individuals do not live in isolation. The environments (whether physical or social contexts) humans live in are never independent as there is constant interaction and co-evolution (structural coupling) between man and his environment. In other words, each individual is embedded within (and interrelated to) a certain epoch, culture, metaphysical, socio-economic and political context and depending on where these environments (systems) are demarcated, each system entails shared views on what truth entails (also see section 1.8.3 *Consensual reality as shared truths).*

1.6.2.4   Summary

In sum, the author argues that objective reality is subjectively perceived by human observers. In other words, there is one reality but different truths, where these truths are observer-dependent (and within social systems *observers*-dependent). 'Truth' is thus limited by the lenses we look through.

1.6.3 Consensual reality as shared truths: The collective conscious and collective unconscious

> *"Always remember you are unique...just like everyone else."*
> (Seabrook, 2014)

No one knows objective reality-as-is (the whole truth). Any perspective, theory, conceptual framework or idea provides glimpses of truth, or in Bowers' (2012, p.26) words "partial views of a much larger, infinitely multidimensional, *a-paradigmatic* ontology." If all science is observer-dependent (and hence subjective) the question arises 'What can be known about reality?'

For the author the answer lies in consensual reality, and although she supports a constructionist view that truth is observer-dependent, she does not agree with the extreme subjectivist view of solipsism claiming that the only reality we can be sure of is that we exist. Individuals do not live in isolation but are embedded within, and transact with, various social contexts such as family, community, society and culture. The interrelationships between an individual and these social contexts give rise to shared truths, also referred to as the consensual domain, shared meaning, intersubjective reality or what Bateson (1986, 1979) referred to as 'mind'.

Wundt (cited in Kroger & Scheibe, 1990, p.225) described this consensual domain as "the collective mind" or the "collective consciousness of mankind" (Wundt, 1916, p.478), where, according to him, shared truths were most evident in language, myths, and customs. These socially constructed 'truths' are referred to by Bowers (2012) as "abstract ontic types" and as Von Bertalanaffy (1968, p.xxi) rightfully asserted, "the world of symbols, values, social entities and cultures is something very 'real'." From a systems

perspective the consensual domain entails truly complex systems because "among many other things, they are composed of people: conscious, language-based, self-aware; they have memories and stories and instincts, emotions, and art" (Bowers, 2012, p.157).

Moreover, as a living system, the consensual domain never remains stagnant as continuous learning and adaptation take place. Capra (1987, p.324) described the development of collective thinking as an evolutionary process characterised by the interplay between various systems:

> More than any other species we engage in collective thinking, and in doing so we create a world of culture and values that becomes an integral part of our natural environment. Thus, biological and cultural characteristics of human nature cannot be separated. Humankind emerged through the very process of creating culture and needs this culture for its survival and further evolution. Human evolution, then, progresses through an interplay of inner and outer worlds, individuals and societies, nature and culture. All these realms are living systems in mutual interaction that display similar patterns of self-organization.

Viewed systemically, uniqueness (individualism) and collectiveness (shared 'truths') refer to different levels of abstraction. The consensual domain entails a higher level of abstraction (moving from the individual level to the social sphere). As with all systems, the whole (collective conscious as suprasystem) is more than the sum of its parts (individual consciousness as subsystem). By investigating collective patterns Wundt (in Kroger & Scheibe, 1990, p.225) realised that the consensual domain allows a different perspective (and added insights) into individual psychological dynamics:

> Insofar as language, myth and custom presuppose a mental interaction of individuals, they exceed the scope and abilities of individual consciousness. They comprise forms which contain entirely new conditions not predictable from individual psychology... For example, the phenomenon of language, which can be understood only as a creation of the collective mind, illuminates the psychological lawfulness of thought. The phenomena surrounding the development of myth are the models for

the creation of individual fantasy. And the history of custom illuminates the development of individual themes of purpose and intent.

Jung's (1956, 1959a) theory on archetypes goes a step further (higher up in abstraction) to include the collective unconscious as part of the consensual domain. Whereas Wundt's investigations into language, customs and myth focussed on the collective conscious where he explored "the regularities of mental events arising from social interaction" (Kroger & Scheibe, 1990, p.225) within a social psychology paradigm, Jung's (1959a, 1959c, 1959d, 1966) investigations into myths, folklore, dreams, visions, active imagination, psychotic delusions, and products of creative fantasy focussed the regularity of mental events (referred to as archetypes) arising from the collective unconscious within an analytical psychology paradigm.

From a systems perspective the collective conscious and unconscious are structurally coupled (transactionally interdependent) and form a self-regulating system. Jung (1983, p.181) viewed the interplay as counter-balancing processes between the conscious and unconscious:

> The psyche is a self-regulating system that maintains its equilibrium just as the body does. Every process that goes too far immediately and inevitably calls forth compensations, and without these there would be neither a normal metabolism nor a normal psyche. In this sense we can take the theory of compensation as a basic law of psychic behaviour. Too little on one side results in too much on the other. Similarly, the relation between conscious and unconscious is compensatory.

1.6.4 Defining system boundaries as demarcations of knowledge

"There are worlds within worlds, unending, each with its own paradigms.
Infinitesimals have their own cosmologies."
(Robert Stake in Guba & Lincoln, 1994, p.117)

A basic premise underlying general systems theory is that the universe is a harmonious, undividable whole consisting of "a dynamic web of interrelated events" (Capra, 1987, p.84). As it is humanly impossible to study the universe in its totality, the systems

researcher demarcates system boundaries to indicate what the researcher deems important to study (Bowers, 2012). Bateson (1987; 1970) described this process of drawing boundaries as mapping the territory.

In Figure 2 below is the author's map of the systems (subsystems and suprasystems) considered in the development of the Value-based Archetypal Model. As these system boundaries were drawn based on the researcher's *a priori* assumptions, the rationale and boundary judgments of each system level discussed will be "substantiated with respect to both their empirical and normative content" (Ulrich, 1987, p.279). An attempt was made to delineate system boundaries in such a way as not to "cut any of these pathways in ways which leave things inexplicable" (Bateson, 1987, p.466).
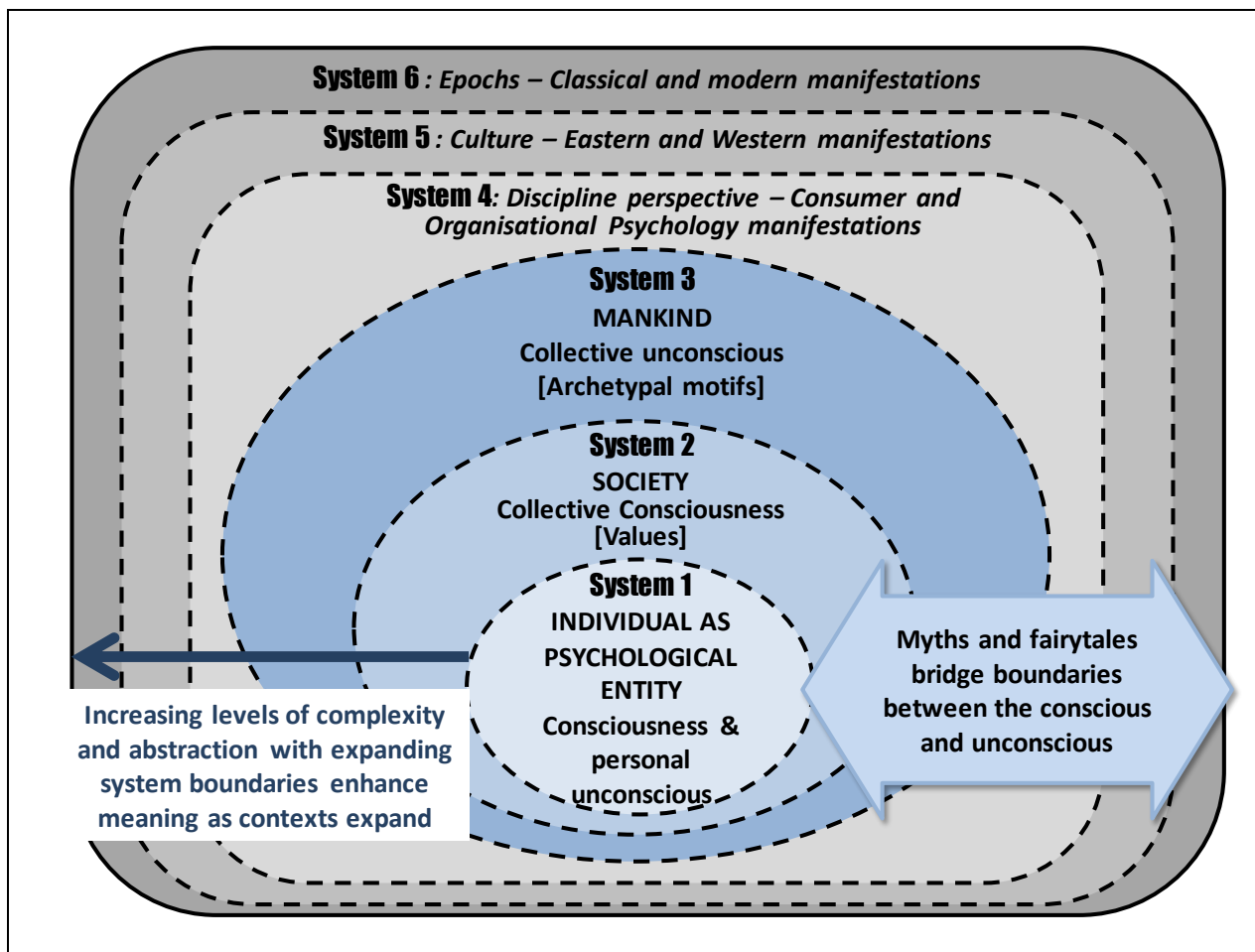
Figure 2: **Demarcating the scope of the study as six interacting systems**

Living systems develop multi-level structures. Each system level is an integrated, self-organising whole that consists of smaller parts but at the same time forms part of a larger whole (Capra, 1987; Gharajedaghi, 2011). Understandably, each system level higher

up increases in complexity as it encompasses the system(s) below. In other words, each step up in abstraction incorporates a larger whole, that is, the lower level systems constitute subsystems where the higher level suprasystems are contexts within which subsystems function. In Figure 2 this hierarchy of systems within systems is illustrated, where the system boundaries move from the centre (individual level/*system 1*) to higher levels of abstraction (up to epochs/*system 6*).

Due to the dynamic interrelatedness and structural coupling between system levels, it is difficult to differentiate boundaries as each level is relatively autonomous (self-organising), whilst at the same time forms part of a larger system (hence, system boundaries are dashed in Figure 2). This interdependency between system levels gives rise to the pervasive order in the universe, where "order at one system level is the consequence of self-organization at a larger level" (Capra, 1987, p.303).

Across levels, all systems have structural and dynamic components. The structural (part-whole) components are at a lower level of abstraction and answer the questions of 'what' the system is composed of (i.e., what distinguishes it) and 'how' the system is structured (that is, the organising principles underlying each system). As open, living systems, structures do not remain stagnant but co-evolve with other systems to form new structures (increasing in complexity). These dynamic components refer to the transactional processes and structural coupling between system levels (a higher level of abstraction) and answer the question 'why', that is, 'What is the purpose / meaning of the system within context?'

Systemic insight requires "understanding not only the elements but their interrelations as well" (Von Bertalanaffy, 1968, p.xviii), and moreover, requires explication of the "structural relationships, pattern, or organization that constitutes its meaning" (Wapner, 1987, p.1434). For the purpose of this thesis the emphasis is on the structure and dynamics underlying value-based archetypal motifs (within various contexts, ranging from the individual up to societal system levels). The author believes that the investigation into the complex phenomena of value-based archetypal motifs from different system levels will allow in-depth insight and agrees with Bateson (1979, p.133) that:

> Binocular vision gives the possibility of a new order of information (about depth), so the understanding (conscious and unconscious) of behaviour through relationship gives a *new logical type* of learning.

Epistemologically speaking, knowledge is distinguished from mere belief by "discerning and knowing patterns that organize events" (Keeney, 1983, p.95). For the purpose of this thesis, patterns (shared truths/isomorphisms) relating to value-based archetypal motifs are investigated within and across six system levels, namely:

System 1: The individual as psychological entity

The basic, most concrete system level is the individual as psychological entity. Paramount at this level are idiosyncrasies, as each individual is unique in terms of his / her unique circumstances (contexts) and intrapersonal characteristics such as genetic predispositions, life experiences, psychological makeup and personal unconscious. The author agrees with Jung (1957, 1968) that the individual level enables in-depth understanding of psychological dynamics:

> Before we construct general theories about man and his psyche we should learn a lot more about the real human being we have to deal with. The individual is the only reality. The further we move away from the individual toward abstract ideas about *Homo sapiens*, the more likely we are to fall into error. (Jung, 1968, p.45)

> The more the individual object dominates the field of vision, the more practical, detailed and alive will be the knowledge derived from it. (Jung, 1957, p.50).

On the individual level the focus of the Value-based Archetypal model is to illuminate parallels that exist between personality characteristics (underlying structures/patterns of personality) and patterns of value-based archetypal motifs.

System 2: Society and the collective consciousness

Individuals exist within social contexts (family, community, society and culture), where these social contexts give rise to shared meaning, also referred to as the consensual

domain (for more context, see *1.6.3 Consensual reality as shared truths: The collective conscious and collective unconscious*). The 'collective consciousness' (coined by Wundt, 1916) is at the heart of this consensual domain. For the purpose of this thesis the focus is on patterns of collective values, where values are cognitive structures that are not only conscious but constitute socially agreed upon desirable end-states of behaviour (Gutman, 1982; Roccas, 2003; Rokeach, 1973; Schwartz, 1994).

System 3: Mankind and the collective unconscious

With Jung's (1956, 1959a, 1959c, 1959d, 1966) extensive investigations into myths, folklore, dreams, visions, active imagination, psychotic delusions, and products of creative fantasy, he observed recurring patterns of archetypal motifs which gave rise to his theory on the collective unconscious and the existence of archetypes (for more context, see *1.6.3 Consensual reality as shared truths: The collective conscious and collective unconscious*). For the purpose of this thesis the Value-based Archetypal Model's aim is to illuminate an underlying structure (meta-pattern) on which archetypal motifs can be positioned.

Systems 1 to 3 (illustrated in circles in Figure 2) comprise the basic boundaries for the development of the Value-based Archetypal Model. When moving to systems 4 to 6 (illustrated in rectangular shapes in Figure 2), the emphasis is on how these value-based archetypal motifs manifest within different contexts.

System 4: Disciplinary perspectives

Within psychological disciplines, the manifestations (and practical applicability) of value-based archetypal motifs are investigated within the fields of organisational and consumer psychology.

System 5: Cultural perspectives

From a cultural perspective the manifestations of value-based archetypal motifs are explored from both a Western and Eastern point of view (as represented by the chakra system).

System 6: Epochal perspectives

An epochal perspective is important to explore how value-based archetypal motifs "adapted owing to evolution and history" (Von Bertalanaffy, 1968, p.xxi). The focus here is on modern manifestations as represented by popular culture in films, music and popular heroes. In addition, the dominant value-based archetypal motifs (i.e., worldviews) characteristic of different epochs will be touched upon, but not discussed in detail (due to limitations of space).

1.6.5 Methodological assumptions

Regardless of methodology any researcher always faces the "inescapable problem of representation" (Denzin & Lincoln, 2005b, p.19). No methodology allows direct observation of the topic under study (external reality space), that is, all research is "situated in the worlds of – and between – the observer and the observed" (Denzin & Lincoln, 2005b, p.21). In other words, the researcher and topic of study are interactively linked, and hence all research (quantitative and qualitative) is "value mediated" (Guba & Lincoln, 1994, p.110) and never bias-free. Even within positivist schools of thought the use of so-called 'valid instruments' is based on the researcher's mapping of items. Given this subjectivity of all research (or *any* claim to knowledge for that fact), the question then arises of what are the best means to address problems of representativity? For the author the answer lies in a systems perspective and methodological pluralism.

1.6.5.1   A Systems Methodology

> *"Nothing has meaning except it be seen as in some context."*
> (Bateson, 1979, p.24)

A system's view allows investigation on different levels of abstraction and complexity (depending on the system levels focussed on). Whereas Guba (1990, p.22) viewed "locality and specificity" as incommensurable with "generalizability", the author's view is that locality/specificity is merely a lower level of abstraction (subsystem), whereas from a suprasystem perspective, underlying structures and patterns (isomorphisms) are

observable that ripple far wider than localised context. The author does not claim that 'generalisability' is referring to the 'ultimate truth'/reality-as-is, only that underlying structures and isomorphisms (patterns) can be perceived within and across system levels. The author's assumption is that the more these isomorphisms (patterns) are observable across system levels, the more they constitute consensual reality (or shared truths). In agreement with critical realism, a systems view allows the investigation of complex human systems by going "beyond statements of regularity to analysis of the mechanisms, processes, and structures that account for the patterns that are observed" (Denzin & Lincoln, 2005b, p.13).

The meaning and validity of research from a critical systems thinking perspective depends on boundary judgements, of "how we bound the system of concern, i.e., that section of the real world which we take to represent the relevant context" (Ulrich, 2003, p.5). These identified context(s) limit "the context of valid application" (Ulrich, 2003, p.7) and hence claims to representativity. The systems that were included to develop the Value-based Archetypal Model were demarcated by the author (*see 1.6.4 Defining system boundaries as demarcations of knowledge*) and are in no way deemed to be exhaustive or representative of all value-based archetypal motifs. Similarly, there are a variety of other contexts that could have been included.

1.6.5.2   Methodological pluralism yields insight from different perspectives

"The more a theory lays claim to universal validity, the less capable it is of doing justice to the individual facts … At the same time man, as member of a species, can and must be described as a statistical unit; otherwise nothing general could be said about him. For this purpose he has to be regarded as a comparative unit."
(Jung, 1957, pp.7-8)

"There are patterns of discovery to be isolated and codified as well as patterns of justification."
(Hanson in Shames, 1990, p.231)

Together with theoretical consistency, methodological considerations should be complementary. It is the author's view that qualitative and quantitative methodologies answer different types of questions. Methods per se are "not a paradigm-level term" (Guba, 1990, p.22) and hence not incommensurable on an ontological level. The way

methods are applied is however within a methodological (theoretical) framework and the researcher has to be specific in terms of what the role and limitations of each method are.

From a systems perspective qualitative and quantitative methods represent different levels of abstraction, whereas qualitative methods are geared more towards the individual (idiosyncratic) level; and quantitative methods are aimed at the collective level (nomothetic, higher levels of abstraction). As these methods are on different levels of abstraction the author agrees with the "nomothetic/idiographic disjunction" (Guba & Lincoln, 1994, p.106), that is, statistical 'generalisations' (or rather generalisations and theorising) cannot be made relevant to a specific, individual case. However, statistical analysis (generalisations/theories) provides a normative context within which to understand the individual level better (and vice versa, by understanding individual dynamics added insight into collective dynamics is gained).

By using multiple methods (triangulation) a more in-depth understanding of complex systems is made possible, as it adds more "rigor, breadth, complexity, richness, and depth" (Denzin & Lincoln, 2005, p.5) and making "it less likely that distorted interpretations will be made" (Guba, 1990, p.21). The author rejects the narrow-minded view (Furedy, 1990; Guba & Lincoln, 1994, 2005; Morgan & Smircich, 1980; Patel, 2015) that methods are labelled as either explorative (qualitative) or validative (quantitative). Both methods can be applied with both aims in mind, and both can entail inductive and deductive reasoning - depending on the research questions asked. From a systems-methodological viewpoint, deductive reasoning (skewed towards quantitative methods) is well suited to investigate the structural components of a system, i.e.: 'What distinguishes value-based archetypal motifs?', 'How are value-based archetypal motifs structured, in other words what are the underlying organising principles?' Conversely, inductive reasoning (skewed towards qualitative methods) is well suited to investigate the dynamic components of a system, i.e., 'What is the purpose/meaning of value-based archetypal motifs within various context(s)?

1.7   RESEARCH DESIGN

Henning (2009, p.11) defined research design as "the plan or blueprint on how one intends to conduct the research." In this section an overview is provided on the overall strategy that was followed. The purpose of research is to increase knowledge within a discipline. Gliner and Morgan (2000, p.16) identified three directions that can be followed to enhance knowledge, namely "expanding the theoretical basis of the discipline; testing the effectiveness of practical applications, and developing research tools." This thesis aims to fulfil all three directions and is divided into three phases:

Phase I: Model development (*expanding the theoretical basis*)

The development of the Value-based Archetypal Model was based on both inductive and deductive reasoning, which entailed synergising existing theories and schools of thought relating to the six interacting systems (as identified in *Figure 2: Demarcating the scope of the study as six interacting systems*). By synergising existing theories, meta-patterns arose that contributed to insights into the inter-relationships between value-based archetypal motifs as they manifest on conscious and unconscious levels on each of the six system levels.

Phase II: Model validation (*developing a research tool*)

The credibility of the model was investigated by an in-depth content analysis of existing literature (to ascertain how value-based archetypal motifs manifest within various systems) and validation research amongst subject matter experts (organisational, consulting, consumer and research psychologists). As part of the authentication process a projective technique was developed. Data was collected qualitatively (via focus groups and in-depth interviews) and content analysed.

Phase III: Model application (*testing the effectiveness of practical applications*)

In the last phase the pragmatic value was investigated by applying the Value-based Archetypal Model in brand imagery research of an agricultural business' media publication. Data was collected qualitatively with focus groups (and included the use of

the projective technique), as well as quantitatively with a telephonic survey (based on a representative sample of readers). Analysis was both qualitative (thematic content analysis) and quantitative (descriptive and inferential statistics).

1.8 ETHICAL CONSIDERATIONS

The author agrees with Denzin (2008, p.10) that inquiry is "a moral as well as scientific process." An application for ethical clearance to conduct this research was submitted to, and approved by, the Unisa College of Economic and Management Sciences' Research Ethics Review Committee (see Appendix A for the certificate of approval). Although this study was classified as a low risk application, various ethical aspects were taken into consideration:

1)   The information on the purpose, research procedures, potential risks as well as benefits was clearly communicated to participants (both in printed consent forms, as well as verbally by the researcher). No deception was involved.

2)   All participation was voluntary, and participants could withdraw at any stage during the data collection process. Consent was obtained by a formal signed consent form.

3)   All the participants were older than 18 years and had legal capacity to make informed decisions.

4)   To ensure participation was voluntarily, no incentives were offered.

5)   No information that was either sensitive or could be considered contentious was required from participants.

6)   To protect participants' privacy the data collected during the focus groups remained confidential, that is, no participant is identifiable in this thesis or the report that was provided to the client in the brand imagery research. With the quantitative survey participants were assured of anonymity, that is, no names or identifying demographical information were attached to the data.

7) The brand imagery research entailed a contracted project, and the client authorised that part of the findings may be used for the purpose of this thesis, provided that their company could not be identified. To protect the client's privacy, no references to brands were made. The client is an agricultural organisation and because they operate within a specific geographical area within South Africa all geographical information was omitted.

8) From a beneficent perspective the outcomes of this study are aimed at the greater good, where (1) on an academic level this thesis will contribute to the body of knowledge within the field of psychology; and (2) on a practical level the findings of the brand imagery research will inform an improved branding strategy for the client, as well as possibly increasing their customers' satisfaction.

9) To ensure valid and reliable research findings, the researcher took the utmost care to follow ethically and scientifically sound procedures in the collection and analysis of the data. As a qualified research psychologist, the author is confident that she has both the competence and capability to conduct this research.

10) Lastly, the author acknowledges her role in co-creating the findings, hence the detailed description of the onto-epistemological assumptions that underlie this study.

1.9   CHAPTER LAYOUT

The chapters to follow are:

Chapter 2:   Societal valuesas motivational constructs underlying the collective consciousness

Chapter 3:   Jung's analytical psychology and archetypes as motivational construct underlying the collective unconsciousness

Chapter 4:   Myths, fairy tales and depth psychology frameworks applied within consumer and organisational psychology

Chapter 5:   The development and theoretical rationale of the Value-based Archetypal Model

Chapter 6:   The manifestations of value-based archetypal motifs across various contexts

Chapter 7:   Practical application and validation of the Value-based Archetypal Model

Chapter 8:   Contributions, limitations and recommendations

1.10   CHAPTER SUMMARY

The aim of this chapter was to familiarise the reader with the background, motivation and purpose of this study. The scope of the study was demarcated by explaining the author's onto-epistemological assumptions, methodological preferences and defining the boundaries of focus. The chapter concluded with the research design, ethical considerations and layout of chapters to follow.

In Chapter 2 the emphasis is on values as manifestations of the collective conscious and a literature review of value theories will be provided.

CHAPTER 2: SOCIETAL VALUES AS MOTIVATIONAL CONSTRUCT UNDERLYING THE COLLECTIVE CONSCIOUSNESS

The aim of this chapter is to address the first theoretical objective [TO1], that is, to conceptualise societal values as a psychological construct.

2.1 INTRODUCTION

Societal values (also referred to as collective values) are cognitive structures that are not only conscious but constitute socially agreed upon desirable end-states of human behaviour (Gutman, 1982; Roccas, 2003; Rokeach, 1973; Schwartz, 1994). As socially agreed upon norms; values are part of consensual reality that Wundt (1916, p.478) referred to as the "collective consciousness of mankind."

From an onto-epistemological perspective, value research predominantly assumes an objectivism /positivist worldview within the structural-functional paradigm. Most value studies are conducted within the fields of social and cross-cultural psychology, where both fields largely maintain the view of psychology as an objective science. Consequently, values as conscious consensual constructs are believed to be measurable through the development of valid instruments, and statistically analysed to ensure reliable results. The structural-functionalism perspective proposes that the purpose of societal (collective) values is to fulfil the needs for survival of the individual, his/her successful interaction with the group, as well as the survival and welfare of the group (Schwartz & Bilsky, 1987).

From an analytical psychology viewpoint, Jung (1956, 1957, 1969, 1983b, 1983c, 1971) agreed that collective values are necessary for the survival of the group. Jung (1971, p.459) referred to collective values as "objective values" that are "nothing but the expression of man's adaptability to average occurrences, which have gradually become deposited in firmly established complexes of ideas." For an individual to adapt successfully to his/her social environment, the development of a persona is necessary, where this persona is merely a socially accepted mask (reflecting collective values) that is held up to others to ensure social acceptance. For Jung (1957, 1983b), the persona

hides the true identity to others, where over-identification with this mask might be to the detriment of a person's individuality and personality.

From a systems thinking paradigm (the author's onto-epistemological stance), the purpose of this thesis is to investigate meta-patterns connecting values and archetypal motifs, where both structural-functionalism and analytical psychology provide insight, only from different sides of the same coin. This chapter is dedicated to defining values as an 'empirical' psychological construct (the structural-functionalism perspective). Various theorists' value models and the applications thereof are presented, and the strengths and weaknesses of each approach are highlighted. This chapter concludes with a value model and theory best suited to link with archetypal motifs.

2.2   DEFINITIONS OF SOCIETAL VALUES

The value concept was defined by various theorists, with the main definitions summarised in Table 2 below.

Table 2:   **A selection of value definitions**

THEORIST	DEFINITION: VALUES ARE...
Rokeach (1973, p.5)	"... an enduring belief that a specific mode of conduct or end-state of existence is personally or socially preferable to an opposite or converse mode of conduct or end-state of existence."
Rokeach (1979, p.20)	"... an organised set of preferential standards that are used in making selections of objections and actions, resolving conflicts, invoking social sanctions, and coping with needs or claims for social and psychological defences of choice made or proposed. "
Gutman (1982, p.60)	"...desirable end-states of existence."
Schwartz (1994, p.21)	"... desirable transsituational goals, varying in importance, that serve as guiding principles in the life of a person or other social entity."
Schwartz (in Rohan, 2000, p.257)	"... conceptions of the desirable that guide the way social actors (for example organisational leaders, policy-makers and individual persons) select actions, evaluate people and events, and explain their actions and evaluations."

paradTHEORIST *(continued)*	DEFINITION: VALUES ARE...
Roccas (2003, p.727)	"... cognitive, social representations of basic motivational goals that serve as guiding principles in people's lives."
Lages & Fernandes (2004, p.1564)	"... intrinsic, lasting and relatively steady beliefs in an individual's life, defined as mental representations of needs, and used by individuals as a general base for conflict and decision resolution, determining, regulating and modifying relationships between individuals, organisations and societies. "
Schultz & Zelzny (in Wiedmann, Hennigs & Siebels, 2009, p. 627).	"...beliefs that guide the selection or evaluation of desirable behaviours or end states."

2.3   CHARACTERISTICS UNDERLYING THE SOCIETAL VALUE CONSTRUCT

From the various definitions of values, the following characteristics of societal values as construct are deducted:

2.3.1 Values motivate action by representing desirable end-states or behaviours

Values are abstract ideals (Rokeach, 1973) that serve as guiding principles in people's lives (Schwartz & Sagie, 2000). The basic supposition is that "values consist of beliefs about desirable end-states and modes of conduct that guide evaluations and choices" (Kilbourne, Grünhagen & Foley, 2005, p.627). Values are deeply embedded in individuals' needs and wants (Rokeach in Cho & SooCheong, 2008); and value researchers agreed that values are a motivational construct (Bardi & Schwartz, 2003). Values motivate actions, similar to needs, motives and goals, by giving it direction and emotional intensity (Roccas, 2003; Roccas, Sagiv, Schwartz, & Knafo, 2002; Schwartz, 1994).

As values are a central cognitive structure, they link central beliefs to attitudes (Chryssoihoidis & Krystallis, 2005; Rohan, 2000), and consequently influence behaviours (Kamakura & Novak, 1992). In other words, the link with behaviour is rather

indirect as values "are standards, from which beliefs, attitudes and, consequently behaviours are formulated" (Lages & Fernandes, 2004, p.1564).

2.3.2 Values are guides for goodness and function as standards for judging and justifying action

Values are learned criteria and not qualities inherent in objects (Schwartz & Bilsky, 1987). Apart from guiding behaviour, values are also used as criteria in judging own and others' behaviours (Rokeach in Kamakura & Novak, 1992, p.119):

> We use our culturally learned values as standards to determine whether we are as moral and competent as others, to guide our presentations to others, and to help us rationalise beliefs, attitudes, and behaviours that would otherwise be personally or socially unacceptable.

Through value judgements people convince themselves and others that they are good, moral or ethical as they behave according to a (socially agreed upon) set of principles (Rohan, 2000).

2.3.3 Values are transsituational

The transsituational aspect of values implies that values serve as guides for behaviour, but do not pertain to a specific behavioural situation (Kilbourne et al., 2005). Watkins and Gnoth (2005, p. 226) proposed that as values are not situation-specific, "they form the basis for more situationally specific attitudes and are consequently a causal influence on behaviour". Even though not all values come into play in a specific situation, values still "exert a steady influence on attitudes and behaviours because they are centrally held and resistant to change" (Dickson, 2000, p.20).

Both Rokeach (1973) and Schwartz (1994) argued that these characteristics distinguish values from specific goals and attitudes, that is, values are of a higher order, represent broad goals and are more enduring than attitudes (Bardi & Schwartz, 2003; Kamakura & Novak, 1992; Kilbourne et al., 2005; Roccas et al., 2002), whereas attitudes refer to "beliefs regarding a specific object or situation" (Kamakura & Novak, 1992, p.119). In

other words, individuals might have thousands of attitudes towards specific situations or objects, but only a limited number of values (Mehmetoglu, Hines, Graumann, & Greibrokk, 2010).

2.3.4 Values are ordered by relative importance within a larger value system

Schwartz (2008) made an important distinction between societal or collective values and personal values, where personal values deal with the importance an individual attach to different societal values (also referred to as personal value priorities). According to Schwartz (in Fontaine, Poortinga, Delbeke & Schwartz, 2008, p.346) "values are ordered relative to one another in their importance as guiding principles in life. They function as standards that guide the selection and evaluation of behaviour, people, and events". The importance attached to values influences the relative ordering of beliefs and consequently influences the selection and evaluation of behaviour and events (Rohan, 2000). As individuals differ in terms of the relative importance attached to societal values, Bardi and Schwartz (2003, p.1208) asserted that it is understandable that individual differences exist, as personal values:

> …convey what is important to us in our lives. Each person holds numerous values (e.g., achievement, benevolence) with varying degrees of importance. A particular value may be very important to one person but unimportant to another.

The choices imply that values exist in a system that is ordered by importance (Cho & SooCheong, 2008; Kilbourne et al., 2005; Gutman, 1982), that is, "once a value is learned, it becomes part of a value system in which each value is ordered in priority relative to other values" (Rokeach in Kamakura & Novak, 1992, p.119).

Most situations in life activate more than one value; and quite often there is a conflict between values, such as the conflict between striving for status, versus social compliance (Kamakura & Novak, 1992). People "learn which values or goals are compatible and promote one another's attainment, which cannot be pursued simultaneously because they come into conflict, and which are unrelated. In this way, individuals construct an implicit network of associations for each of their values, that is, the meanings of their values" (Struh, Schwartz & Van der Kloot, 2002, p.17). In short,

individuals rely on their value systems (i.e., personal values) to resolve the conflict so that their self-esteem can be maintained or enhanced (Kamakura & Novak, 1992).

As values are multi-dimensional and interrelated, they should be studied within the context of the larger value system (i.e., hierarchical choice sets) because individuals are inclined to evaluate choices by weighing benefits (Cho & SooCheong, 2008). Similarly, Struh et al. (2002, p.16) believed "the meaning of a value can be inferred from its pattern of positive and negative associations with other values. Thus, the meaning of a value is best captured by examining the structure of its relations with a comprehensive set of values".

2.3.5 Values are cognitive structures accessible to the conscious mind

People generally know what is important to them, and consequently, when asked about their values, they can usually give reasonably accurate reports (Bardi & Schwartz, 2003). Values might also operate outside of awareness as people might act in accordance with their values, even when they do not consciously think about them (Gutman, 1982). Values are however available for retrieval from memory (Bardi & Schwartz, 2003).

Values (societal and personal) differ from needs and motives; as values are inherently desirable and are represented cognitively in ways that enable people to communicate about them, whereas needs and motives might not be desirable and may be subconscious (Roccas, 2003). Hence, Jung's (1956, 1957, 1969, 1983b, 1983c, 1971) perspective of values as a socially acceptable mask/persona (rather than a reflection of an individual's true character).

2.3.6 Values are learned and influenced by culture

Schwartz and Bilsky (1987) postulated that values represent, in the form of conscious goals, three universal requirements of human existence:

1) Biological needs, i.e., the basic needs of the individual as a biological organism (*organism*);

2) Social interactional requirements for coordinated and successful social interaction (*interaction*), and

3) Social institutional demands for group survival and welfare (*group*).

These requirements are focussed on what people ought to do because they want to survive in their social environments (Rohan, 2000). As a result, human response to these requirements is learned "both through socialisation to dominant group values and through the unique learning experiences of individuals" (Schwartz, 1994, p.21). Similarly, Rokeach (1973, p.3) contended that values are a result of "culture, society, and its institutions, and personality" (Rokeach, 1973, p.3).

These socially appropriate and desirable responses are represented as:

1) **Conscious goals and values** on an individual level (Schwartz and Bilsky, 1990, p. 878):

   Through socialisation and cognitive development, individuals learn to represent the requirements as conscious goals and values, to use culturally shared terms to communicate about these goals and values, and to attribute varying degrees of importance to them.

2) **Customs, laws, norms and practices** on a group level (Bourdieu, Markus & Kitayama in Schwartz & Sagie, 2000, p.470):

   Through contact with societal institutions, group members learn the values inherent in the ways that institutions are organised and in the ways they function. Values are expressed in the customs, laws, norms, scripts, and practices to which people are exposed every day.

The main social functions of learning values (via verbal teaching, modelling or reinforcement) are to promote group survival and prosperity by motivating and controlling the behaviour of group members (Schwartz & Bardi, 2001), i.e., "values are used to promote, legitimise, interpret, and sanction both existing and innovative social

behaviour" (Schwartz & Williams in Schwartz & Sagie, 2000, p.470). Gruners and Askegaard (in Chryssoihoidis & Krystallis, 2005, p.587) concluded that "values are commonly regarded as the point of intersection between the individual and the society because they help to know and understand the interpersonal world and guide the individual's adaptation to the surrounding condition".

2.3.7 Values remain stable versus values change over time

When studying values, both stable individual differences and temporary contextual differences should be taken into consideration.

According to Bardi and Schwartz (2003, p.1208) "values are relatively stable motivational characteristics of persons that change little during adulthood". Several authors agreed that, in comparison to attitudes (which refer to beliefs regarding specific objects or situations), values are more stable and occupy a more central position within an individual's cognitive system (Bardi & Schwartz, 2003; Chryssoihoidis & Krystallis, 2005; Kamakura & Novak, 1992; Rokeach, 1973). Correspondingly, Watkins and Gnoth (2005, p.225) asserted that "behaviours, attitudes and values are interconnected in a hierarchical network with values being the basic beliefs most stable over time". In other words, values determine attitudes and behaviour, and consequently provide a more stable and inner-oriented understanding of human behaviour (Kamakura & Novak, 1992).

Conversely, some authors (Brangule-Vlagsma, Pieters & Wedel, 2002; Roccas; 2003; Rohan, 2000) believed personal value priorities might change when circumstances (i.e., physical and social environments) and/or personal attributes change. Roccas (2003) presupposed that motivational processes were often affected by situational factors, where the social context may temporarily affect the importance that individuals attribute to certain values. According to Rohan (2000, p. 271):

Constant interaction with people who have different personal value priorities may change people's beliefs about the world; changes in people's beliefs about the world will be reflected in changes to their personal value priorities.

In a nationwide longitudinal study Brangule-Vlagsma et al. (2002) found that value systems within segments remained stable, but individuals switch between segments (that is, on a societal level values remain relatively stable, but individual society members vary over time within the overall system). Examples of situational changes that might result in changes in value system are twofold (Brangule-Vlagsma et al., 2002):

1) **Changes as a result of internal forces**, for example life-stage related changes like becoming a parent, entering or leaving the labour force, transition from school to work, divorce, changing jobs, and

2) **Changes as a result of external forces**, such as technological, economic and cultural shifts (which led to the rise and fall of subcultures such as the hippy movement).

2.4   THE IMPORTANCE OF STUDYING VALUES

Values are important for understanding various social-psychological phenomena and are applied on both a macro (societal and cultural) and micro (psychological) level.

2.4.1 Investigating values from a macro perspective

On the macro level the value construct is applied to enhance understanding of cross-cultural differences (Fontaine et al., 2008; Kilbourne et al., 2005; Schwartz & Bilsky, 1987; Schwartz & Sagie, 2000).

Cultural and societal differences are attributed to the fact that values "reflect the culture of a society and are widely shared by its members" (Pitzam & Calantone in Mehmetoglu Hines, Graumann & Greibokk, 2010, p.18). Culture refers to "the norms, beliefs and customs of a group that lead to common behaviour patterns" (Watkins & Gnoth, 2005, p.225).

Cross-cultural psychologists regard values as a core aspect of culture and main source for explaining cross-cultural differences in human behaviour (Fontaine et al., 2008;

Watkins & Gnoth, 2005). Many cross-cultural studies focus on values as independent variables to understand attitudes and behaviours as dependent variables (Spini, 2003).

<u>Research conducted on a macro level offers several insights into the value construct</u>:

▪ Most cross-cultural studies focused on differences in value importance, i.e., how cultures differ in the importance attributed to different values and how these differences can be explained (Kilbourne et al., 2005). A main conclusion was that values are indeed influenced by culture, as illustrated by various studies indicating stable, strong differences in the value priorities of people from different cultures (Dibley & Baker; 2001; Roccas et al., 2002).

▪ Schwartz and Bardi (2001) investigated similarities in value priorities across different nations and found a striking degree of consensus across individuals and societies. Across countries social-focussed values (such as honesty and other pro-social values) are more important compared to person-focussed values (such as wealth and power). These similarities in value hierarchies imply that there are basic, knowable principles that are common to humanity as a whole. Schwartz & Bardi (2001) concluded that social-focussed values enjoyed precedence as these values promoted group survival and prosperity, whereas person-focussed values tended to undermine group goals.

▪ Schwartz and Sagie (2000) focussed on value consensus and investigated the degree of value homogeneity or heterogeneity within a specific nation. According to Schwartz and Sagie (2000) two central characteristics of societies are likely to influence and/or be influenced by value importance and consensus, namely: (1) socio-economic level of development (modernisation); and (2) level of democratisation (political rights and civil liberties). Both these characteristics related to industrialisation and are linked to cultural change. The research findings indicated that, across nations, both development and democratisation correlated positively with the importance of openness and self-transcendence values, and negatively with the importance of conservation and self-enhancement values.

- Several studies investigated the internal structure of values that is equivalent across cultural groups. Fontaine et al., (2008) used data collected with the Schwartz Value Survey (SVS) in 76 samples from 38 countries and found that the Schwartz value theory represented the same value structure across samples. Value systems between countries differed; where individuals from developed countries valued growth more, as opposed to individuals from less developed countries, which valued protection more.

- Similarly, Fischer, Vauclair, Fontaine and Schwartz (2010) used data collected with the Schwartz Value Survey (SVS) to compare individual level (n = 53 individual measurements) and country-level (n = 66 countries) value structures and found that values showed substantial structural similarity across individual and country levels.

2.4.2 Investigating values from a micro perspective

Research on the micro level focuses on individual differences in the importance attributed to values which reflect individuals' unique needs, social experiences and temperaments (Schwartz & Bardi, 2001).

On a micro level the value construct is applied to gain insight into:

- Underlying motivations of behaviour (Bardi & Schwartz, 2003; Kamakura & Novak, 1992; Rohan, 2000) relating to various behavioural constructs such as consumption of organic food products (Chryssoihoidis & Krystallis, 2005); the purchasing of luxury brands (Wiedmann, Hennigs & Siebels, 2009); snack brand choice (Dibley & Baker, 2001); choice of service (Lages & Fernandes, 2004); choice of holiday destination (Cho & SooCheong, 2008); tourism behaviour and choice of activities (Madrigal & Kahle, 1994; Mehmetoglu et al., 2010); level of group identification (Roccas, 2003); and values underlying materialism (Kilbourne et al., 2005).

- Relationship with and predictors of consumer behaviour (Kahle, 1985; Kahle, Beatty & Homer, 1986; Madrigal & Kahle, 1994).

- Relationship with and predictors of attitudes (Schultz & Zelezny, 1999).

- The link between consumer values and behaviour regarding choice of products (Gutman, 1982; Reynolds & Gutman, 1988; Pieters et al., 1995).

- Value-based consumer segmentations, including the link between values and behaviour, where value-based segmentations offer more robust explanations of motivations and behaviour compared to traditional demographic and socioeconomic segmentation approaches (Kahle, 1985; Kamakura & Novak, 1992; Kamakura & Mazzon, 1991; Madrigal & Kahle, 1994; Mehmetoglu et al., 2010; Wiedmann et al., 2009; Vyncke, 2002; Watkins & Gnoth, 2005).

- Value congruence having a significant, direct and positive effect on consumers' trust, commitment and loyalty towards a service brand, even in the absence of satisfaction (Zhang & Bloemer, 2008).

Value research has high application value in various industries. Within the marketing industry value-based consumer segmentation and research linking consumer behaviour to consumers' personal values contribute to:

- Enhanced brand management and marketing strategizing as brand managers tailor products/services to suit specific target markets' value structures (Gutman, 1982; Mehmetoglu et al., 2010).

- Improved brand positioning by custom-fitting brands according to the target market's needs, attitudes and values (Dibley & Baker, 2001; Lages & Fernandes, 2004).

- Targeted marketing and communication campaigns (Vyncke, 2002).

- Improved business strategies and communication (Lages & Fernandes, 2004).

- Brand differentiation based on psychological and value dimensions, as different brands within a product category are quite often hard to distinguish in terms of functional (physical product) attributes (Vyncke, 2002; Zhang & Bloemer, 2008).

- Improved customer loyalty towards a brand by developing brand values that match consumers' values (Zhang & Bloemer, 2008).

Within the field of psychology, the main interest in values revolve mainly around values as a guiding force underlying behaviour (Kamakura & Mazzon, 1991; Mehmetoglu et al., 2010; Watkins & Gnoth; 2005).

2.4.3 The relationship between societal values and behaviour

Social scientists show little agreement about the role of values in guiding behaviour, where some researchers proposed that values guide behaviour directly (Bardi & Schwartz, 2003; Chryssoihoidis and Krystallis, 2005; Dickson, 2000; Lages & Fernandes; Mehmetoglu et al., 2010; Kamakura & Mazzon, 1991; Struh et al., 2002; Vyncke, 2002; Watkins & Gnoth, 2005) and even included this guiding role in their definition of values (Rokeach, 1979; Schwartz, 1994; Lages & Fernandes, 2004), whilst others concluded that values rarely guide behaviour directly (Bardi & Schwartz, 2003; Dickson, 2000; Gutman, 1982; Kamakura & Novak, 1992; Pieters, Baumgartner & Allen, 1995; Reynolds & Gutman, 1988; Roccas, 2002; Rohan, 2000; Rokeach, 1973; Schwartz and Bilsky, 1987). Note that the first view is more driven by an objectivist-positivist ontology, whereas the second view is more reflective of contextual influences (structural-functionalism as sub-paradigm) and moving towards a subjectivist-constructivist ontology.

2.4.3.1   Values guides behaviour directly

Researchers and theorists who concluded that people behave according to their values ascribed these dynamics to:

- Values as "key central elements in consumers' cognitive structure, meaning that by understanding and acting on consumer personal values, it may be possible to better understand consumer behaviour" (Homer & Kahle in Lages & Fernandes, 2004, p.1563).

- The hierarchical relationship that exists between values, attitudes and behaviours, where more abstract personal values influence attitudes, which in turn impact behaviour (Dickson, 2000; Kahle, 1985).

- As values determine attitudes, values are more useful than attitudes in understanding motives and behaviour (Rokeach in Mehmetoglu et al., 2010). Similarly, Lages & Fernandes (2004) theorise that values are better predictors of behaviour than attitudes as values drive and explain behaviours.

- Values serve as standards or criteria of conduct, are limited in number, universal across cultures and temporally stable (Chryssoihoidis & Krystallis, 2005; Kamakura & Mazzon, 1991).

- Individuals need consistency between their beliefs (values) and actions. Value-consistent action is rewarding and assist people in getting what they want (Bardi & Schwartz, 2003).

- As values are part of people's basic worldviews, values are also important lifestyle determinants (Struh et al., 2002; Vyncke, 2002).

- Values influence behaviour through habits, i.e., mechanisms that do not require conscious decisions (Bardi & Schwartz, 2003).

- Values influence behaviour through attitudes, where Schultz and Zelezny (1999) found predicted relationships between environmental attitudes and values.

- A positive relationship exists between values and goal-driven behaviour as it manifests as daily strivings, for example, individuals who value benevolence tended to try and help friends, whereas those who value stimulation tended to find exciting things to do every day (Oishi, et al., 1998). This implies that although individuals are to some degree constrained by situations, they often create situations that enable them to pursue their higher order goals.

2.4.3.2   Values rarely guides behaviour directly

Conversely, researchers who proposed that values rarely guide behaviour directly argued that:

- As values are amongst the most central determinants of behaviour (i.e., transsituational), they are also fairly remote from a particular decision/situation, which is also affected by immediate, environmental influences. Hence, values alone cannot predict behaviour and other more immediate situational influences should be considered (Gutman, 1982; Reynolds & Gutman, 1988; Kamakura & Novak, 1992).

- Values only influence behaviour when behaviour stems from conscious decisions and/or careful choice (McClelland in Bardi & Schwartz, 2003; Rohan, 2000), whereas most behaviour is spontaneous. Roccas et al. (2002) confirmed that personality traits have a stronger influence on behaviour over which individuals have little cognitive control, whereas values influence behaviour under more voluntary control.

- Gutman (1982, p.66) agreed that "not every consumer act is going to be linked to values". This seems especially true for low-involvement products, i.e., those that have little or no personal relevance to consumers and hence, lack linkages to consumer values (Gutman, 1982; Pieters, Baumgartner & Allen, 1995).

- Not all behaviour is guided by values, "only that behaviour that is related to maintaining and enhancing self-esteem" (Rokeach, 1973, p.14).

- Attitudes are not formed by values alone, but are also influenced by beliefs, knowledge and personal characteristics (Dickson, 2000).

- The more abstract the value, the more indirect the relationship is with attitudes and behaviour (Kamakura & Novak, 1992).

- Part of the complexity of establishing the relationship between behaviour and values is that most behaviour can express more than one value (Bardi & Schwartz, 2003). Bardi and Schwartz (2003, p.1209) used the example of motivations underlying

hiking behaviour to illustrate this point: "People might go hiking because they like adventure (stimulation values), love nature (universalism values), or want to comply with their friends' expectations (conformity values)".

- Value priorities influence behaviour, that is, it is "the relative importance that people attribute to different sets of values that influences attitudes and behaviour" (Schwartz & Bilsky, 1987, p. 561).

2.4.3.3   Conclusion: Values as motivational context underlying behaviour

It is evident that even though attitudinal and behavioural decisions are traceable to personal value priorities, the link is not causal. It is concluded that values offer a motivational context in understanding human behaviour, but are not sufficient to study motivations of behaviour per se. Researchers and theorists agreed that other constructs often mediate the relationship between values and behaviour (Bardi & Schwartz, 2003; Dickson, 2000; Kahle, 1985; Rokeach, 1973; Schwartz & Bilsky, 1987). A more comprehensive theory is needed that will enhance understanding of the link between unconscious and conscious motivational drivers of behaviour.

2.4.4 The relationship between values and personality traits

According to Feather (in Rohan, 2000, p.270) personal value priorities are "intimately bound up with a person's sense of self" and are even described as a "type of personality disposition" (Bilsky & Schwartz in Rohan, 2000). In a study that investigated the connections between values and people's self-concepts, Oishi et al. (1998) confirmed that values are deeply intertwined with people's self-concepts and goals. However, low and even inconsistent correlations between personality profiles and consumer behaviour were consistently found (Vyncke, 2002).

Conversely, Roccas et al. (2002) contended that traits and values are two conceptually distinct constructs. Traits are mainly enduring dispositions whereas values are enduring goals. Similarly, Jung (1956, 1957, 1969, 1983b, 1983c, 1971) distinguished between the persona/mask (values) and the conscious self (personality traits). The main differences are summarised by the author in Table 3.

Table 3:   The differences between personality traits and values (Roccas et al., 2002)

PERSONALITY TRAITS	VALUES
Enduring dispositions, i.e., dimensions of individual differences in tendencies to show consistent patterns of thoughts, feelings and actions.	Enduring goals, i.e., cognitive representations of goals and objectives relevant to goal-directed acts.
What people are like (rather than intentions behind their actions).	What people consider as being important (i.e., the goals they wish to pursue).
Vary in frequency and intensity of their occurrence.	Vary in importance as guiding principles.
Traits may be positive or negative.	Values are desirable (to significant others), hence used as justification of choices as legitimate or worthy.
Not used as standard for judging the behaviour of self and others.	Used as standard for judging the behaviour of self and others and the evaluation and justification of choices and actions.
Better predictors of spontaneous, intuitive, and emotionally driven attitudes and behaviours over which individuals have little cognitive control.	Better predictors of attitudes and behaviour over which individuals have cognitive control and/or choice.

Roccas et al. (2002) correlated the Five-Factor Model (FFM) with Schwartz's ten motivational types of values. The FFM is the dominant approach for representing the human trait structure and contends that five basic factors describe most personality traits: Extraversion, Openness to Experience, Agreeableness, Conscientiousness and Neuroticism. Roccas et al. (2002) found high correlations between values and four of the five personality traits (summarised by the author in Table 4).

Table 4: **The correlation between values and personality traits (Roccas et al., 2002)**

TRAIT (FFM)	TRAIT DEFINITION	VALUE CORRELATION	INTERPRETATION
Extraversion	High scores indicate individuals who are sociable, talkative, assertive and active; low scores are associated with reservation and cautiousness.	Positive correlation with achievement, stimulation and hedonism values; negative correlation with tradition values.	Extraversion corresponds with values that define activity, challenge, excitement and pleasure as desirable goals in life but are antithetical to tradition values (which presuppose self-denial or self-abnegation).
Agreeableness	High scores indicate individuals who are good-natured, compliant, modest, gentle, and cooperative; low scores are associated with irritability, inflexibility, ruthlessness and suspiciousness.	Positive correlation with benevolence, tradition and conformity; negative correlation with power, achievement, hedonism, stimulation and self-direction.	Agreeable behaviour focusses on social goals and refer to two different motivations, i.e., to care for others' welfare (benevolence) or fulfilling social obligations and abiding by established norms (tradition and conformity). Agreeableness is antithetical with values that entail self-interest.
Openness to Experience	High scores indicate individuals who tend to be imaginative, intellectual, sensitive and open-minded; low scores are associated with conventionalism, insensitivity and being down-to-earth.	Positive correlation with universalism, self-direction and stimulation values; negative correlation with conformity, security, tradition and power.	Openness to Experience is most compatible with values that emphasise intellectual and emotional autonomy, acceptance and cultivation of diversity, and pursuit of novelty and change, and is antithetical to values that emphasise maintaining the status quo, structure, stability and control.
Conscientiousness	High scores indicate individuals who are careful, thorough, responsible, organised, and scrupulous; low scores are associated with individuals who are irresponsible, disorganised and unscrupulous.	Positive correlation with achievement, conformity, and security; negative correlation with stimulation.	Conscientiousness is compatible with values that emphasise smooth interpersonal relationships, the maintenance of social order and avoidance of risk as a motivator.
Neuroticism	High scores indicate individuals who tend to be anxious, depressed, angry and insecure; low scores are associated with individuals who are calm, poised, and emotionally stable.	Weak correlation with values.	Behaviours captured by Neuroticism are under little voluntary control; hence Neuroticism refers rather to the failure to attain a desired level of any of the ten motivational values.

The Roccas et al. (2002) study signified that traits and values show meaningful associations. It is however evident that the same values (i.e., value judgements) are quite often used to motivate different personality traits. This indicates that traits and values are related psychological constructs, but conceptually and empirically distinct, where neither can assimilate nor subsume the other.

In order to understand individual relationship between values and traits, Roccas et al. (2002) concluded that the causal mechanisms that underlie these associations should be understood. Roccas et al. (2002) outlined three mechanisms:

1) Inborn temperaments may give rise to parallel traits and values, for example people born with a high need for inclusion might be likely to develop the trait of agreeableness as well as conformity and tradition;

2) People may modify their values to fit and justify the traits that characterise them, that is, individuals who consistently exhibit a behavioural trait are likely to increase the degree to which they value the goals that trait serves; and

3) People try to behave in ways consistent with their values. Value priorities may induce value-consistent behaviour that is then perceived as traits.

Since values and personality traits are interconnected but remain distinct, a more comprehensive conceptual framework is needed where the underlying structure of personality traits and its relationship with value structures are incorporated as part of the motivational drivers underlying behaviour. This study aims to contribute to this specific theoretical body of knowledge. The Value-based Archetypal Model presents a unique synthesis of personality traits, societal/collective value structures and motivational drivers to promote deeper insight and understanding of human behaviour.

2.5   MODELS AND APPROACHES TO STUDY VALUES

In this section a critical evaluation of the main models and approaches used to study values is presented.

2.5.1 The Rokeach Value Survey (RVS)

Rokeach (1973) distinguished between two broad value types, namely (Brangule-Vlagsma et al., 2002; Gutman, 1982; Kamakura & Mazzon; 1991; Kamakura & Novak, 1992; Lages & Fernandes, 2004; Mehmetoglu et al., 2010; Rohan, 2000):

1) Terminal values (ideal end states of existence) which refer to goals that a person wants to achieve; and

2) Instrumental values (ideal modes of behaviour) which refer to means of achieving these goals.

The Rokeach Value Survey (1973) consisted of 18 terminal and 18 instrumental values (summarised in Table 5).

Table 5:   Rokeach's (1973) terminal and instrumental values

TERMINAL VALUES *Desirable end-states of existence*	INSTRUMENTAL VALUES *Ideal modes of behaviour*
1. A comfortable life	1. Ambition
2. An exciting life	2. Broad-Mindedness
3. A sense of accomplishment	3. Capability
4. A world at peace	4. Cheerfulness
5. A world of beauty	5. Cleanliness
6. Equality	6. Courage
7. Family security	7. Forgiveness
8. Freedom	8. Helpfulness
9. Happiness	9. Honesty
10. Inner harmony	10. Imagination
11. Mature love	11. Independence
12. National security	12. Intellect
13. Pleasure	13. Logic
14. Salvation	14. Love
15. Self-respect	15. Obedience
16. Social recognition	16. Politeness
17. True friendship	17. Responsibility
18. Wisdom	18. Self-Control

Rokeach (summarised in Kamakura & Mazzon, 1991, p.209) maintained that individual values are part of a larger value system:

> A value, once acquired, becomes part of an organised system of values and it is prioritised with respect to other values; this value system works as a general plan for resolving conflicts and making decisions.

Within this value system, value hierarchies exist where individuals and societies can be compared in terms of value priorities (Rokeach, 1973). Before the development of Schwartz's theory, the Rokeach Value Survey (RVS) was the most commonly used measurement of values (Kamakura & Novak, 1992).

2.5.1.1 Strengths of the Rokeach Value Survey (RVS)

The RVS is successful in measuring value priorities by asking respondents to rank each set of values in order of importance as guiding principles in their lives (Kamakura & Mazzon, 1991; Madrigal & Kahle, 1994; Rohan, 2000).

2.5.1.2 Weaknesses of the Rokeach Value Survey (RVS)

The RVS raised several concerns, and the primary weaknesses revolve around:

- The lack of theory about an underlying value system structure, resulting in the RVS consisting mainly of a list of unconnected value words. As Rokeach did not propose a theory of value types the RVS consequently failed to classify value contents (Schwartz, 1994). Rohan (2000, p. 260) postulated that "without a theory about underlying value system structure, it is impossible to understand the consequences of high priorities on one value type for priorities on other value types".

- The terminal-instrumental distinction did not prove to be useful (Schwartz & Bilsky, 1987) as terminal values (for example pleasure) could function as instrumental values for promoting other terminal values (for example happiness). Similarly, instrumental values (such as helpful) can become ends to be promoted by other

instrumental values (such as self-controlled). For this reason, most market researchers focus on terminal values only, as they operate on a higher level of abstraction than instrumental values and are consequently more relevant to understanding motivations underlying consumer behaviour (Brangule-Vlagsma et al., 2002; Dickson, 2000; Vyncke, 2002).

- Rokeach failed to translate instrumental values into choices of objects to satisfy those values; hence the theory has limited application in marketing research (Gutman, 1982).

- Rokeach's instrumental values are more focussed on collective and societal domains and not highly relevant for consumer research, which focuses more on individual differences (Kamakura & Novak, 1992; Mehmetoglu et al., 2010).

- Hofstede (in Spini, 2003) criticised the Rokeach Value Survey instrument as being biased toward Western values. Similarly, Vyncky (2002) questioned the universal applicability of Rokeach's values as they were mostly based on American middle-class values (Vyncke, 2002).

- Rokeach's list of values is not comprehensive and does not take into account values relating to (Braithwaite and Law in Rohan, 2000, p.259): "physical development and well-being" (such as physical fitness, good health), "individual rights" (such as privacy, dignity), "thriftiness" (such as taking advantage of opportunities, care with money) and "carefreeness" (such as spontaneity, acting on impulse).

- Questions regarding the reliability of the RVS were raised as the ranking of 36 items was difficult, no ties were allowed, administration was too time-consuming, and not all values are relevant to daily life (Madrigal & Kahle, 1994; Mehmetoglu et al., 2010).

2.5.2 List of Values (LOV)

Recognising the limitations of the RVS, Kahle developed a simplified value measurement scale (Madrigal & Kahle, 1994; Mehmetoglu et al., 2010; Watkins &

Gnoth, 2005). The List of Values (LOV) was developed by Kahle in 1983 (Kahle,1985; Kamakura & Mazzon, 1991) and consists of a modification of Rokeach's terminal values into a smaller set of nine primarily person-oriented (terminal) values. The list of nine values is partly based on Maslow's hierarchy of needs theory and social adaptation theory.

LOV focuses on people's adaptation to various roles and situations through value fulfilment (Kahle et al., 1986; Kamakura & Mazzon, 1991; Watkins & Gnoth, 2005), where the nine values relate closely to life's major roles; for example, marriage, parenting, work, leisure and daily consumption (Kahle et al., 1986).

The LOV is administered by asking respondents to rank the nine values, where the top-ranked value or top-two ranked values are used to classify individuals into groups (Kahle et al., 1986; Kamakura & Mazzon, 1991; Kamakura & Novak, 1992). The nine values are (Kahle et al., 1986):

1) Self-respect
2) Security
3) Warm relationships
4) Sense of accomplishment
5) Self-fulfilment
6) Sense of belonging
7) Being well respected
8) Fun and enjoyment in life
9) Excitement

Various factor dimensions underlie the nine value items (see Table 6), i.e.:

- Kahle et al. (1986) found that the LOV theory distinguishes between external locus of control (i.e., sense of belonging, being well respected, and security) versus internal locus of control (i.e., the remaining six values).

- In consequent research Madrigal and Kahle (1994) identified four factors underlying the nine values, namely: (1) external locus of control; (2) enjoyment/excitement; (3) achievement; and (4) egocentrism.

- Chryssoihoidis and Krystallis (2005) distinguished between external (relations-oriented/interpersonal) and internal (self-directed/personal and a-personal) values.

Table 6:   The underlying structure of the LOV scale

KALHE'S VALUES (LOV SCALE)	FACTOR STRUCTURE 1 *Kahle et al., (1986)*	FACTOR STRUCTURE 2 *Madrigal and Kahle (1994)*	FACTOR STRUCTURE 3 *Chryssoihoidis and Krystallis, (2005)*
Sense of belonging Being well respected Security	External locus of control	External	External/ interpersonal value factor
Fun and enjoyment in life Excitement	Internal locus of control	Enjoyment/ excitement	Internal a-personal value factor
Sense of accomplishment Self-fulfilment		Achievement	Internal personal value factor
Self-respect Warm relationships with others		Egocentrism	Internal a-personal value factor

2.5.2.1   Strengths of List of Values (LOV)

LOV presents the following strengths:

- The LOV theory acknowledges the importance of social context in value fulfilment, i.e., values can be fulfilled through interpersonal relationships (warm relationships with others, sense of belonging), personal factors (self-respect, being well respected, self-fulfilment), or a-personal things (sense of accomplishment, security, excitement, fun and enjoyment) (Kahle et al.,1986).

- With repeated studies (in a Western context), the factors' convergent validity is high, suggesting that the LOV scale is robust and valid (Chryssoihoidis & Krystallis, 2005).

- In comparison to RVS, LOV offers greater ease of administration (Watkins & Gnoth, 2005).

- The LOV approach detects daily influences in people's lives, whereas the RVS does not (Kahle, 1985).

- In contrast to the Values and Lifestyle Scale/VALS (see 2.5.3 for *Values and Lifestyle*), LOV allows researchers to obtain demographic predictions separately (Kahle, Beatty & Homer, 1986).

- In a study conducted by Kahle et al. (1986) LOV significantly predicted consumer behaviour trends more often than the VALS measurement.

2.5.2.2 Weaknesses of List of Values (LOV)

The application value of LOV is limited due to the following weaknesses:

- The LOV items are not followed by item descriptions and are therefore too open to interpretation (Kamakura & Novak, 1992).

- When investigating Japanese tourism behaviour, it was found that the LOV scale was not cross-culturally invariant, i.e., the meanings of items are culturally bound and the instrument failed to measure the same constructs across cultures (Watkins & Gnoth, 2005).

- The LOV's classification of individuals based on their single most important value may be highly influenced by measurement errors as classification relies on a single observation per respondent (Kamakura & Mazzon, 1991).

- The LOV scale lacks a theory describing the underlying structure of value systems. In segmentation studies single LOV items are used to segment consumers, whereas a higher order value-system-based segmentation would ensure more reliable results (Kamakura & Novak, 1992).

- The LOV classification does not consider the concept of value systems or hierarchies (Kamakura & Mazzon, 1991; Kamakura & Novak, 1992), whereas both Rokeach (1973) and Schwartz (1994) agreed that multiple values and value priorities will affect an individual's behaviour as no person's behaviour or choices are guided by a single value.

2.5.3 Values and Life Style (VALS)

The Values and Life Style (VALS) methodology was developed by Mitchell (Kahle, Beatty & Homer, 1986; Mehmetoglu et al., 2010) in 1983 and is based on Maslow's need hierarchy and the concept of social character. The VALS classifies people in one of nine lifestyle groups and consists of 34 items that incorporate demographic and attitudinal statements. The nine lifestyle groups are (Kahle et al., 1986):

1) Survivors
2) Sustainers
3) Belongers
4) Emulators
5) Achievers
6) I-am-me
7) Experiential
8) Societally conscious
9) Integrated

Mitchell then grouped these lifestyles into three main categories (Mehmetoglu et al., 2010):

1) Need-driven (consumer behaviour is more driven by needs than values or attitudes);
2) Outer-directed (consumer behaviour is influenced by social factors), and
3) Inner-directed (consumer behaviour is based on personal needs).

VALS has mostly been applied for segmentation purposes in consumer research (Mehmetoglu et al., 2010).

2.5.3.1 Strengths of VALS

The VALS theory distinguishes between values that are outer-directed (i.e., focussed on the self, such as achievers, emulators, belongers) versus inner-directed (i.e., focussed on others, for example societally conscious, experiential, I-am-me) (Kahle et al., 1986).

The VALS theory incorporates maturation, and within this developmental context individuals are viewed as going from worse to better, for example integrated people are better than sustainers (Kahle et al., 1986).

2.5.3.2 Weaknesses of VALS

The following weaknesses of VALS were identified:

- Age and developmental phase are not predictors of 'good values', for example older individuals could be developmentally hampered as the result of regression (Mitchell in Kahle et al., 1986).

- VALS relies too much on demographic information where the demographic items are integrated with value items, resulting in lower reliability to predict the sources of influence on values (Kahle et al., 1986).

- Segmentation is primarily based on single items and the measurement lacks inter-item variability (Kahle, 1985).

2.5.4 The means-end chain approach

Rokeach (1973) differentiated between means (instrumental values) and ends (terminal values). Gutman (1982) followed a more practical approach by developing a means-end model that links perceived product attributes to (terminal) values. Gutman (1982, p.60) explained this means-end relationship as follows:

Means are objects (products) or activities in which people engage (running, reading). Ends are valued states of being such as happiness, security and accomplishment. A means-end chain is a model that seeks to explain how a product or service selection facilitates the achievement of desired end states. Such a model consists of elements that represent the major consumer processes that link values to behaviour.

As consumers are faced with a wide array of products/services (i.e., means), the complexity is reduced by categorising these products/services into meaningful groups, where the choice of features (attributes) to be focused on is influenced by values (Gutman, 1982). In this way personal values influence everyday consumer choices. Gutman (1982, p.62) hypothesised that "consumers create arrays of products that will be instrumental in helping them achieve their desired consequences, which in turn move consumers toward valued end states".

The following elements represent consumer processes that link values to behaviour (Gutman, 1982):

1) Consumers create categories based on product functions.

2) Consumers choose actions that produce desired consequences (benefits) and minimise undesired consequences.

3) Values are ordered in importance, hence, influence importance and valence of consequences.

4) The demands of the situation influence the choice of consequences.

5) The relevant consequences, resultant from the person-situation interaction, form the basis of a functional category of products that can best produce relevant consequences.

6) Products are chosen based on the functional attributes they possess to produce desired consequences.

The consumer processes that link values to behaviour are illustrated in Figure 3.
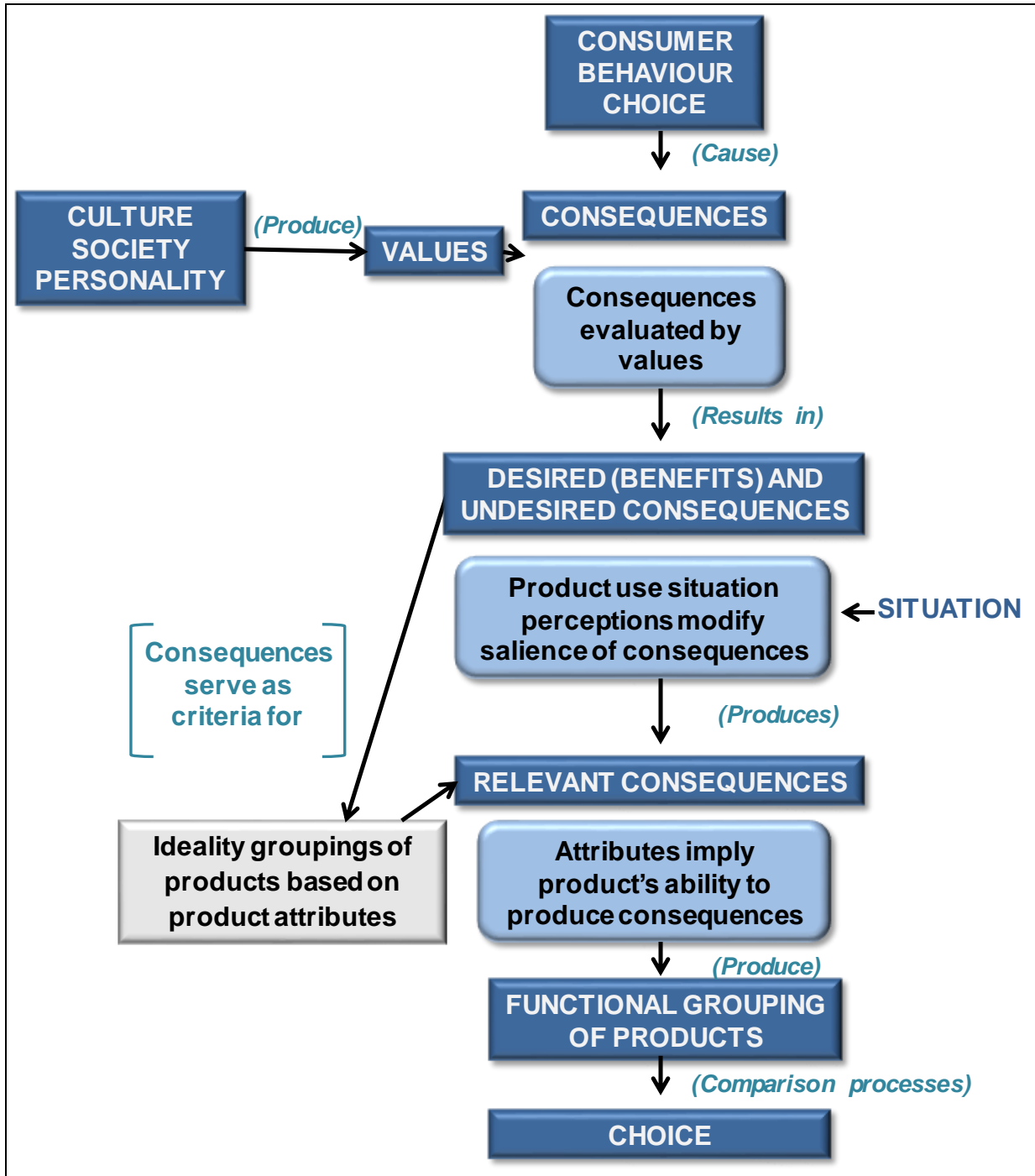
Figure 3:   Gutman's conceptual model for the means-end chain (Gutman, 1982, p.62)

To elicit attribute-level bipolar distinctions Gutman (1982) developed a technique based on Kelly's repertory grid where respondents are asked how two products in a set of three are similar and how they differ from the third product. The respondent is then asked which pole of the distinction is preferred and "Why is that important to you?" (Reynolds & Gutman, 1988).

Once enough attribute distinctions are elicited a laddering procedure is used to determine product functions/consequences by asking respondents to choose options amongst dichotomous distinctions and to motivate their answers (by again asking "Why is that important to you?"). This process is repeated and quite often results in value-level distinctions. To determine contextual influences respondents are then asked which consequences are likely to occur in which situations (Gutman, 1982).

With analysis, Gutman (1982) built a hierarchical model linking specific product/brand/service attributes (the grouping level) with benefits (the consequence level), which in turn results in the satisfaction of personal values (the value level).

2.5.4.1 Strengths of the means-end chain approach

Gutman's means-end model encompasses the following benefits:

- Gutman (1982) offered an integrated theory to demonstrate how values mediate behaviour.

- The laddering technique allows an understanding of how consumers categorise products in personally relevant ways, as well as offering a motivational perspective on the underlying reasons why an attribute or consequence is considered important (Reynolds & Gutman, 1988). In other words, laddering is used to uncover the cognitive path between personal values and behaviour (Dibley & Baker, 2001). The hierarchical structure showing the linkages between concrete behaviour/choices and more abstract goals (values) offers insight into consumer motivations (Pieters et al., 1995).

- Through the laddering technique respondents are prompted to think critically about connections between a product's attributes and their own personal motivations (Dibley & Baker, 2001), and as such offers an "understanding of the basis upon which consumers make distinctions between competing brands" (Reynolds & Gutman, 1988, p.24).

- Gutman (1982)'s means-end model ensures the practical application of values within a marketing context by demonstrating how preferred end-states of existence (i.e., personal values) are translated into specific (product/service) choices in specific situations.

- Within the marketing and consumer psychology fields the means-end theory could be applied to (Gutman, 1982; Reynolds & Gutman, 1988):

  – determine product markets from a consumer point of view;
  – assess brands or products;
  – aid in identifying competitors;
  – segment consumers based on their value orientations for a product category or brand;
  – determine the influence of values for consumer segments in their choice of products;
  – allow clearer specifications for product development;
  – market communication to target valued states or goals more closely;
  – advertise messages to suit target consumers' fundamental value orientations, where a successful advertisement communicates across all levels (i.e., links attributes to benefits and personal values);
  – evaluate competitive advertising;
  – differentiate brands based on consumer values; and
  – position strategies for new products.

2.5.4.2 *Weaknesses of the means-end chain approach*

Questions arose around the way value hierarchies function in consumer choice, as well as the theoretical foundation and validity of laddering as a technique (Bagozzi in Lages & Fernandes, 2004). According to Zeithaml (1988) distinctions should also be made about the intrinsic attributes of products/services per se, versus consumers' perceptions of these attributes, as consumer perceptions (and not the attribute itself) affect behaviour.

2.5.5 Schwartz's value theory and the Schwartz Value Survey (SVS)

Schwartz (1994, p.21) defined values as "desirable transsituational goals, varying in importance, that serve as guiding principles in the life of a person or other social entity." Schwartz developed an integrated theory that incorporated three main aspects of values, namely: (1) value content; (2) value priorities; and (3) value structure.

2.5.5.1 *Value content*

Values differ from each other in terms of the motivational goal they express (Schwartz, 1994; Schwartz & Sagie, 2000; Struh et al., 2002). There are almost an infinite number of specific types of values that could be studied (Schwartz, 1994). For this reason, Schwartz identified motivationally distinct types of values presumed to be recognisable across cultures (Bardi & Schwartz, 2003; Fischer et al., 2010; Fontaine et al., 2008; Schwartz & Bardi, 2001; Schwartz & Sagie, 2000; Struh et al., 2002).

Initially, Schwartz and Bilsky (1987) identified seven motivationally distinct types of values that were based on Rokeach values (Schwartz & Bilsky, 1987). With additional studies, Schwartz identified ten motivationally distinct value types. The values were identified based on cross-cultural research in 63 nations that verified that people discriminate implicitly among these value types when rating their importance (Schwartz & Bardi, 2001; Schwartz & Sagie, 2000).

Schwartz based the content of these motivationally distinct value types on three universal requirements of human existence (Fischer et al., 2010; Roccas et al., 2002, Rohan, 2000; Schwartz & Bardi, 2001), namely:

1) **Biological needs, i.e., the basic needs of the individual as a biological organism**

   The regulation of relations between the individual and the group, where a specific culture could value autonomy (self-direction) versus dependency (conformity).

2) **Requirements of coordinated and successful social interaction**

   The regulation of relations of people to the natural and social world, where a specific culture could value mastery (through assertive actions) versus harmony (through fitting in).

3) **Demands of group survival and functioning**

   The regulation of human interdependence to elicit productive behaviour, where a specific culture could specify the preferred, legitimate ways to manage interdependence through hierarchy (relying on role obligations) versus egalitarianism (relying on voluntary cooperation).

These requirements represent ideal normative responses to basic problems all societies must confront (Fischer et al., 2010) and are focussed on what people ought to do because they want to survive in their social environments (Rohan, 2000).

Table 7 provides the definitions of each of the ten motivational types of values in terms of its central goal and list specific values that express the goal (Schwartz & Sagie, 2000, Struh et al., 2002). The fourth column (Source) indicates the universal requirements of human existence from which each value type was derived (Schwartz, 1994).

Table 7:   Definitions of Schwartz's motivational value types in terms of their goals and the single values that represent them

10 VALUE TYPES: MOTIVATIONAL DOMAINS	DEFINITION: CENTRAL MOTIVATIONAL GOAL	45 EXEMPLARY MARKER VALUES	SOURCE*
Self-direction	Independent thought and action - choosing, creating, exploring.	Creativity, freedom, independent, curios, choosing own goals.	Organism Interaction
Stimulation	Excitement, novelty, and challenge in life.	Daring, a varied life, an exciting life.	Organism
Hedonism	Pleasure and sensuous gratification for oneself.	Pleasure, enjoying life.	Organism
Achievement	Personal success through demonstrating competence according to social standards.	Successful, capable, ambitious, influential.	Interaction Group
Power	Social status and prestige, control or dominance over people and resources.	Social power, authority, wealth.	Interaction Group
Security	Safety, harmony, and stability of society, of relationships and of self.	Family, security, national security, social order, clean, reciprocation of favours.	Organism Interaction Group
Conformity	Restraint of actions, inclinations and impulses likely to upset or harm others and violate social expectations or norms.	Self-discipline, obedient, politeness, honouring parents and elders.	Interaction Group
Tradition	Respect, commitment, and acceptance of the customs and ideas that traditional culture or religion provide.	Accepting one's portion in life, humble, devout, respect for tradition, moderate.	Group
Benevolence	Preservation and enhancement of the welfare of people with whom one is in frequent personal contact.	Helpful, honest, forgiving, loyal, responsible.	Organism Interaction Group
Universalism	Understanding, appreciation, tolerance, and protection for the welfare of *all* people and for nature.	Broadminded, wisdom, social justice, equality, a world at peace, a world of beauty, unity with nature, protecting the environment.	Group Organism

*__*Note__. Organism: universal needs of individuals as biological organisms. Interaction: universal requisites of coordinated social interaction. Group: Universal requirements for smooth functioning and survival of groups (Schwartz, 1994).*

2.5.5.2   Value priorities

All ten value types are important in some way to human functioning, but the relative importance that individuals place on each, reveals their choices of what they consider important. These choices are defined as value priorities and reflect the strategies people adopt to adapt to the universal requirements of human existence (Roccas et al. 2002). On an individual level, value priorities vary widely as each person has a "unique combination of biological endowments, social experiences, and exposure to cultural definitions of what is desirable" (Roccas et al., 2002, p. 790).

Value priorities quite often imply a choice between opposing value types, that is, "the relative importance people place on each value type reflects their choices about what they are prepared to lose a little of to gain a little more of something else" (Rohan, 2000, p.262). Rohan (2000) explain this dynamic by using an example of an individual that places high priority on tradition, which inherently means placing lower priorities on stimulation and hedonism value types, that is, less excitement is exchanged for more predictability.

For Schwartz, value priorities are meaningful predictors of social behaviours, where the relative importance of a specific value over other values is the most important unit of analysis (Oishi et al., 1998). Kamakura and Novak (1992) confirmed the notion that the consideration of the relative importance given to each value domain within an individual's value system assists in a more comprehensive understanding of motivations and enables more reliable predictions regarding an individual's pattern of beliefs, attitudes and expected behaviour.

2.5.5.3   Value structure

Schwartz (1994) conceptualised value systems as coherent structures, and Schwartz and Bilsky (1987, p.550) proposed that "the structure of human values refers to the conceptual organisation of values on the basis of their similarities and differences... (and) also refers to the relations among value domains on the basis of their compatibilities and contradictions".

A dynamic relationship exists between the ten motivational types of values. According to Schwartz (Schwartz & Sagie, 2000, p.467) "the pursuit of each type of value has psychological, practical, and social consequences that may conflict or be congruent with the pursuit of other value types". Schwartz (Schwartz & Sagie, 2000) developed a two-dimensional circular structure to illustrate the dynamic relationship between the ten motivational types of values (illustrated in Figure 4).
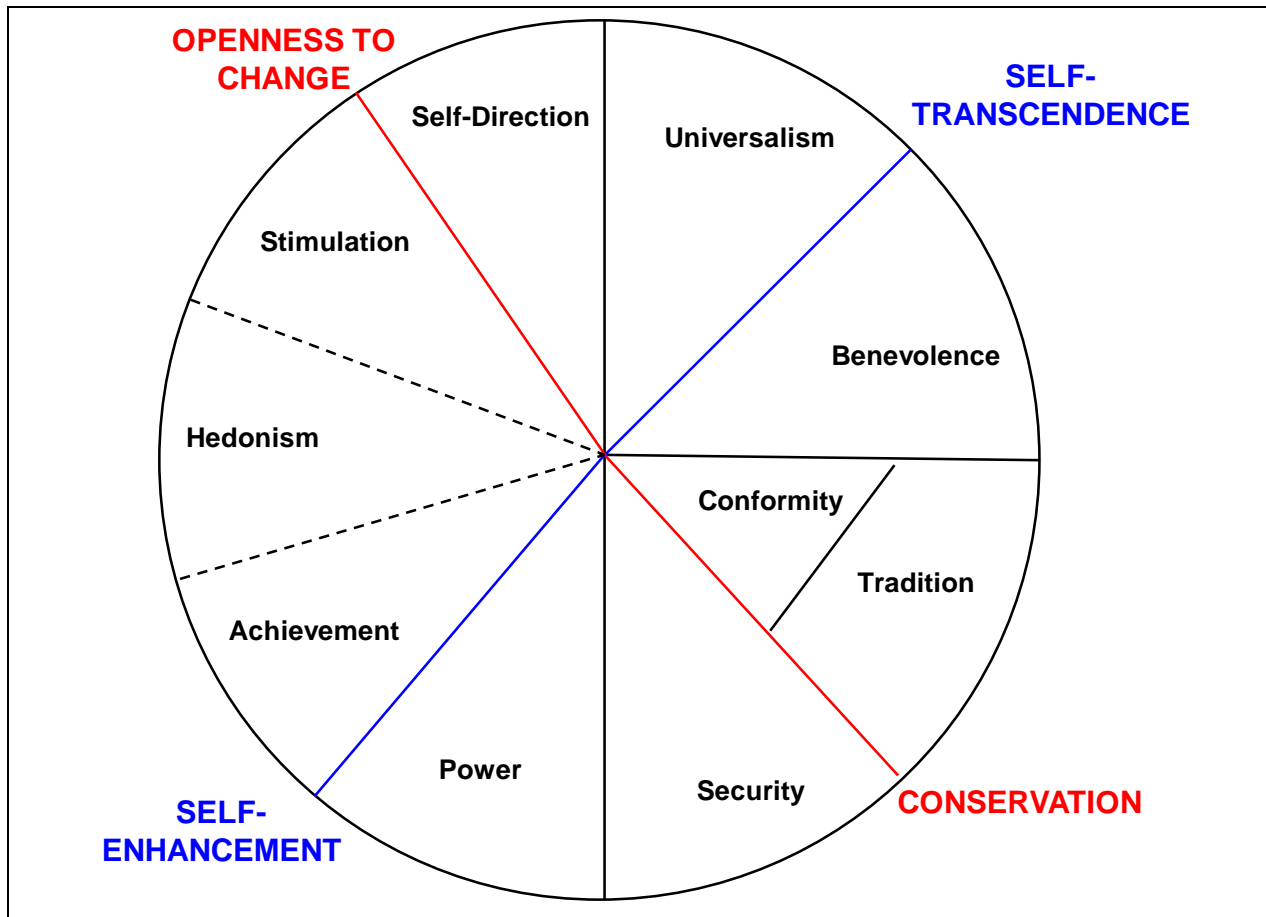
Figure 4: **The structure of relations among ten motivational types of values (Schwartz & Sagie, 2000, p.470)**

The basic premise is that if two domains are conceptually distant, it is practically or logically contradictory to give high priority to values in both domains simultaneously (Schwartz & Bilsky, 1987). If the two domains are conceptually close, placing high priority on values in both domains is compatible (Schwartz & Bilsky, 1987). In brief, within this circular framework adjacent values are more similar, while those across from each other are different (Schwartz & Sagie, 2000). To illustrate, Schwartz (Bardi & Schwartz, 2003; Schwartz & Sagie, 2000) used the example that actions intended to

foster social order (a security value) are also likely to promote obedience (a conformity value), whereas the same actions are likely to conflict with actions that promote self-direction values such as independence and freedom.

The circle of values could also be viewed as a motivational continuum, where the further away around the circle any two values are located, the more dissimilar the motivations they express (Bardi & Schwartz, 2003; Fontaine et al., 2008; Oishi et al., 1998; Schwartz & Sagie, 2000; Roccas et al., 2002).

At a higher level of abstraction, the ten value types are organised on two bipolar dimensions (Fontaine et al., 2008; Schwartz, 1994; Struh et al., 2002):

▪ Dimension one (indicated in red in Figure 2) opposes openness to change (i.e., favouring change and valuing own independent thought and action via self-direction, stimulation and hedonism) to conservation (i.e., submissive self-restriction, preservation of traditional practices and protection of stability via conformity, tradition and security).

▪ Dimension two (indicated in blue in Figure 2) opposes self-transcendence (i.e., values emphasising acceptance of others as equals and concern for their welfare via universalism and benevolence) to self-enhancement (i.e., the pursuit of one's own relative success and dominance over others via achievement, power and hedonism). The individualism/collectivism dimension is a main differentiator of values on both societal and individual levels (Schwartz & Bilsky, 1990).

These dimensions encapsulate the psychological nature of basic human values (Fischer et al., 2010; Fontaine et al., 2008; Schwartz & Sagie, 2000; Struh et al., 2002). Schwartz (1994) located tradition and conformity within the same domain as both value types shared a single motivational goal – subordination of self in favour of socially imposed expectations. Hedonism (indicated with dashes in Figure 1) is related both to Self-Enhancement and Openness to Change (Schwartz, 1994).

Recent theorising proposed an alternative way to conceptualise the two-dimensional structure by grouping values into (Schwartz in Fontaine et al., 2008):

- **Dimension 1: Social versus person-focussed (indicated in green in Figure 5)**

  Person-focussed values (i.e., power, achievement, hedonism, stimulation, and self-direction) regulate the expression of personal interests and characteristics; whereas social focussed values (i.e., universalism, benevolence, tradition, conformity and security) regulate relations with others and effects on them.

- **Dimension 2: Growth versus protection (indicated in purple in Figure 5)**

  Growth values (i.e., hedonism, stimulation, self-direction, universalism, and benevolence) express anxiety-free self-expansion, whereas protection values (i.e., conformity, tradition, security, power, achievement) express anxiety-based self-protection.

The alternative dimensions are illustrated in Figure 5:
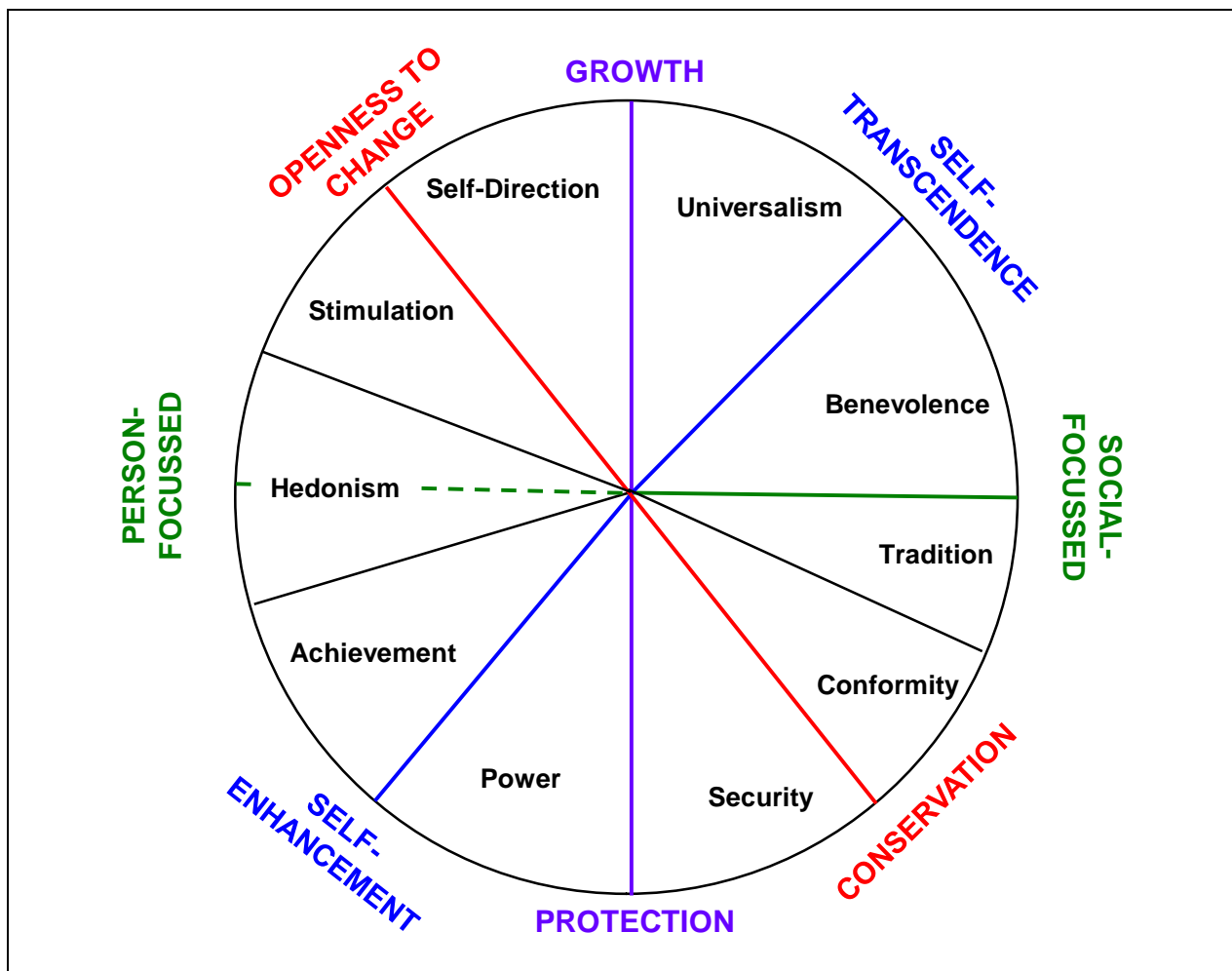
Figure 5:   **Structure of relations among ten motivational types of values and underlying dimensions (adapted from Fontaine et al., 2008, p. 348)**

2.5.5.4   *The Schwartz Value Survey (SVS)*

Schwartz developed a measurement system named Schwartz's Value Inventory (SVI) or Schwartz Value Survey (SVS). The SVS measures value priorities by asking respondents to rate the importance of value words that relate to the ten motivational value types (Rohan, 2000). The SVS is presented in Appendix B.

2.5.5.5   *Strengths of Schwartz's value theory and the Schwartz Value Survey (SVS)*

▪ By offering an integrative theory of values that describe the universal content and structure of values (Spini, 2003), Schwartz's value theory contributes to understanding:

  – The components of the human value system (Rohan, 2000).

  – Individual differences based on value priorities (Rohan, 2000).

▪ By identifying a structure in the relationships among different value types, research can advance from studying associations of individual values with other variables to studying the whole system of values (indexes), which greatly improves the likelihood of interpretable findings (Kamakura & Novak, 1992; Schwartz, 1994).

▪ Comparisons of the value importance of value domains are more comprehensive as opposed to investigating individual values types (Schwartz & Bilsky, 1987):

  – By using the importance of value domains (indexes) as opposed to single values, the impact of values (as independent variables) on both attitudes and behaviour can be predicted, identified, and interpreted more effectively and reliably

(Schwartz & Bilsky, 1987). As such, Schwartz's theory offers a basis for investigating the fundamental coordinators of behaviour (Rohan, 2000).

_ By using indexes as opposed to single values, the impact of different social structural variables (economic, political, religious, ethnic, familial) on values (as dependent variables) can be predicted, identified, and interpreted more effectively and reliably (Schwartz & Bilsky, 1987). Values researchers agreed that the study of individual values should be undertaken in the context of the larger value systems that individuals hold (Kamakura & Novak, 1992; Kilbourne et al., 2005).

In addition, the validity and reliability of the SVS questionnaire (and Schwartz's underlying theory) are proven by several research studies, for example:

▪ The ten motivational values are comprehensive, consistent and reliable across cultures and do not exclude any significant types of basic values (Schwartz, 1994; Schwartz & Bardi, 2001; Struh et al., 2002).

▪ Even though individuals differ with regards to value priorities (the importance attributed to values), the same universal structure of motivational oppositions and compatibilities organised people's values (Bardi & Schwartz, 2003; Fischer et al., 2010; Fontaine et al., 2008; Kamakura & Novak, 1992; Oishi et al., 1998; Roccas et al., 2002; Rohan, 2000; Schwartz, 1994; Schwartz and Bilsky, 1987; Schwartz & Bilsky, 1990; Schwartz & Sagie, 2000; Spini, 2003; Struh et al., 2002). Similarly, the higher order value dimensions exhibit the same universal structure across cultures (Fontaine et al., 2008).

▪ With regards to gender influences it was found that men and women, across cultures, share the same conceptual organisation of values on the two basic dimensions as well as broad values, indicating that both genders ascribe similar meanings to values (Struh et al., 2002).

It can be concluded (from a structural-functionalism paradigm) that Schwartz's value structure and value contents are universal and consequently basic to the nature of the human condition (Schwartz, 1994). For this reason, the model can be applied to study values on a macro as well as micro level:

- The theory allows reliable cross-cultural comparisons as the value domains and value types are comprehensive and the meanings are shared across cultures (Schwartz & Bilsky, 1987).

- The theory allows studying value systems of individuals as the same basic factors emerged in cross-cultural studies at both the cultural and the individual level (Schwartz & Bilsky, 1987).

- With regards to specific values, Bardi and Schwartz (2003) found value-behaviour relations to be stronger in some domains than in others and concluded that the relation between values and behaviour is partly obscured by normative pressures (social expectations) to perform certain behaviours. However, Bardi and Schwartz (2003) discovered that the indexes of behaviour are arrayed in a circle similar to Schwartz' prototypical value structure (see Figure 2), which suggests that value-behaviour relations are organised by the same motivational conflicts and congruities that organise values. This implies that, despite the relatively weak correlations between some values and their corresponding behaviours, the patterns of value-behaviour relations are systematic and predictable.

2.5.5.6 *Weaknesses of Schwartz's value theory and the Schwartz Value Survey (SVS)*

Very few criticisms were made regarding the limitations of Schwartz's theory. Questions did arise about the scaling method used in the SVS (although it did not impact on the reliability of results). Through correspondence analysis Lee and Soutar (2010) determined that the Schwartz Value Survey (SVS) did not exhibit the characteristics of an interval scale, but that the correlations and Euclidian distances between SVS and correspondence analysis were very high, suggesting that the lack of interval scaling was unlikely to affect the reliability of value scores. Lee and Soutar (2010, p.83) concluded

that "researchers can be confident using SVS value-type scores when examining structure issues and when estimating relationships between the SVS value types and other constructs".

2.6   CHAPTER SUMMARY

In this chapter societal values as a psychological construct were defined. Various theorists' value models and the applications thereof were presented, and the strengths and weaknesses of each approach were highlighted. With the way forward, Schwartz's theory of values will be applied as it not only provides a robust point of reference for studying value types on individual, group and societal/cultural levels, but also offers insight into an underlying motivational structure (organising principles) that contextualise values and value-driven behaviour.

Societal value research is primarily conducted within a positivist structural-functional paradigm and quantitative methodologies are in the forefront. From a systems thinking paradigm, the insights gained from the structural-functional approaches were invaluable in identifying structural components (organising principles) as the first step in conceptualising the Value-based Archetypal Model. By identifying the structural components answers to questions as to *what* the model will be composed of and *how* it will be structured is starting to take form.

Whereas this chapter focused more on the structural components (*what* and *how*) of human dynamics as it manifests in socially shared values, Chapter 3 will move into more dynamic components (*why*) from a Jungian analytical psychology perspective.

CHAPTER 3: JUNG'S ANALYTICAL PSYCHOLOGY AND ARCHETYPES AS MOTIVATIONAL CONSTRUCT UNDERLYING THE COLLECTIVE UNCONSCIOUSNESS

The aim of this chapter is to provide an overview of Jung's analytical psychology and to address the following two theoretical objectives: (1) to describe the structure of the psyche from a Jungian analytical psychology perspective; [TO2], and (2) to delineate archetypal ideas and archetypal motifs as manifestations of the collective unconscious [TO3]. The chapter concludes with a critical overview of Jung's onto-epistemological stance to contextualise his contributions within a systems thinking framework.

3.1 INTRODUCTION

Analytical psychology as a field of study resides within the depth psychology paradigm, but when Jung broke away from Freud (and the psychoanalytic movement) in 1913, he coined his approach analytical psychology (Colman, 2006; Geist, 2013). Depth psychology refers to the ontological belief that behaviour and motivations are largely driven by the unconscious mind (Colman, 2006; Reber, 1995). Nevertheless, Jung and Freud differed in their understanding of the nature and functioning of the unconscious (Geist, 2013; Jung 1983a), where Jung disregarded the idea that psychic energy could primarily be ascribed to sexuality (Scatolin, 2015). Jung introduced the concept of the collective unconscious (Jung, 1956; Scatolin, 2015) and viewed archetypes as a primary source of psychic energy. Some of the main differences between psychoanalytical and analytical viewpoints are summarised in Appendix C (*The main differences between psychoanalytical and analytical psychology*).

Throughout this thesis, references will be made to depth psychology perspectives in general, which will include psychoanalytical viewpoints. However, the emphasis will remain on Jung's analytical psychology that provides the primary theoretical underpinning of this study in terms of looking at the dynamic components of value-based archetypal motifs (or in systemic language, the *why* of human dynamics within various contexts).

This chapter is limited to an overview of Jung's division of the psyche with emphasis on his theories that are relevant to this thesis. More detailed and in-depth insights of Jung's contributions will be made in discussing the theoretical dimensions of the model in Chapter 5 (*The development and theoretical rationale of the Value-based Archetypal Model*), and specifically its manifestation in Chapter 6 (*The manifestations of value-based archetypal motifs across various contexts*).

3.2 JUNG'S DIVISION OF THE PSYCHE

Jung proposed a holistic picture of the human psyche, which contains both conscious and unconscious aspects. Figure 6 provides a graphical presentation of Jung's division of the psyche. Following, each of these divisions will be discussed.
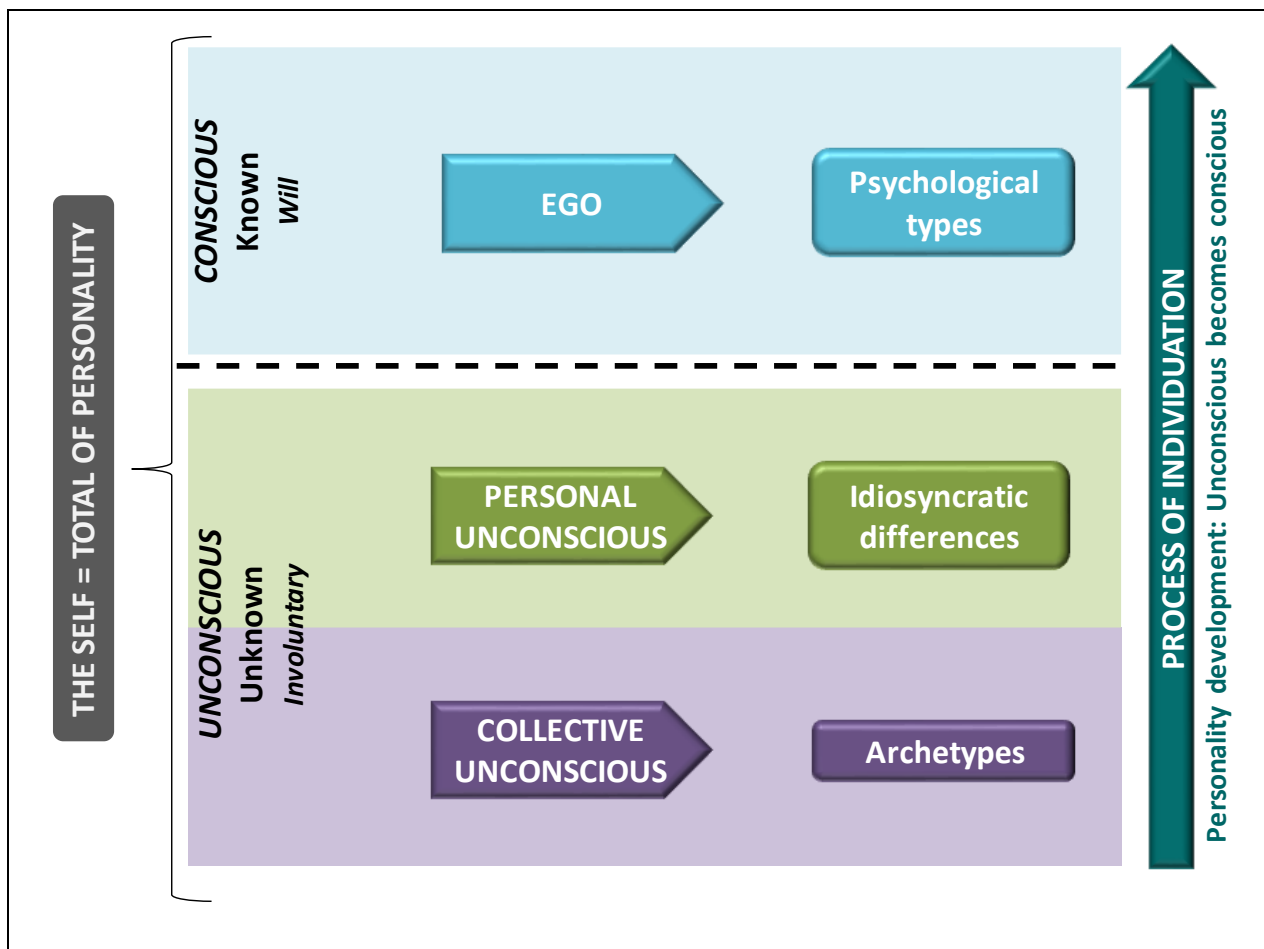
Figure 6:   Jung's division of the psyche (Researcher's own)

3.3   THE SELF AS PSYCHIC TOTALITY

Jung (1959g, 1969, 1971, 1983g, 1989d) viewed the self (also referred to as the supraordinate personality) as the totality of all psychic processes, both conscious and unconscious. This implies that the ego (i.e., consciousness) is "subordinate to the self and is related to it like a part to the whole" (Jung, 1969, p.5). Jung (1959g, 1971, 1983g) emphasised that, as knowledge of the self is limited to consciousness, an individual's total personality can never fully be known:

> I usually describe the supraordinate personality as the "self," thus making a sharp distinction between the ego, which, as is well known, extends only as far as the conscious mind, and the whole of the personality, which includes the unconscious as well as the conscious component (Jung, 1959g, p.187).

3.4   THE CONSCIOUS/EGO AT THE ROOT OF BEING

Jung (1957, p.48) attached a high value to consciousness and viewed it as a precondition of being because "without consciousness there would, practically speaking, be no world, for the world exists as such only in so far as it is consciously reflected and consciously expressed by a psyche." Jung (1969, p.3) defined the ego as "the centre of the field of consciousness".

3.4.1 Personality development: Individuation as the expansion of ego consciousness

"The indefinite extent of the unconscious component makes a
comprehensive description of the human personality impossible."
(Jung; 1959g, p.187)

However, the ego is not stagnant. As unconscious contents become conscious the "ego grows out of the darkness of the psyche" (Jung, 1989d, p.118) and personality develops. The process of individuation is therefore a lifelong process where personality only develops later in life (Jung, 1983e, pp.194-195):

Personality is a seed that can only develop by slow stages throughout life. There is no personality without definiteness, wholeness, and ripeness. These three qualities cannot and should not be expected of the child, as they would rob it of childhood.

Individuation implies that "a person becomes a psychological "'in-dividual,' that is, a separate, indivisible unity or 'whole'" (Jung, 1959j, p.275) that is "distinct from the general, collective psychology" (Jung, 1971, p.448). The development of personality is an inherent drive universal to all humans: "The ultimate aim and strongest desire of all mankind is to develop that fullness of life which is called personality" (Jung, 1983e, p.191). The goal of individuation can therefore be seen as self-realisation (Jung, 1983g, p.418) which is closest (to what is humanly possible) to the self, but will always remain an "unattainable ideal" (Jung, 1983e, p.196):

Individuation means becoming a single, homogeneous being, and, insofar as 'in-dividuality' embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own. We could therefore translate individuation as 'coming to selfhood' or self-realization.

3.4.2 Psychological types

Jung (1971) developed a typology of psychological types and identified four psychological functions (i.e., thinking, feeling, sensation and intuition). These functions refer to different ways in which each individual "comprehends and assimilates" impressions of the world (Jaffe, 1969, p.267).

Jung differentiated between superior, secondary and inferior functions. One of these functions will be most conscious and constitutes an individual's dominant attitude, which is referred to as the superior or primary function. Since the superior function is well-differentiated, it is to a large degree subject to an individual's will (Jung, 1959h) and can be both inherited and learned:

The natural course of instinct, like everything in nature, follows the line of least resistance. One man is rather more gifted here, another there; or again, adaptation

to the early environment of childhood may demand relatively more reserve and reflection or relatively more empathy and participation, according to the nature of the parents and the circumstances. In this way a certain preferential attitude is built up automatically, resulting in different types (Jung, 1971, p.18).

However, an individual does not use a single function only. Jung (1971) referred to the secondary and auxiliary functions that are complementary to the superior function and still accessible to consciousness, but not as applicable to will. In contrast, the inferior function is for the most part unconscious, hence inaccessible to will, and "in every respect different from the nature of the primary function" (Jung, 1971, p.406).

In addition, these functions are modified depending on the individual's attitude towards objects: individuals that withdraw from objects are labelled introverted and are internally motivated (preferring to make their own decisions and conclusions), whereas individuals who are drawn towards objects are labelled extraverted and are externally motivated by others' impressions of them (Jung, 1971). All humans have both an introverted and extraverted attitude to life, but one will be dominant. Based on an individual's superior function and dominant attitude, Jung (1971) identified eight psychological types. For the purpose of this thesis the four basic psychological functions and the corresponding eight psychological types are integrated as one of the underlying theoretical dimensions of the Value-based Archetypal Model in Chapter 5 (*The development of the Value-based Archetypal Model and its theoretical rationale*).

3.5   THE UNCONSCIOUS AS AN INTEGRAL PART OF PERSONALITY

The unconscious consists of unknown objects in the inner world (Jung, 1969) and "covers all psychic contents or processes that are not conscious, i.e., not related to the ego in any perceptible way" (Jung, 1971, p.483). In contrast to Freud's assumption that the unconscious consists of repressed sexual instincts which are morally incompatible wish tendencies (Jung, 1966, 1971, 1989c), Jung postulated that the unconscious contains "all psychic material that lies below the threshold of consciousness" (Jung, 1989c, p.78), including "all the material that has *not yet* reached the threshold of

consciousness" (Jung, 1989c, p.88) but potentially contains "helpful, healing powers" (Jung, 1966, p.46).

As the ego is at the centre of consciousness, self-knowledge is limited to knowledge of one's conscious ego personality, where "the ego knows only its own contents, not the unconscious and its contents" (Jung, 1957, p.6). The ego is however but a small part of the self, whereas unconscious contents constitute "integral components of the individual personality" (Jung, 1969, p.7). Jung divided the unconscious into the personal and collective unconscious.

3.5.1 The personal unconscious as uniquely acquired content

The personal unconscious is unique to each individual and is derived partly from personal acquisition (Jung, 1959a; 1959b) and "partly of psychological factors which could just as well be conscious" (Jung, 1989c, p.88). More specifically, Jung (1983g, p.425) viewed the contents of the personal unconscious as:

> Everything of which I know, but of which I am not at the moment thinking, everything of which I was once conscious but have now forgotten; everything perceived by my senses, but not noted by my conscious mind, everything which, involuntarily and without paying attention to it, I feel, think, remember, want, and do; all the future things that are taking shape in me and will sometime come to consciousness ... Besides these we must include all more or less intentional repressions of painful thoughts and feelings.

3.5.2 The collective unconscious as an inherent psychic structure

In contrast to the personal unconscious, the collective unconscious does not rely on personal acquisition, but is inborn, and hence universal to all of mankind. In other words, "it has contents and modes of behaviour that are more or less the same everywhere and in all individuals... and thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us" (Jung 1959a, p.4).

The contents of the collective unconscious are referred to as archetypes (Jung, 1959a) or primordial images, primordial types, universal images, or motifs (Jung, 1959c; 1966) and is similar to Lévy-Bruhl's concept of '*représentations collectives*" (Jung, 1959c) and Plato's "conception of the Idea as supraordinate and pre-existent to all phenomena" (Jung, 1959d, p.73).

3.6   DEFINING ARCHETYPES

3.6.1   Archetypes are inherited possibilities of ideas

In contrast to the personal and emotive nature of the contents of the personal unconscious, archetypes are collective, universal, impersonal and hence, identical in all individuals (Jung, 1959b; 1959g) or "at least common to entire peoples or epochs" (Jung, 1971, p.443). In emphasising the hereditary and universal nature of archetypes, Jung (1959b, p.44) equated archetypes to instincts (as both are "*patterns of instinctual behaviour*"), but they differ in that instincts are inborn physiological structures and archetypes are inborn psychic structures:

> The instinctive, archaic basis of the mind is a matter of plain objective fact and is no more dependent upon individual experience or personal choice than is the inherited structure and functioning of the brain or any other organ. Just as the body has its evolutionary history and shows clear traces of the various evolutionary stages, so too does the psyche (Jung, 1956, p.29).

Since archetypes are inborn psychic structures, a new-born child's psyche is not a *tabula rasa* (Jung, 1959c; 1959h; 1968; 1969; 1971) but contains inherited *a priori* possibilities of ideas, that is, archetypes are present from the beginning:

> Naturally, if you identify the psyche with consciousness, you can easily fall into the erroneous idea that man comes into the world with a psyche that is empty, and that in later years it contains nothing more than what it has learned by individual experience. But the psyche is more than consciousness (Jung, 1968, p.64).

3.6.2 Archetypes enter consciousness as archetypal ideas

As archetypes are part of the "inherited structure of the brain" (Jung, 1971, p.485), archetypal contents have never been conscious and its contents remain largely unknown (Jung, 1966, p.80):

> In contrast to the personal unconscious, which is a relatively thin layer immediately below the threshold of consciousness, the collective unconscious shows no tendency to become conscious under normal conditions, nor can it be brought back to recollection by any analytical technique, since it was never repressed or forgotten.

Since archetypes remain unconscious, the existence of archetypes can only be seen once archetypes enter consciousness in the form of archetypal ideas. Archetypes enter consciousness via projection, which Jung (1959c, p.60) defined as "an unconscious, automatic process whereby a content that is unconscious to the subject transfers itself to an object, so that it seems to belong to that object."

Throughout his life Jung emphasised that archetypes should not be mistaken with archetypal ideas, that is, archetypes (as inherited psychic structures) can never be represented whereas archetypal ideas are ways in which archetypes are given 'colour' and 'content' via projection. Table 8 provides an overview of Jung's various notions regarding the differences between archetypes and archetypal ideas.

Table 8:   Archetypal ideas are not archetypes

DESCRIPTION	JUNG'S VIEWPOINT
Archetypal ideas are only the form in which an archetype appears	An archetype in its quiescent, unprojected state has no exactly determinable form but is in itself an indefinite structure which can assume definite forms only in projection (Jung, 1959c, p.70).
The form in which an archetype appears is influenced by an individual's consciousness	One must, for the sake of accuracy, distinguish between "archetype" and "archetypal ideas". The archetype as such is a hypothetical and irrepresentable model, something like the "pattern of behaviour" in biology... The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to appear (Jung, 1959a, p.5).

DESCRIPTION	JUNG'S VIEWPOINT (*continued*)
Archetypal ideas vary in content as they are projected onto objects. It is only the underlying structure of an archetype that remains constant as it is inherited	Again and again I encounter the mistaken notion that an archetype is determined in regard to its content, in other words that it is a kind of unconscious idea (if such an expression be admissible). It is necessary to point out once more that archetypes are not determined as regards to their content, but only as regards their form and then only to a very limited degree. A primordial image is determined as to its content only when it has become conscious and is therefore filled out with the material of conscious experience. Its form, however...might perhaps be compared to the axial system of a crystal, which, as it were, performs the crystalline structure in the mother liquid, although it has no material existence of its own. This first appears according to the specific way in which the ions and molecules aggregate. The archetype in itself is empty and purely formal, nothing but a *facultas praeformandi*, a possibility of representation which is given *a priori*. The representations themselves are not inherited, only the forms, and in that respect they correspond in every way to the instincts, which are also determined in form only... The only thing that remains constant is the axial system, or rather, the invariable geometric proportions underlying it (Jung, 1959d, p79).
The essence of an archetypal idea refers to an archetype (the underlying structure), but the formulation of the archetypal idea is only one of many ways in which the archetype can be projected	I use the term idea to express the meaning of a *primordial image*, a meaning that has been abstracted from the concretism of the image. In so far as an idea is an abstraction, it has the appearance of something derived, or developed, from elementary factors, a product of thought... In so far, however, as an idea is the formulated meaning of a primordial image by which it was represented symbolically, its essence is not just something derived or developed, but, psychologically speaking, exists *a priori*, as a given possibility for thought-combinations in general. Hence, in accordance with its essence (but not with its formulation), the idea is a psychological determinant having an *a priori* existence (Jung, 1971, pp. 437-438).
Archetypes give a definite form (structure) to archetypal ideas (i.e., recurring motives in experiences)	The primordial image is the precursor of the idea, and its matrix. By detaching it from the concretism peculiar and necessary to the primordial image, reason develops it into a concept – i.e., an idea which differs from all other concepts in that it is not *a datum* experience but is actually the underlying principle of all experience. The idea derives this quality from the primordial image, which, as an expression of the specific structure of the brain, gives every experience a definite form (Jung, 1971, p.445).
As the forms (archetypal ideas) in which an archetype appears may vary, it can only be named in principle	In principle, it can be named and has an invariable nucleus of meaning – but always only in principle, never as regards its concrete manifestation (Jung, 1959d, p.80).

DESCRIPTION	JUNG'S VIEWPOINT (*continued*)
The forms (archetypal ideas) in which archetypes appear change shape in different eras	No archetype can be reduced to a simple formula. It is a vessel which we can never empty, and never fill. It has a potential existence only, and when it takes shape in matter it is no longer what it was. It persists throughout the ages and requires interpreting ever anew. The archetypes are the imperishable elements of the unconscious, but they change shape continually (Jung, 1959f, p.179).
Even though the various forms (archetypal ideas) in which an archetype appear may vary, the basic motif of an archetype (i.e., underlying pattern of meaning) remains the same	The term 'archetype' is often misunderstood as meaning certain definite mythological images or motifs. But these are nothing more than conscious representations; it would be absurd to assume that such variable representations could be inherited. The archetype is a tendency to form such representations of a motif – representations that can vary a great deal in detail without losing their basic pattern. There are, for instance, many representations of the motif of the hostile brethren, but the motif itself remains the same. My critics have incorrectly assumed that I am dealing with 'inherited representations,' and on that ground they have dismissed the idea of the archetype as mere superstition. They have failed to take into account the fact that if archetypes were representations that originated in our consciousness (or were acquired by consciousness), we should surely understand them, and not be bewildered and astonished when they present themselves in our consciousness. They are indeed, an instinctive *trend*, as marked as the impulse of birds to build nests, or ants to form organised colonies (Jung, 1968, pp.57-58)

3.6.3 Describing archetypes as personified motifs

On the one hand, Jung (1959f, p.156) insisted that archetypal contents (manifested as ideas) remain indescribable:

Contents of an archetypal character are manifestations of processes in the collective unconscious. Hence they do not refer to anything that is or has been conscious, but to something essentially unconscious... therefore, it is impossible to say what they refer to. Every interpretation necessarily remains an "as-if." The ultimate core of the meaning may be circumscribed, but not described (Jung, 1959f, p.156).

On the other hand, Jung (1959c) acknowledged that without attaching form to archetypes, primordial images would remain indescribable and hence, not empirically researchable. Jung (1959g) developed his descriptions of archetypes based on empirical observations of various products of the unconscious (such as dreams,

fantasies, visions, myths, fairy tales and the delusions of the insane). With these investigations he noticed that similar unconscious contents are repeated, which he termed motifs. To explain these recurring motifs, he described them as distinct types and personified them into human figures (but also situations and symbols):

> I have not been able to avoid recognizing certain regularities, that is, types. There are types of *situations* and types of *figures* that repeat themselves frequently and have a corresponding meaning. I therefore employ the term "motif" to designate these repetitions. Thus there are not only typical dreams but typical motifs in dreams. These may, as we have said, be situations or figures. Among the latter there are human figures that can be arranged under a series of archetypes, the chief of them being, according to my suggestion, the *shadow*, the *wise old man*, the *child* (including the child hero), the *mother* ("Primordial Mother" and "Earth Mother") as a supraordinate personality ("daemonic" because supraordinate), and her counterpart the *maiden*, and lastly the *anima* in man and the *animus* in woman. The above types are far from exhausting all the statistical regularities in this respect (Jung, 1959g, p.183).

> As the history of the human mind shows, these archetypes are of great stability and so distinct that they allow themselves to be personified and named, even though their boundaries are blurred or cut across those of other archetypes, so that certain qualities can be interchanged (Jung, 1983f, pp.291-292).

Jung (1989e, p.149) justified his use of archetypal motifs (through mythological descriptions and personifications) as giving meaning, whereas with purely scientific descriptions the essence of an archetype will be lost:

> Now, concerning my concept of the anima, I have been reproached occasionally by scholars for using an almost mythological term to express a scientific fact. They expect me to translate her into scientific terminology, which would deprive the future of its – or her – specific life. If you say, for instance, that the anima is a function of connection or relationship between the conscious and unconscious, that is a very pale thing. It is as if you should show a picture of a great philosopher and call it

simply *Homo sapiens*; of course a picture of a criminal or an idiot would be *Homo sapiens* just as well. The scientific term conveys nothing, and the merely abstract notion of the anima conveys nothing, but when you say the anima is almost personal, a complex that behaves exactly as if she were a little person, or at times as if she were a very important person, then you get it about right.

The author acknowledges that the same archetype (inherited primordial image) might give rise to various archetypal ideas and that archetypes *per se* remains unknowable. For the purpose of this thesis the emphasis will be on archetypal motifs (i.e., the pattern of meaning underlying archetypal ideas), where one of the aims of the Value-based Archetypal Model is to identify an underlying structure that organise these motifs.

3.6.4 Describing archetypes as symbols

Apart from using personified motifs in describing archetypes, Jung (1959g, p.187) also used symbols:

> Because of its unconscious component the self is so far removed from the conscious mind that it can only be partially expressed by human figures; the other part of it has to be expressed by objective, abstract symbols. The human figures are father and son, mother and daughter, king and queen, god and goddess. Theriomorphic symbols are the dragon, snake, elephant, lion, bear, and other powerful animals, or again the spider, crab, butterfly, beetle, worm, etc. Plant symbols are generally flowers (lotus and rose). These lead on to geometrical figures like the circle, the sphere, the square, the quaternity, the clock, the firmament, and so on. The indefinite extent of the unconscious component makes a comprehensive description of the human personality impossible.

Jung made a clear distinction between symbols and signs, where signs have definite meaning and "do no more than denote the objects to which they are attached" (Jung, 1968, p.3). Conversely, symbols do not have a definite meaning, that is, "a word or an image is symbolic when it implies something more than its obvious and immediate meaning. It has a wider 'unconscious' aspect that is never precisely defined or fully

explained" (Jung, 1968, p.4). Jung (1971) believed that the hidden meaning of symbols can, at most, only be intuitively recognised.

To Jung, the most important symbols are collective in nature and origin, where these symbols are "involuntary spontaneous manifestations and by no means intentional inventions" (Jung, 1968, p. 42.) Since archetypes are collective, inherited possibilities of ideas and will remain unknowable, Jung perceived all archetypes as symbols (1959a, p.38):

> Archetypes are true and genuine symbols that cannot be exhaustively interpreted, either as signs or as allegories. They are genuine symbols precisely because they are ambiguous, full of half-glimpsed meanings, and in the last resort inexhaustible ...Besides this, they are in principle paradoxical.

3.6.5 The recognition of archetypal content

Since all unconscious contents only become conscious through projection, Jung (1983f) admitted that it was difficult to distinguish between personal versus collective unconscious content. In order to recognise archetypal content, Jung highlighted various characteristics:

3.6.5.1   *Universally recurring motifs*

The proof for the existence of archetypes can be seen through recurrent motifs (patterns of meaning underlying archetypal ideas) throughout the ages and across different cultures:

> The primordial image, or archetype, is a figure – be it a daemon, a human being, or a process – that constantly recurs in the course of history and appears wherever creative fantasy is freely expressed. Essentially, therefore, it is a mythological figure. When we examine these images more closely, we find that they give form to countless typical experiences of our ancestors. They are, so to speak, the psychic residua of innumerable experiences of the same type (Jung, 1966, p.81).

For one finds that many dreams present images and associations that are analogous to primitive ideas, myths and rites... I found that associations and images of this kind are an integral part of the unconscious, and can be observed everywhere – whether the dreamer is educated or illiterate, intelligent or stupid (Jung, 1968, pp. 32-33).

I myself am so profoundly convinced of the uniformity of the psyche that I have even summed it up in the concept of the collective unconscious, as a universal and homogeneous substratum whose uniformity is such that one finds the same myth and fairy tale motifs in all corners of the earth, with the result that an uneducated American Negro dreams of motifs from Greek mythology and a Swiss clerk re-experiences in his psychosis the vision of an Egyptian Gnostic (Jung, 1971, p.491).

According to Jung the collective character of archetypal ideas is most evident in recurring motifs that appear in:

1) **Dreams and visions**, where "images and ideas that dreams contain cannot possibly be explained solely in terms of memory. They express new thoughts that have never yet reached the threshold of consciousness" (Jung, 1968, p.26).

2) **Active imagination**, which is a free association method applied by Jung to elaborate on dream fantasies produced by deliberate concentration (Jung, 1959b, 1968);

3) **Myths, esoteric teaching and fairy tales** (Jung, 1959a; 1959f) where an "almost universal parallelism" (Jung, 1959c, p.58) exists between mythological motifs;

4) **Primitive tribal lore**, where the unconscious content is "changed into conscious formulae taught according to tradition" (Jung, 1959a, p.5);

5) **Products of creative fantasy** (Jung, 1959d) where fantasy is "simply the direct expression of psychic life" (Jung, 1971, p.433);

6) **Archaic patterns observable in the mindsets characterising different epochs** (Jung, 1956, 1959b, 1966, 1969, 1959a, 1959f, 1968, 1989f, 1971); and

7) **Psychotic delusions** consisting of a "delirious sequence of images which nonetheless does not lack a certain hidden coherence" (Jung, 1959f, p.153).

3.6.5.2 *Mythological parallels with an archaic character*

Jung (1971, p.443) asserted that archetypes always consist of mythological parallels with an archaic character:

> I call the image primordial when it possesses an archaic character. I speak of its archaic character when the image is in striking accord with familiar mythological motifs. It then expresses material primarily derived from the collective unconscious, and indicates at the same time that the factors influencing the conscious situation of the moment are collective rather than personal (Jung, 1971, p.443).

Attributable to archetypes' archaic and mythological character, Jung (1983f, p.274) believed that archetypes are best described by means of mythical imagery:

> Myth is the primordial language natural to these psychic processes, and no intellectual formulation comes anywhere near the richness and expressiveness of mythical imagery. Such processes are concerned with the primordial images, and these are best and most succinctly reproduced by figurative language.

3.6.5.3 *Numinous affectively toned contents*

Archetypes consist of both form (inherent psychic structure) and energy (numinosity), and always manifest as affectively toned contents (Jung, 1959d). As such, Jung (1968, pp. 87-88) contended that archetypes always appear as both images (archetypal ideas) and emotions, that is, without the emotive component the meaning of an archetype is lost:

One can speak of an archetype only when these two aspects are simultaneous. When there is merely the image, then there is simply a word-picture of little consequence. But by being charged with emotion, the image gains numinosity (or psychic energy); it becomes dynamic... They gain life and meaning only when you try to take into account their numinosity – i.e., their relationship to the living individual.

3.6.5.4 *Moral neutrality*

All archetypes develop both a light (good) and dark (bad) aspect (Jung, 1969). Since archetypes are inherited psychic structures, they are morally neutral, whereas the conscious attitude will determine whether archetypal *ideas* will be conducive to good or evil:

In itself, an archetype is neither good nor evil. It is morally neutral, like the gods of antiquity, and becomes good or evil only by contact with the conscious mind, or else a paradoxical mixture of both. Whether it will be conducive to good or evil is determined, knowingly or unknowingly, by the conscious attitude (Jung, 1966, p.104).

3.6.5.5 *Impossible to be integrated with personality*

Due to its autonomous nature, archetypes cannot be integrated into personality, only its conscious effects:

They are the foundation stones of the psychic structure, which in its totality exceeds the limits of consciousness and therefore can never become the object of direct cognition. Though the effects of anima and animus can be made conscious, they themselves are factors transcending consciousness and beyond the reach of perception and volition. Hence they remain autonomous despite the integration of their contents, and for this reason they should be borne constantly in mind (Jung, 1969, p.20)

3.7   JUNG'S ONTO-EPISTEMOLOGICAL STANCE

3.7.1   Opposites constitute wholeness

According to Papadopoulos (2006, p.7) "Jung is not particularly known for his contribution either to epistemology or to methodology." By not being clear on his onto-epistemological stance Jung, on first reading, appeared to contradict himself. With more in-depth reading it became evident that Jung had the ability to view opposites as two sides of the same coin (across a variety of topics). Jung's (1989a, pp.24-25) ontology is best described by his belief in the self (total of personality) that consists of opposites as embodied by the symbol of the cross:

> The cross, or whatever other heavy burden the hero carries, is himself, or rather the self, his wholeness, which is both God and animal – not merely the empirical man, but the totality of his being, which is rooted in his animal nature and reaches out beyond the merely human towards the divine. His wholeness implies a tremendous tension of opposites paradoxically at one with themselves, as in the cross, their most perfect symbol.

Throughout Jung's (1971) life, the tension between opposites provides a glimpse of the whole, where the self does not only symbolise a union of opposites, but a united duality. In Table 9 an overview of Jung's views on opposites across various topics (as analysed by the researcher) is summarised within the ontological context of objectivism versus subjectivism.

Table 9: **An overview of Jung's onto-epistemological stance as embracing opposites**

TOPIC	OBJECTIVISM	SUBJECTIVISM
Individual level: Jung's (1971) classified psychological types in terms of two basic attitudes towards objects (the outer world). These attitudes correspond to objectivism and subjectivism. Similarly, the psychological functions (Jung, 1971) can be seen within the contexts of objectivism and subjectivism.	**Extraversion** Individuals that are drawn towards objects and are externally motivated. This attitude is characterised by (Jung, 1971): • Conscious looking outward • Decisions and actions are determined by objective conditions (sees everything in terms of the objective event) • Observable in individuals who are open, sociable, jovial, friendly and approachable • Values others' impressions **Functions** • Thinking • Sensation	**Introversion** Individuals that withdraw from objects and are internally motivated. This attitude is characterised by (Jung, 1971): • Conscious looking inward • Decisions and actions are determined by subjective views (sees everything in terms of his/her own situation) • Observable in individuals who are reserved, inscrutable, and rather shy • Values own decisions and conclusions **Functions** • Feeling • Intuition
Societal level from an epochal view where the dominant zeitgeist contains an unconscious opposite, i.e., "no culture is ever really complete, for it always swings from one side to the other" (Jung, 1971, p.3).	**Collective culture** • Natural sciences, rational-based modern era and the dehumanisation of mankind to single functions (Jung, 1956, 1969, 1971)	**Individual culture** Religion-based earlier eras (Jung, 1956, 1969, 1971), where "contemporary science and philosophy know only of what is outside, while faith knows only of the inside" (Jung, 1969, p.174).
Metaphysics in terms of religious beliefs (Jung, 1971).	• Christianity (monotheism) • Within Christianity, Luther's views on Holy Communion as the bread and wine representing the actual body of Christ (Jung, 1971).	• Ancient Greece (polytheism) • Within Christianity, Zwingli's views of Holy Communion as a symbolic commemoration (Jung, 1971).
Art (Jung, 1971)	• Realistic	• Abstract
Psyche/self	• Conscious	• Unconscious
Unconscious	• Collective unconscious	• Personal unconscious
Archetypal motifs	• Persona/mask • Animus • Father • Sun	• Self • Anima • Mother • Moon

TOPIC (*continued*)	OBJECTIVISM	SUBJECTIVISM
Philosophical/ ontological views, i.e., the nature and form of reality (Jung, 1971).	**Objective science** • Aristotle • Concretism, Realism • Matter • Real	**Subjective science** • Plato • Conceptualism • Form • Ideal
Epistemology (how reality is known) and ***methodology*** (modes of interpretation).	**Deductive reasoning**, referred to by Jung (1971, p. 459) as "reductive" and hence, "leading back", which is characterised by: • Predetermined meaning • Emphasis is on uniformity • Collective (nomothetic) • Disintegrative • Theories laying claim to "universal validity" Jung, 1957, p.7)	**Inductive reasoning**, referred to by Jung (1971, p. 422) as "constructive" and hence "building up" which is characterised by: • Building meaning • Emphasis is on diversity • Individualistic (ideographic) • Synthetic • Individual as "only reality" (Jung, 1968, p.45)
Sub-paradigms	Freud's psychoanalytic psychology (Jung, 1971)	Jung's analytical psychology

3.7.2 Jung's dominant onto-epistemological stance

"The more the individual object dominates the field of vision, the more practical, detailed and alive will be the knowledge derived from it."
(Jung, 1957, p.50)

"Abstraction makes for a deepened understanding of the phenomena in question."
(Jung, 1956, p.429)

"The goal of totality can be reached neither by science, which is an end in itself, nor by feeling, which lacks the visionary power of thought."
(Jung, 1971, pp.58-59).

Jung's (1968, p.45) dominant onto-epistemological stance is skewed towards subjectivism where "the individual is the only reality." For Jung (1957, p.9), an open-minded (qualitative) interpretivist approach is the only way to know this reality:

If I want to understand an individual human being, I must lay aside all scientific knowledge of the average man and discard all theories in order to adopt a completely new and unprejudiced attitude. I can only approach the task of *understanding* with a free and open mind.

Jung (1971) followed an inductive approach, where he worked from specific individual observations to broader generalisations and theories. However, the crux of reality remained on the concrete individual level and not in generalised theories:

Before we construct general theories about man and his psyche we should learn a lot more about the real human being we have to deal with. The individual is the only reality. The further we move away from the individual toward abstract ideas about *Homo sapiens*, the more likely we are to fall into error (Jung, 1968, p.45).

For the more a theory lays claim to universal validity, the less capable it is of doing justice to the individual facts. Any theory based on experience is necessarily *statistical*; that is to say, it formulates an *ideal average* which abolishes all exceptions at either end of the scale and replaces them with an abstract mean. This mean is quite valid, though it need not necessarily occur in reality. Despite this it figures in the theory as an unassailable fundamental fact (Jung, 1957, p.7).

Jung (1968, p.47) did however observe "generalities" (patterns), whether it is on a conscious level (with his theory on psychological types) or a collective unconscious level (with his theory on archetypes). He admitted that theory (i.e., the generalisation of patterns observed on a higher, more abstract level) allows for more in-depth insight into the psyche of mankind as a whole:

At the same time man, as member of a species, can and must be described as a statistical unit; otherwise nothing general could be said about him. For this purpose he has to be regarded as a comparative unit (Jung, 1957, p.8).

Classification does not explain the individual psyche. Nevertheless, an understanding of psychological types opens the way to a better understanding of human psychology in general (Jung, 1971, p.516).

In spite of the fact that dreams demand individual treatment, some generalities are necessary in order to classify and clarify the material that the psychologist collects by studying many individuals. It would obviously be impossible to formulate any

psychological theory, or to teach it, by describing large numbers of separate cases without any effort to see what they have in common and how they differ (Jung, 1968, p.47).

Whether on a concrete ideographic (subjective) individual level, or on a more abstract nomothetic (objective) theoretical level, Jung (1971, pp.51-52) believed that the essential nature of living reality lies in soul (*esse in anima*), that is, the world as it is experienced via the human psyche (which brings the objective and subjective levels together):

Every logical-intellectual formulation, however perfect it may be, strips the objective impression of its vitality and immediacy. It must do this in order to arrive at any formulation whatever. But then just that is lost which seems to the extravert the most important of all – the relation to the object. There is no possibility, therefore, of finding any satisfactory, reconciling formula by pursuing the one or the other attitude. And yet, even if his mind could, man cannot remain thus divided, for the split is not mere matter of some off-beat philosophy, but the daily repeated problem of his relation to himself and to the world. And because this is basically the problem at issue, the division cannot be resolved by a discussion of the nominalist and realist arguments. For its solution a third, mediating standpoint is needed. *Esse in intellectu* lacks tangible reality, *esse in re* lacks mind. Idea and thing come together, however, in the human psyche, which holds the balance between them… Living reality is the product neither of the actual, objective behaviour of things nor of the formulated idea exclusively, but rather of the combination of both in the living psychological process, through *esse in anima*… The psyche creates reality every day. The only expression I can use for this activity is fantasy. Fantasy is just as much feeling as thinking, as much intuition as sensation... It is, pre-eminently, the creative activity from which the answers to all answerable questions come; it is the mother of all possibilities, where, like all psychological opposites, the inner and outer worlds are joined together in living union.

Since the essence of reality is experienced reality, Jung (1971, p.408) remained adamant throughout his life that psychology, as a study of the human psyche, requires a different scientific approach than the objectivist approach followed in natural sciences:

> The science of Psychology is still in its infancy; there is the further difficulty that the empirical material, the object of scientific investigation, cannot be displayed in concrete form, as it were, before the eyes of the reader. The psychological investigator is always finding himself obliged to make extensive use of an indirect method of description in order to present the reality he has observed... the experimental method will never succeed in doing justice to the nature of the human psyche, nor will it ever project anything like a true picture of the more complex psychic phenomena (Jung, 1971, p.408).

3.7.3 Challenges in studying psychic phenomena

"Even a scientist is a human being."
(Jung, 1968, p.82)

Across *all* fields of science (human and natural), ontological assumptions (the essence of reality) remain unprovable (Bowers, 2012; Guba, 1990). Similarly, Jung's proposition of the existence of the psychological types, the unconscious, as well as the collective unconscious (and the corresponding archetypes) is based on *a priori* assumptions.

Jung based his assumptions of the collective unconscious as well as psychological types on recurring patterns (motifs) that he observed in various products of human fantasy (i.e., dreams, fantasies, visions, delusions of the insane, myths, fairy tales, or the dominant mindset characterising different epochs). As these motifs appear across individuals, cultures and epochs, Jung (1956) concluded that the collective unconscious (archetypes) consists of an inherited structure of ideas. Similarly, on a conscious level (with Jung's typology of psychological types), the recurring patterns in different modes of apprehension led Jung (1971, pp. 304-305) to believe in an inherited psychic structure:

These patterns of experience are by no means accidental or arbitrary; they follow strictly performed conditions which are not transmitted by experience as contents of apprehension but are the preconditions of all apprehension. They are ideas *ante rem*, determinants of form, a kind of pre-existent ground-plan that gives the stuff of experience a specific configuration… The fairy tales of the most widely separated races show, by the similarity of their motives the same tie. Even the images that underlie certain scientific theories – ether, energy, its transformations and constancy, the atomic theory, affinity, and so on – are proof of this restriction.

Due to the complex and dynamic nature of psychic phenomena, Jung (1968, 1989e) preferred to qualitatively describe his findings (by using mythological parallels, personifications, and symbology). For this reason, Jung was criticised "for not presenting psychic material systematically" (Von Franz, 1968a, p.167). Despite these criticisms, Jung remained adamant that a qualitative methodology provides a truer picture of reality (as experienced psychologically):

Psychic phenomena occasioned by unconscious processes are so rich and so multifarious that I prefer to *describe* my findings and observations, and where possible, to classify them – that is, to arrange them under certain definite types. That is the method of natural science, and it is applied wherever we have to do with multifarious and still unorganized material. One may question the utility of the appropriateness of the categories or types used in the arrangement, but not the correctness of the method itself (Jung, 1959g, pp.182-183).

I know enough of the scientific point of view to understand that it is most annoying to have to deal with facts that cannot be completely or adequately grasped. The trouble with these phenomena is that the facts are undeniable and yet cannot be formulated in intellectual terms. For this one would have to be able to comprehend life itself, for it is life that produces emotions and symbolic ideas (Jung, 1968, p.80).

Similarly, Jung (1957, p.13) criticised Scientific Rationalism (and its corresponding statistical orientation) as robbing "the individual of his foundations and his dignity" by disregarding the role of the psyche (that is, reality as experienced by all humans):

Scientific education is based in the main on statistical truths and abstract knowledge and therefore imparts an unrealistic, rational picture of the world, in which the individual, as a merely marginal phenomenon, plays no role. The individual, however, as an irrational datum, is the true and authentic carrier of reality, the concrete man as opposed to the unreal ideal or normal man to whom the scientific statements refer. What is more, most of the natural sciences try to represent the results of their investigations as though these had come into existence without man's intervention, in such a way that the collaboration of the psyche – an indispensable factor – remains invisible...So in this respect, too, science conveys a picture of the world from which a real human psyche appears to be excluded – the very antithesis of the "humanities" (Jung, 1957, p.11).

3.7.4 Jung's views from a systems thinking perspective

Jung's onto-epistemological assumptions are in line with systems thinking, i.e.:

1) An inherited psychic structure as self-organising principle underlying humans' experience

Jung's (1959d) postulation that the human psyche consists of an *a priori* structure is consistent with Lettvin, Maturana and MCColloch's (1959, p.1951) classic research that found that frogs' optical nerves are structured in such a way to be superior "bug perceivers" (whereas a change in background or lighting is barely noticed). From a system thinking perspective this finding is important as it demonstrates that a "frog's visual system does not so much *represent* reality as *construct* it" (Hayles, 1999, p. 131). Just like frogs, humans are living, self-organising systems, "which means its order in structure and function is not imposed by the environment but is established by the system itself" (Capra, 1987, p.290). In a similar way, Jung (1959d, p.101) believed that the psyche has an *a priori* structure that functions as a self-organising principle that underlies humans' experiences, perceptions and ability to apprehend:

"All that is outside, also is inside," we could say with Goethe. But his "inside," which modern rationalism is so eager to derive from "outside," has an *a priori* structure of

its own that antedates all conscious experience. It is quite impossible to conceive how "experience" in the widest sense, or, for that matter, anything psychic, could originate exclusively in the outside world.

An essential part of this disposition is the *a priori* existence of 'organising factors,' the archetypes, which are to be understood as inborn modes of functioning that constitute, in their totality, man's nature. The chick does not learn how to come out of the egg - it possesses this knowledge *a priori* (Jung, 1956, p.328).

For Jung (1983d, p.167), the psyche (like all autonomous, self-regulating systems) strives towards homeostasis, where the key to balance lies between the interplay of opposites:

A psychological theory, if it is to be more than a technical makeshift, must base itself on the principle of opposition; for without this it could only re-establish a neurotically unbalanced psyche. There is no balance, no system of self-regulation, without opposition. The psyche is just such a self-regulating system.

2) The psyche consists of structural and dynamic components

Although Jung (1956, 1959d, 1971) believed in an inherited psychic structure (i.e., the structural components of the psyche as system), he did not view this structure as a passive pre-determinant of human experiences. Jung emphasised the dynamics of the psyche that evolves over time (where this belief is similar to the systemic concepts of transactional processes and structural coupling). For Jung (1971, p.3) the crux of these dynamics lies within the transactional, compensatory relationship between the conscious and unconscious to "maintain the psychic equilibrium." He observed these dynamics on individual, group and societal levels, for example:

▪ On an individual level individuation entails the evolvement of the self (i.e., the development of personality) over time as unconscious contents are integrated into consciousness (Jung, 1959g,1959j, 1983e, 1983g, 1989d, 1971);

▪ On a group level, adapting to societal norms (collective values), necessitates the development of a persona as a socially accepted mask that hides an individual's identity (Jung, 1957, 1983b); and

▪ On a collective, societal level the dominant mindsets characterising the zeitgeist of different epochs "[have their] own limitations of conscious outlook" (Jung, 1966, p.98) and are compensated by the collective unconscious "when a poet or seer lends expression to the unspoken desire of his times and shows the way, by word or deed, to its fulfilment" (Jung, 1966, p.98).

3) Demarcation of boundaries and levels of abstraction

Jung distinguished between individual (ideographic) and collective (nomothetic) levels when studying psychological phenomena and acknowledged the contributions and limitations of both. On a concrete level, an individual's unique experiences remain the topic of focus where the "first task is not to understand and interpret, but to establish the context with minute care" (Jung, 1983d, p.177). On this level, information is more "practical, detailed and alive" (Jung, 1957, p.50) but lacks understanding of "the wide variations that occur among individuals" (Jung, 1971, p.555). On an abstract level, Jung's typologies of psychological types and archetypes allows for a higher-level understanding "of human psychology in general" but lacks explanations of "the individual psyche" (Jung, 1971, p.516). By following both approaches, Jung provides a "binocular vision" (Bateson, 1979, p.133) into the human psyche.

4) A meta-perspective on opposites

By always taking the larger context into consideration, Jung's holistic view on opposites as part of the same coin (see *3.7.1 Opposites constitute wholeness*) provides a meta-perspective (and hence, added insight) across various topics. This is in line with systems thinking, where "everything in the universe is directly or indirectly connected to everything else" (Midgely, 2011, p.5).

5) Reality is observer-dependent

Capra (1987, p.77) advocated that "patterns scientists observe in nature are intimately connected with the patterns of their minds; with their concepts, thoughts and values. Thus the scientific results they obtain… will be conditioned by their frame of mind." Correspondingly, Jung (1971, p.532) asserted that "whatever we look at, and however we look at it, we see only through our own eyes." Within the systemic thinking paradigm and Jung's onto-epistemological stance, this limitation requires humbleness on the part of the investigator as no claims to the final truth can be made:

> "We shall never be able to claim final knowledge of anything whatsoever" (Bateson, 1979, p.27).

> The psychologist should constantly bear in mind that his hypothesis is no more at first than the expression of his own subjective premise and can therefore never lay immediate claim to general validity… The phenomenology of the psyche is so colourful, so variegated in form and meaning, that we cannot possibly reflect all its riches in *one* mirror. Nor in our description of it can we ever embrace the whole, but must be content to shed light only on single parts of the total phenomenon (Jung, 1966, p.85).

3.8 CHAPTER SUMMARY

In this chapter an overview of Jung's analytical psychology was provided, with the emphasis on archetypal motifs as manifestations of the collective unconscious. Within a systems thinking paradigm, Jung's onto-epistemological assumptions are not only in line; but can be viewed as providing a depth psychology perspective on human dynamics and motivations on individual as well as collective systems level.

The emphasis on the analytical psychology of Carl Gustav Jung is of foundational importance to this thesis as it provides the primary theoretical underpinning of this study (in terms of looking at the dynamic components of value-based archetypal motifs within various contexts). More detailed insights of Jung's contributions will be made in

discussing the theoretical dimensions and manifestations of value-based archetypal motifs within the context of the Value-based Archetypal Model (*in Chapters 5 and 6 respectively*).

In Chapter 4 depth psychology frameworks and applications (including the role of myths and fairy tales) within consumer and organisational psychology contexts will be discussed to highlight current contributions and shortcomings within these fields.

CHAPTER 4: MYTHS, FAIRY TALES AND DEPTH PSYCHOLOGY FRAMEWORKS APPLIED WITHIN CONSUMER AND ORGANISATIONAL PSYCHOLOGY

The aim of this chapter is to present depth psychology perspectives on the role of myths and fairy tales as well as conceptual frameworks applied within consumer and organisational psychology, where both brands and organisations fulfil the role of modern myths. This chapter will address the following theoretical objectives: (1) to describe the role of myths and fairy tales from depth psychology and social psychology perspectives [TO4]; (2) to explore the application of myths and fairy tales within consumer and organisational psychology [TO5]; and (3) to evaluate current depth psychology motivational frameworks within consumer and organisational psychology to highlight contributions and gaps [TO6].

4.1   INTRODUCTION

In studying archetypal motifs various sources of knowledge are available (as discussed in Chapter 3, section 3.6.5.1 *Universally recurring motifs*), such as dreams, visions, active imagination, psychotic delusions, products of creative fantasy, myths, fairy tales and folklore. In this thesis myths and fairy tales (both in traditional and modern form) serve as the main sources to study archetypal motifs. From a practical stance both myths and fairy tales are accessible and a more reliable method of exploring universal archetypal motifs, whereas dreams, psychotic delusions, and active imagination are "much more individual, less understandable, and more naive" (Jung, 1959a, p.5).

This chapter commences with an overview of the history of myths and fairy tales, their characteristics (and differences), psychological significance from various depth perspectives as well as utilitarian functions from social psychology (as represented by anthropological views). Following, brands as modern myth within the field of consumer psychology will be discussed, including a critical overview of current depth psychology conceptual frameworks to understand consumer behaviour. Lastly, the applications of myths and fairy tales in organisational psychology will be presented with examples of studies conducted on individual-, group- organisational-and societal-levels. This chapter

concludes with a critical overview of an analytical psychology conceptual framework applied within organisational psychology.

Note that several authors referred to in this chapter (Abraham, 2014; Corlett & Pearson, 2003; Jansen, 2006; Mark & Pearson; 2001; Pearson, 1989; Pearson, 1991; Wertime, 2002) simply used the term 'archetype(s)', whereas the correct term (to remain true to Jung's views) is 'archetypal motif(s) or archetypal ideas' as the underlying pattern of meaning, where the same motif can assume different forms (as discussed in Chapter 3, section 3.6 *Defining archetypes*). Hence, references to 'archetype(s)' should be seen within this context.

4.2   THE HISTORY OF MYTHS AND FAIRY TALES

4.2.1   The history of myths

To trace the history of myths is outside the scope of this study but it is believed that stories about the creation of the world, the gods that inhabited it, the origin of heaven and earth, as well as the nature of life and death are as old as mankind itself:

> Every human society has its mythology, a body of sacred stories about the gods and matters of cosmogonic significance, from the creation to what happens after death. People have been telling these stories for thousands of years, to help them make sense of the world and their lives" (Wilkinson & Philip, 2007, p.10).

For centuries, sharing myths remained an oral tradition, where the first written records were Egyptian myths that traced back to 4000 BCE (Mark, 2009). The first written records of the Vedic religion spanned from 1500 BCE to 500 BCE and were later revised into the Veda (Sanujit, 2011). The Bible consists of a collection of writings by different authors at different times, but the earliest record is considered to be the book of Job (date unknown), followed by the first five bible books dated from 1445 to1405 BCE (Peterson, 2016). The classic Greek myths were recorded by the Greek poets Homer and Hesiod during 750 BCE and 700 BCE respectively (Bolen, 2003, 2004; Geddess & Grosset, 1997).

The sources used for writing up myths are various, challenging, and demands "many years of highly specialized linguistic and philological training" (Kramer, 1961). Anthropologists are often dependent on translated sources from original texts, where nuances of meaning quite often get lost in translation (Kramer, 1961). For example, Geddess and Grosset (2006) used ancient manuscripts (dated from 1100 – 1500 CE) that are preserved in Ireland, Scotland and Wales to reconstruct Celtic myths (which were not well documented before). In studying myths from Africa, North America and Oceania (where myths remain an oral tradition), Wilkinson and Philip (2007) relied on folklorists and anthropologists to collect their data.

4.2.2 The history of fairy tales

Similar to myths, fairy tales existed for thousands of years as an oral tradition across cultures (History of Fairy Tales; 2017). The first written forms that contained fairy tale elements can be traced back to 100-200 CE (in the form of the Greek/Roman myth of *Cupid and Psyche* written by Apuleius), followed in 200-300 CE by the Hindu collection *Panchatantra* (Heiner, 2014; Mack, 1995). The first record of *Arabian Nights' Entertainments* (*One Thousand and One Arabian Nights*) dates to 1500 CE with the first translation from Arabic to French by Antoine Galland in 1704 (Galland, 1995; Heiner, 2014; Mack, 1995).

Fairy tales were initially intended as entertainment to an adult audience. In medieval times, before laws were formally codified, fairy tales also functioned as "an unofficial form of legal jurisprudence" (Cashdan, 1999, p.144) where misconducts and suitable punishments were transmitted through folklore and parables. Quite often the punishments as described by Grimm's fairy tales were actual sentences that were carried out (Cashdan, 1999).

In the mid-17th century fairy tales became fashionable amongst the French aristocracy and intellectuals that shared stories in the Parisian salons. It was during this time that the genre was first labelled "fairy tales" (*contes de fees*) by Madame D'Aulney (1650-1705) and that Charles Perrault (1628 – 1703) became famous for his *Tales from Mother Goose* which featured famous stories such as *Cinderella*, *Little Red Riding Hood*, *Blue*

Beard and *Little Tom Thumb* (Cashdan, 1999; Gadd, 2007; Heiner, 2014; History of Fairy Tales, 2017). During the salon era women (who were still barred from education) gained an outlet for their frustrations and vied for independence through retelling and inventing fairy tales that subtly commented on the *status quo* (Cashdan, 1999; History of Fairy Tales, 2017).

Whereas the French writers and salon participants improvised on old folk tales, Jacob and Wilhelm Grimm (Grimm & Grimm, 1984) were the first to attempt to preserve the style, plot and characters of fairy tales in their collection of German fairy tales (Cashdan, 1999; Gadd, 2007; Heiner, 2014, History of Fairy Tales, 2017; Bettelheim, 1949). Due to religious pressures some of their stories were censored at a later stage (Bettelheim, 1949; Estés, 1992). The Brothers Grimm inspired other authors across the globe to record their local fairy (folk) tales (History of Fairy Tales, 2017).

It was only during the 19th and 20th centuries that fairy tales switched focus to children's literature (History of Fairy Tales; 2017). Note however that it was only in the 17th Century that philosophers started to argue that children had unique needs and only during the 19th and 20th centuries that childhood was recognised as a unique developmental stage (Seifert & Hoffnung, 1987). Before then, children fulfilled adult tasks such as caring for siblings, working in the fields or joining the family trade by the age of seven or eight (Seifert & Hoffnung, 1987).

As children's literature, due to religious pressures, and to be more socially acceptable during the repressed Victorian era, the content of fairy tales was adapted and omitted themes such as incestuous desire, rape, premarital sex, adultery, abortion, cruel birthmothers (which later changed to stepmothers), the feminine/Goddesses and pagan symbolism (Cashdan, 1999; Gadd, 2007; Estés, 1992). Estés (1992, p.16) emphasised that these omitted elements were not lost forever: "In each story fragment is the shape of the entire story" and archetypal motifs become clearer when comparing different versions of the same tale.

4.3   CHARACTERISTICS OF MYTHS AND FAIRY TALES

4.3.1   Universally shared archetypal motifs

*"The presence of common archetypal patterns in all people accounts for
similarities in the mythologies of many different cultures."*
(Bolen, 2004, p.15)

Fairy tales and myths (referred to as tales for short) across the world share similar storylines, characters and motifs. From an anthropological and folklorist perspective the similarity in themes are ascribed to the spreading of these tales over centuries across continents and attempts have been made to find the origin of a specific tale (Estés, 1992; Geddess & Grosset, 1997, 2006; History of Fairy Tales; 2017; Kramer, 1961; Wilkinson & Philip, 2007).

From a depth psychology perspective, the similarity in themes indicate that the stories deal with common human experiences. The psychoanalytical view presupposes that the similarity in themes point to universal psychological conflicts (Bettelheim, 1976, Cashdan, 1999) and since these experiences are so universal, stories that addressed these, survived over centuries:

> The fairy tale...is very much the result of common conscious and unconscious content having been shaped by the conscious mind, not of one particular person, but the consensus of many in regard to what they view as universal human problems, and what they accept as desirable solutions. If all these elements were not present in a fairy tale, it would not be retold by generation after generation (Bettelheim, 1976, p.36).

The analytical psychology point-of-view goes one step further and views these universal experiences and conflicts as universal archetypal motifs. The fact that similar archetypal motifs survived in fairy tales and myths, across centuries and independent of country, indicates that these tales are spontaneous products of the psyche and part of the collective unconscious (as inherited psychic structure):

Being a spontaneous, naïve, and uncontrived product of the psyche, the fairytale cannot very well express anything except what the psyche actually is. It is not only our fairy tale that depicts these structural psychic relations, but countless other fairy tales do the same (Jung, 1959h, p.239).

For the symbols of mythology are not manufactured; they cannot be ordered, invented, or permanently suppressed. They are spontaneous productions of the psyche, and each bears within it, undamaged, the germ power of its source (Campbell, 1949, p.4).

Myths evoke feeling and imagination and touch on themes that are part of the human collective inheritance. The Greek myths – and all the other fairy tales and myths that are still told after thousands of years – remain current and personally relevant because there is a ring of truth in them about shared human experience (Bolen, 2004, p.6).

4.3.2 Irrational fantastical elements

"We can treat fairytales as fantasy products, like dreams, conceiving them to be spontaneous statements of the unconscious about itself."
(Jung, 1989f, p.168)

In both myths and fairy tales, miraculous characters and events are portrayed. These imaginary elements indicate relevance to the inner, psychological world, "a voyage into the interior of our mind, into the realms of unawareness and the unconscious" (Bettelheim, 1976, p.63), where unconscious contents are projected onto fantastical elements (or symbols).

4.3.3 Connote multiple meanings

"There is no final system for the interpretation of myths, and there never will be any such thing."
(Campbell, 1949, p.381)

"As human consciousness evolves, people interpret the stories differently."
(Mark & Pearson, 2001, p.37)

Since unconscious contents are projected onto tales, the same story can have different meanings during different epochs, for different people and even for the same person during different times of his / her life:

> The fairy tale's deepest meaning will be different for each person, and different for the same person at various moments in his life (Bettelheim, 1976, p.12).

> Myths are ambiguous and subtle. They contain many meanings. They are not fixed, but flexible: they adapt to changed circumstances and new knowledge (Wilkinson & Philip, 2007, p.14).

In critically analysing different authors' interpretations, it was clear that even though archetypal motifs were recognised, each author's construal entailed a different worldview (ontology). For example:

Bettelheim's (1976) analysis was primarily from a psychoanalytic framework where archetypal motifs such as survival, power, or love were interpreted as indicative of, for example, the oedipal complex, incestuous desires, castration anxiety and penis envy. The author contends that even though sexuality plays an extremely important role in the human psyche, it is not the sole driving force underlying all human dynamics.

Cashdan (1999, p.13) applied Self Theory and focussed on how fairy tales assist moral development in children by interpreting universal developmental conflicts as "the seven deadly sins of childhood." Within this context fairy tales assist children in "resolving struggles between positive and negative forces in the self" (Cashdan, 1999, p.17). The author views Cashdan's interpretations as moralistic and limited, for example, if Jack's 'sin' (*Jack in the Beanstalk* in English Fairy Tales, 1994) is greed, why is he rewarded with riches? If lying is wrong, why does the deceitful princess (*Frog Prince* in Grimm & Grimm, 1984) get the prince at the end? Cashdan's illumination of universal conflicts is insightful, but these conflicts constitute archetypal events rather than moralistic lessons per se.

Gadd's (2007) analysis of fairy tales was from a mystical point-of-view and focussed on the difficult journey towards reaching a state of enlightenment (characterised by renouncing the ego and all worldly attachments). Within this context fairy tales act as spiritual guides to assist mankind in reuniting with the divine. The author found Gadd's analysis to be insubstantial and somewhat fanciful. In agreement with Jung (1969, 1975) the ego is the centre of consciousness and a precondition of being. The process of individuation (towards 'enlightenment') remains never-ending and entails the expansion of ego-consciousness (rather than the mystical perspective of becoming ego-less).

4.3.4 Both non-moralistic *and* moral code for culture

Unlike fables (such as Aesop's Fables, 1994), fairy tales and myths are non-prescriptive and not intended to instil moralistic lessons (Bettelheim, 1976). Bettelheim (1976) believed that when morality in fairy tales is prompted, it is by identifying and sympathising with the hero (as opposed to the evil character that elicits aversion), rather than a choice between right and wrong. Change is therefore initiated from the inside and not prompted by a moralistic lesson. Fairy tales can be amoral as well, where the hero succeeds through trickery or theft (such as *The Valiant Little Tailor* or *The Spirit in the Bottle* in Grimm & Grimm, 1984). The message here is that "even the meekest can succeed" (Bettelheim, 1976, p.10). Similarly, mythologies in terms of archetypal motifs, are for the most part amoral. Across most cultures but especially within polytheistic creation myths, gods and goddesses were portrayed as carriers of both light and dark aspects.

From an anthropological and social psychology view, it is evident that both myths and fairy tales "maintain the moral systems and life-customs of a particular culture" (Kelemen & Bunzel, 2008, p. 121). For example, there are several references to Islam in *Arabian Nights' Entertainments* (Galland, 1995) and several references to Christianity in Grimm's (Grimm & Grimm, 1984) and Anderson's (1983) fairy tales. One of the main objectives of the Value-based Archetypal Model is to ascertain to what extent collective values (the moral, conscious, social sphere) link with archetypal motifs (the non-moralistic, autonomous, inherited psychic sphere).

4.3.5 Ontological focus

Fairy tales and especially myths "embrace the ontological nature of the world" (Aaltio, 2008, p.17) by telling stories concerning "beliefs about the nature of the divine, the nature of humanity, and the covenant between the two" (Wilkinson & Philip, 2007, p.14). According to Von Franz (1968a, p.251) "all official religious doctrines belong to the collective consciousness (what Freud call the super-ego); but once, long ago, they sprang from the unconscious". The collective consciousness manifests in collective values and as tales embrace these collective values, it "promotes shared worldviews and a joint outlook on social reality" (Styhre & Sundgren, 2008, p.158).

4.3.6 Comfortable in a modern dress

"We live by myth and inhabit it and it inhabits us. What is strange is how we remake it."
(Michael Ayrton in Wilkinson & Philip, 2007, p.17)

"The essential thing in the mythical drama is not the concreteness of the figures."
(Jung, 1956, p.430)

The archetypal motifs that manifest in classic fairy tales and myths remain relevant in modern times as these motifs represent inherited collective dynamics universal to mankind: "Classic fairy tales penetrate our inner worlds in ways that are difficult to duplicate. Few stories can excite and entertain while touching on personal matters that affect us so profoundly" (Cashdan, 1999, p.147).

However, these classical tales are merely manifestations of archetypal motifs. These motifs can take on different forms as times change, or as Jung (1959f, p.160) said "give it a modern dress." Henderson (1968, p.165) emphasised that "it is only the specific forms of these archaic patterns that change, not their psychic meaning." Stated differently, Boje and Adorisio (2008, p.131) contended that "structure is what makes it possible to understand myths, not their materials which are always changing."

Modern times are characterised by modern myths and fairy tales, where the same archetypal motifs are recognisable in contemporary films, music, popular heroes, brands, advertising and organisational dynamics (Cashdan, 1999; Corlett & Pearson, 2003; Henderson, 1968; Jung, 1956, 1959f; Klincewicz, 2008; Kostera, 2008a; Mark & Pearson, 2001; Olaison, 2008; Parker, 2008; Rehn & Lindahl, 2008). These contemporary manifestations are a natural process for each new generation, that is, "for any mythology to resonate with people, it must be symbolic of something real and meaningful in their daily lives" (Wertime, 2002, p.71).

For some authors this move away from classical myths and fairy tales is indicative of a loss in meaning. For example, the change in fairy tale formats from oral, to written, to animated film was viewed as a loss "of personal meaning" (Bettelheim, 1976, p.60) and "somehow been starched and ironed flat until much of their vigour was depleted" (Estés, 1992, p.18). Similarly, with the loss of classical myths, modern manifestations of archetypal motifs are described as "crass" (Judith, 2004, p.365) and "profane" (Klincewicz, 2008, p.76). Regardless of how crass or profane these modern manifestations might appear, the underlying archetypal motifs still remain:

> Modern myths are inspired by mass culture, blurring distinctions between the sacrum and the profane. It is questionable whether we could call these stories 'myths', as the name seems to be reserved for ancient, sacred narratives. Modern tales or legends give rise, however, to powerful archetypes (Klincewicz, 2008, p.76).

> It is unfortunate that in this culture the search for personal meaning in terms of archetypes has become so crass. Our children, robbed of the rich archetypal heritage of mythology, are left to find their models from MTV. Rambo has replaced they mythic Hero and Barbie dolls, the spirit of Aphrodite... Still, the archetypes parade through (Judith, 2004, p.365).

The manifestations of archetypal motifs in both classical dress (mythology and fairy tales) and its corresponding modern dress (in popular culture and brand management) will be discussed in Chapter 6 (*The manifestations of value-based archetypal motifs across various contexts).*

4.3.7 Accessible format

"*Dream is the personalized myth, myth the depersonalized dream.*"
(Campbell, 1949, p.19)

As discussed in the introduction, unconscious content and archetypal ideas also manifest, for example, in dreams, illusions of the insane, and free associations. However, analysis of archetypal motifs in these forms is considerably more difficult due to its individualistic/personal nature, whereas archetypes in myths and fairy tales are more accessible and easier to interpret due to its collective nature (Bettelheim, 1976, Campbell, 1949; Freud, 1900; Jung, 1959a, 1959b, 1959h, 1959f, 1968):

The individualism of dreams would make too high a demand upon our exposition... We shall therefore turn to folklore, where we need not get involved in the grim confrontations and entanglements of individual case histories (Jung, 1959h, p.217).

Symbolism is not peculiar to dreams, but is characteristic of unconscious ideation, in particular among the people, and it is to be found in folklore, and in popular myths, legends, linguistic idioms, proverbial wisdom and current jokes, to a more complete extent than in dreams (Freud, 1900, p.819).

4.4 DIFFERENCES BETWEEN MYTHS AND FAIRY TALES

Although myths and fairy tales are both products of creative fantasy, there are also important differences, as summarised in Table 10:

Table 10:   The differences between myths and fairy tales

MYTHS	FAIRY TALES
Grandiose, unique and phenomenal - adventures that revolve around gods, demigods and heroes (Bettelheim, 1976) representing a macrocosmic triumph to regenerate society as a whole (Campbell, 1949).	Typical rather than unique characters signifying applicability to everyman (Bettelheim, 1976) and representing a microcosmic triumph by prevailing over personal oppressors (Campbell, 1949).
Focused on a particular god or goddess with a name and layout of his/her family tree (Bettelheim, 1976).	Typically, no names (such as youngest son, mother, hunter, king), popular names (such as Jack, Hansel, Gretel) or descriptive names (such as Red Cap, Cinderella) (Bettelheim, 1976).
Require spiritual action (Campbell, 1949).	Require physical action (Campbell, 1949).
The super-human figures represent a super-ego ideal (Bettelheim, 1976) or as Jung (1956, p.308) explained: "This is not you but the gods. You will never reach them, so turn back to your human avocations, holding the gods in fear and respect."	Represent ego development and integration by satisfying id desires (Bettelheim, 1976).
Multi-dimensional characters portraying both positive and shadow aspects (Bettelheim, 1976, Bolen, 2003, 2004, Estés, 1992).	A clear distinction between characters as good versus evil (Bettelheim, 1976) which suits the concrete thinking of children to deal with such dualism (Cashdan, 1999).
Pessimistic - quite often a tragic ending (Bettelheim, 1976).	Optimistic – most often a happy ending, hence offering hope (Bettelheim, 1976; Cashdan, 1999) by connoting the "transcendence of the universal tragedy of man" (Campbell, 1949, p.28). In contrast, Andersen's (1983) fairy tales (that portray suffering and sad endings such as *The Little Match Girl* are rejected as 'true' fairy tales by Bettelheim (1976) and Cashdan (1999), whereas Estés (1992, p.480) viewed the portrayal of suffering as "a worldwide and critical issue of soul."
More aimed at an adult audience.	Aimed at adults and children alike but since the 19th and 20th centuries the emphasis has been on children as the main audience.
The emphasis is on paternal figures where especially Greek mythology is male dominated (Cashdan, 1999).	The emphasis is on maternal figures whereas male figures tend to be portrayed as weak or unavailable. For Cashdan (1999, p.29) the focus is on the important role women play "in the child's emerging sense of self."

4.5 THE PSYCHOLOGICAL SIGNIFICANCE OF MYTHS AND FAIRY TALES

*"Deeper meaning resides in the fairy tales told to me in my childhood
than in any truth that is taught in life."*
Friedrich Schiller (cited in Bettelheim, 1976; Cashdan, 1999)

*"The stories and mythic characters of mythology give voice to our basic
human nature. People see and relate to the stories, which express what
they already feel on some deeper level."*
(Wertime, 2002, p.65)

The main aim of studying myths and fairy tales from an analytical psychology perspective is to gain insight into collective patterns underlying human dynamics, that is "to apprehend the instinctual lives of humans... templates that lie in the imaginal worlds and the collective unconscious of all humans" (Estés, 1992, p.16). The insight gained from archetypal motifs as manifested in myths and fairy tales is significant across various spheres of psychic life:

4.5.1 Containment of anxiety: Projection as 'the other'

Anxiety is contained by projecting unconscious processes onto fairy tale and mythical characters and events. Projection (as form-giving process) offers a sense of control over instinctive / unconscious forces:

> Mankind has never lacked powerful images to lend magical aid against all the uncanny things that live in the depths of the psyche. Always the figures of the unconscious were expressed in protecting and healing images and in this way were expelled from the psyche into cosmic space (Jung, 1959a, p.12).

Through projection, the contents of a tale can intuitively be grasped in a non-threatening way as "internal processes are externalized and become comprehensible as represented by the figures of the story and its events" (Bettelheim, 1976, p.25). Through the splitting of characters into opposites (for example good versus bad mother, good me versus bad me), the concept of the self and meaningful others remains intact and order is brought into chaos (Bettelheim, 1976; Cashdan, 1999). For Bettelheim (1976) and Cashdan (1999) the one-dimensional characters in fairy tales (such as the good mother

versus evil stepmother, the hero versus the witch) are especially valuable for children as they can be overwhelmed by ambivalences in themselves and others:

> The child feels understood and appreciated deep down in his feelings, hopes, and anxieties, without these all having to be dragged up and investigated in the harsh light of a rationality that is still beyond him (Bettelheim, 1976, p.19).

However, this process of containing anxiety via projection remains just as valid for adults:

> The enjoyment of comedy; or of the blissful denouement of the plot, is the direct result of identifying one's own complexes with those personified by the actors, while the enjoyment of tragedy lies in the thrilling yet satisfying feeling that what is happening to somebody else may very well happen to you (Jung, 1956, p.35).

4.5.2 Assimilation of unconscious content: Expanding ego-consciousness

> *"In the tale's content inner psychological phenomena are given body in symbolic form."*
> (Bettelheim, 1976, p.36)

> "*The best stories... help us work through unconscious pressures and deal with fear, anger, and anxiety, and they lend expression to deep yearnings we are often unable to articulate or even identify*."
> (Mark & Pearson, 2001, p.289).

Jung (1969, p.169) emphasised that fairy tales and myths are important for both children and adults alike to assimilate unconscious contents:

> It is so extremely important to tell children fairytales and legends, and to inculcate religious ideas (dogmas) into grown-ups, because these things are instrumental symbols with whose help unconscious contents can be canalized into consciousness, interpreted, and integrated.

Tales assist with the assimilation process as it offers form to numinous unconscious content (Jung, 1969, p.180):

Myths and fairytales give expression to unconscious processes, and their retelling causes these processes to come alive again and be recollected, thereby re-establishing the connection between conscious and unconscious... since the symbol derives as much from the conscious as from the unconscious, it is able to unite them both, reconciling their conceptual polarity through its form and their emotional polarity through its numinosity.

The integration of unconscious contents is more often than not on an intuitive (symbolic) rather than conscious level. Meaning is derived nevertheless:

When a myth is interpreted, intellectually or intuitively grasped, understanding can result. A myth is like a dream that we recall even when it is not understood, because it is symbolically important (Bolen, 2004, p.6).

Symbolic expression is given to the unconscious desires, fears, and tensions that underlie the conscious patterns of human behaviour. Mythology, in other words, is psychology misread as biography; history, and cosmology (Campbell, 1949, p.256).

4.5.3 Guidance towards healthy psychological development

*"Stories are embedded with instructions which guide us about the
complexities of life."*
(Estés, 1992, p.16)

*"Mythic figures play an active role in people's lives, serving as guideposts
for the way they think and what they aspire to."*
(Wertime, 2002, p.76)

Fairy tales and myths can provide guidance towards healthy psychological development. Within a positive psychology framework, the guidance can simply be the 'normal' process of individuation when moving towards more maturity, balance, insight and authentic social integration:

Aiding individuals in their passage through life's stages, from the dependency of childhood to the responsibilities of maturity, to old age and the transition through death (Kelemen & Bunzel, 2008, p. 121).

For those who immerse themselves in what the fairy tale has to communicate, it becomes a deep, quiet pool which at first seems to reflect only our own image; but behind it we soon discover the inner turmoils of our soul – its depth, and ways to gain peace within ourselves and with the world (Bettelheim, 1976, p.309).

In all tales there is material that can be understood as a mirror reflecting the illnesses or the well-being of one's inner life. Also, in tales there are mythic themes that can be understood as describing stages of instruction for maintaining balance in both inner and outer worlds (Estés, 1992, p.137).

Different life stages are characterised by typical archetypal events (Jung, 1956, 1989a) which Bettelheim (1976, p.4) referred to as "existential dilemmas". Examples of these archetypal events that are addressed in myths and fairy tales are (Bettelheim, 1976):

- The search for identity;
- The need to find one's own way in the world (independent from mother);
- Expectations of success versus defeat in life;
- Acknowledging and dealing with the inherent dark side of one's own nature (such as aggression, selfishness, anger, or anxiety);
- The need to be loved and fear of being unlovable, and
- Dealing with aging and fear of death.

Within a therapeutic context tales are also used as "guiding myths" (Estés, 1992, p.15) to assist clients in healthy psychological development. Bettelheim (1976) used the example of traditional Hindu medicine where clients are required to contemplate tales related to their psychological predicaments. This process assists clients to discover their own solutions which is "not only a way out of his distress but also a way to find himself, as the hero of the story did" (Bettelheim, 1976, p.25).

4.5.4 Provide spiritual guidance and deeper meaning

"Fairy tales and mythos are our initiators; they are the wise ones who teach those who have come after."
(Estés, 1992, p.264)

From an ontological perspective myths and fairy tales assist in finding deeper (spiritual) meaning by providing answers to the basic nature and form of reality. This is especially true for religious beliefs, referred to by Campbell (1949, p.253) as "cosmogonic myths" (which are based on cosmic figures such as Christ, Buddha, Mohammed, Lao-tse and Zoroaster). This metaphysical aspect of myths represents universal spiritual truths that typically revolve around an omnipotent godhead from which mankind is created and ultimately dissolves into (Campbell, 1949). Campbell (1949, p.257) highlighted that this godhead (as archetypal motif) can have many names: "This is the power known to science as energy, to the Melanesians as *mana*, to the Sioux Indians as *wakonda*, the Hindus as *shakti*, and the Christians as the power of God." Cosmogonic myths serve as "a vehicle of the profoundest moral and metaphysical instruction" (Campbell, 1949, p.257) through which an individual's vision is enlarged as he / she "discovers himself enhanced, enriched, supported and magnified" (Campbell, 1949, p.383).

Both Campbell (1949, p.104) and Jung (1956, 1959e, 1968) expressed concern about the decline in cosmogonic myths in modern times and ascribed the increase in neuroticism to the absence of spiritual aid provided by myths as "all gods and devils have been rationalized out of existence." For Jung (1956, p.77) the loss of faith implied that the "world had not only been deprived of its gods, but had lost its soul." Correspondingly, Judith (2004, p.226) described modern man's 'myth' as predominantly one of separation:

> We see ourselves as separate from Nature, separate from each other, and separate from the divine... We are becoming alienated, hostile, defensive, self-centred, and compulsively consuming. The result is isolation, constriction, and limitation... In our isolation, we are lost from our spiritual core, lost from the heart.

4.5.5 Support socialisation and shared value systems

From an anthropological (social psychology) view, myths and fairy tales "provide unique insights into the ideas, religions, values, and cultures of the people who first told them. Understand their mythology and you understand their world" (Wilkinson & Philip, 2007, p.10). Within this context myths and fairy tales offer "material from which children formed their concepts of the world's origin and purpose, and of the social ideals a child could pattern himself after" (Bettelheim, 1976, p.24).

Analytical psychology goes one step further by identifying shared archetypal motifs underlying collective value systems, where "one finds the same myth and fairytale motifs in all corners of the earth" (Jung, 1971, p.491). For example, across cultures one such central archetypal motif (that individuals are socialised into) is the individual's need to relate, integrate and belong to the larger society. This motif can be labelled the 'feminine principle' (Eros / Anima in Jungian terms) but at the same time corresponds with Schwartz' social-focussed values (in Fontaine et al., 2008).

4.5.6 Inspire creative insights

Through the process of storytelling a more creative mindset is fostered as understanding is on a more intuitive, symbolic level. In contrast to more rational methods, storytelling assists individuals and groups to think out-of-the-box:

> Myths, legends, literature, theatre, films and other works of art can transport us to other points of view from which we can catch a glimpse of the time and the perspectives we are immersed in. Correspondingly, metaphor can create connections between our own experiences and the experiences of others, and thus break habitual ways of seeing things (Fritzén; 2008, p.162)

> Mythical thinking helps understand our environment when rational understanding of it (logos) is exhausted, when logical arguments do not give a satisfying answer (Lindqvist, 2008, p.132).

4.6   THE APPLICATION OF MYTHS IN CONSUMER PSYCHOLOGY

4.6.1 Brands as modern myth

> *"Increasingly, brands influence the way consumers define themselves, their standing in society and their sense of accomplishment."*
> (Wertime, 2002, p.xi)

> *"Like it or not, the messages we create or pay for affect the quality of the consciousness of our time."*
> (Mark & Pearson, 2001, p.375)

Brands (referring to distinctive branded products, services and personalities) fulfil the role of modern myth as a source of meaning by replacing the role of religion / cosmogonic myths. Consumer psychology is focussed on man's search for meaning in the outer world (Jansen, 2006; Wertime, 2002). Jung (1956, 1959e, 1968) viewed modern man's search for meaning in the external world as giving rise to the proliferation of consumerism and materialism, followed by an increase in neurosis:

> It is the role of religious symbols to give a meaning to the life of man... a sense of a wider meaning to one's existence is what raises a man beyond mere getting and spending. If he lacks this sense, he is lost and miserable" (Jung, 1968, p.76, p.78).

For this reason, the application of depth psychology principles within the field of consumer psychology raises important ethical questions. Wertime (2002, p.19) acknowledged that the 'Image Economy' (that is, the image management of brands) is more focussed on understanding how to apply archetypal motifs to maximise profits, rather than adding deeper meaning to consumers' lives:

> The Image Economy affects more than simply what we buy; it helps guide the way we feel and a lot of the things we do. Plenty of folks would decry this as a sign that modern societies are losing their way and abandoning the critical cultural markers that should define them. Some would argue that good character, talent and caring should help people define themselves, not bags, shoes and haircuts. It is tempting

to make value judgments about this fact. However, the mission here is to analyse the forces shaping the Image Economy, not pass social judgments.

Mark and Pearson (2001, p.45) believed that the application of depth (specifically analytical) psychology within the marketing field has the potential to not only build brands that are universal, timeless and commercially effective, but "psychologically constructive" as well. Products, services and marketing communication can be applied more ethically and carry deeper meanings when marketing specialists understand archetypal dynamics. However, the ability of brands, products and services to truly be meaningful (in the same way as cosmogonic myths for example) will remain limited:

> Customers buy products that appeal to their most deeply cherished hopes and dreams. Unconsciously, people expect professionals in the marketing field to be fairy godmothers, turning products that are sow's ears into silk purses or fulfilling customers' dreams that no real product can satisfy...nor can we provide the kind of meaning in people's lives that they truly crave (Mark & Pearson, 2001, p.359).

4.6.2 Archetypal brand meaning is consciously crafted to connect with consumers

"As marketers, we trade in the realm of human dreams and aspirations."
(Mark & Pearson, 2001, p.358)

In the field of consumer psychology, mythology is not spontaneously created by society, but rather consciously constructed by marketing professionals (Wertime, 2002). That is, companies and brand managers make conscious choices about their brands' identities and company's values that they want to portray in order to sell their products and services successfully. This creation of brand identity (i.e., the conscious choice of creating a brand's mythology) is primarily focussed on consumers' aspirations and ambitions. Consequently, "in advertising the sell is connected to the promise of the happy ending" (Mark & Pearson, 2001, p.185). Accordingly, brands are not necessarily reflective of their users' 'personalities' (in Jungian term's ego consciousness), but rather their hopes and desires (hence, reflecting the 'ideal self'):

Brands define a brand 'personality' that they think will attract people. They are not trying to reflect who users actually are… Instead, they build a mythology around their product based upon what they think will tap into consumers' fantasies. Then they link their product with those archetypes of aspiration. In the process, they make a connection with consumers (Wertime, 2002, p.91).

'Lifestyle' marketing has led to an assumption that people want to see mirror images of themselves in advertising, or else they will not identify with the advertisements. Archetypal marketing assumes quite the opposite – that unfulfilled yearnings might lead people to respond on a deeper level to what's missing, as opposed to what's already there (Mark & Pearson, 2001, pp.277-278).

The basic premise underlying the use of archetypal ideas in consumer psychology is that successful selling is all about making an emotional connection with consumers on a deeper (unconscious) level. Brands whose identities are based on archetypal motifs have the ability to form meaningful bonds with consumers because they connect with "the darkened depths of consumers' psyches" (Wertime, 2002, p.9) by conveying meaning on a subconscious level:

By developing the identity based on an archetype, the brand connects with the unconscious consumer ambitions and aspirations, laying the groundwork for the development of a meaningful relationship (Jansen, 2006, p.36).

Archetypes help enable us to make sense of the images we see and the symbolic relationships that things represent. We derive fast and often powerful "gut" reactions from these innate forms. Also, they help play an interpretive role, which give them real usefulness in our lives (Wertime, 2002, p.67).

Meaning speaks to the feeling or intuitive side of the public; it creates an emotional affinity, allowing the more rational arguments to be heard (Mark & Pearson, 2001, p.10).

4.6.3 A consistent brand mythology promotes brand equity

The ability of a brand to form enduring emotional bonds with consumers determines the brand's equity, which can be defined as "an intangible asset of added value or goodwill that results from the favourable image, impressions of differentiation, and/or the strength of consumer attachment to a company name, brand name, or trademark" (Belch & Belch; 2001, p.60). Brand equity is becoming increasingly vital to business success as companies find it progressively more difficult to differentiate the tangible / functional assets of their products and services from competitors (Mark & Pearson; 2001; Wertime, 2002). Archetypal motifs can assist companies in creating such distinction and hence, competitive advantage.

A successful brand is a coherent brand based on a consistent image, values and communication (Jansen, 2006; Mark & Pearson; 2001; Wertime, 2002). Young and Rubicam (Mark & Pearson, 2001) developed the Brand Asset Valuator (BAV) which is a longitudinal quantitative measurement that involved more than 120 000 consumers to classify over 13,000 brands (across industries, brand categories and consumer segments) by archetypal identity. The Young and Rubicam study found that a single, strong archetypal identity increases brand equity significantly.

Archetypal motifs can therefore be seen as "the ideal building blocks" (Wertime, 2002, p.61) to create consistent brands as "each archetype characterises itself by a totally unique set of ambitions and aspirations that guide people's values, intentions and behaviour, and thus also those of the brand" (Jansen, 2006, p.37). Understandably, changes in brand identity (i.e., the mythology of the brand) result in consumer disconnect (and loss of equity):

> When companies stray too far from the archetypes that provide the subconscious foundation for their brand, it can eventually erode the bonds they have worked so hard to create (Wertime, 2002, p.167).

> By continually changing identities, the promise to the market and the identity of the brand become increasingly unclear, such that the brand and the consumer slowly become estranged (Jansen, 2006, p.24).

It may be tempting to 'borrow' a little from one or another archetype, but then the essential power of the clear, coherent concept of one archetype is compromised (Mark & Pearson, 2001, p.275).

Then again, brands that are based on the same archetypal ideas are not replicas of one another. The same archetypal motif can take many forms, for example '*Innocence'* as archetypal motif (represented by the values of tradition and conformity) manifest in brands such as Ronald McDonald, Dove soap, Laager Rooibos, or in figures such as Forrest Gump, Bambi, or Doris Day. The implication is that in order to keep brand identity consistent, the same underlying archetypal motif (as brand essence) should remain, but the manifestations thereof can differ (Jansen, 2006; Judith, 2004; Mark & Pearson; 2001; Wertime, 2002):

1) For different cultures (for example with reference to global brands where the archetypal manifestations could be adapted to be culturally more relevant); and

2) For brand rejuvenation (to ensure the brand remains contemporary and relevant by changing into a 'modern dress').

The application of archetypal motifs is applicable across the fields of strategic brand management, which includes market segmentation, merchandising, internal branding (living the brand), corporate image and reputation management. Moreover, building consistent brands based on a central archetypal identity / mythology ensures consumers receive coherent messages as it connects the above-mentioned fields in a consistent way.

4.6.4 A critical evaluation of the evolution of conceptual frameworks within consumer psychology

To contextualise the concept of brands as myths, it is important to follow the evolution of motivational psychology that originated within the psychoanalytical paradigm, with later Adlerian and lastly analytical psychology influences. Following, is a critical overview

of motivational depth psychology frameworks to establish current contributions and gaps in understanding and structuring motivational drivers.

4.6.4.1 Ernest Dichter as the father of motivational research

"Unconscious reasons are usually more basic and powerful than are the conscious ones."
(Dichter, 1947, p.440)

Ernest Dichter, a Freudian analyst, escaped Nazism in Vienna and moved to New York in 1938. He started working for an advertising agency, later joining the Columbia Broadcasting Service and in 1946 founded the Institute for Motivational Research, which was later expanded into London, Switzerland and Germany (Gordon, 2006). Dichter (1947) fervently criticised the limitations of survey methods that failed to provide insight into consumer dynamics. For Dichter, marketing research should not be about product benefits, but what the product does for the consumer. The core question to answer was 'why?' To answer this question research should be able to distinguish between rationalisations and real (but unconscious) motivations:

> People rationalize their actions and beliefs; try to justify them on moral and logical grounds. We are loath to admit that we sometimes act for completely irrational and possibly idiotic reasons. Almost automatically we construct a fool-proof system of explanations which is completely logical and, if possible, moral and ethical. Psychology, however, teaches us that many of our actions are guided by irrational and emotional reasoning (Dichter, 1947, p.439).

Dichter (1947, p.438) applied a psychoanalytical approach to understand consumer motivations by analysing "basic human emotions, expressions, feelings, and associations, ascertained by objective, scientific, psychological means" instead of "relying on the erratic, subjective, and static likes and dislikes". He was accredited as being the father of motivational research, but several other renowned researchers such as Pierre Martineau, Paul Lazarsfeld, Herta Hertzog, Hans Ziesel and Bill Schlackman (from various disciplines such psychology, sociology and anthropology) were active in this field (Cooper & Patterson, 1995; Fullerton, 2013; Gordon, 2006). In the *Handbook*

of Consumer Motivations Dichter (1964, p.6) postulated that products and services have a deeper symbolic meaning, which he referred to as "the soul of things." Dichter (1964) provided an insightful depth perspective on the underlying meaning across various categories (types of products and services), for example:

- **Food** connotes more than basic nutrition, as it also symbolises life and is therefore incorporated into religious rituals and deified in ancient myths (such as Ceres as the goddess of wheat and grain). In modern times, the type of food eaten is also indicative of the level of sophistication.

- **Clothing** connotes more than hiding nakedness, as fashion allows for self-expression (individual identity) but also to fit in within a group.

- **Home products, appliances and furniture** connote more than physical security and protection as they also entail psychological safety, mastery over one's environment and social discernment.

Dichter enjoyed a large following during the 1940's – 1950's but motivational research came into disrepute in the mid 1950's because (1) Dichter's methods lacked "empirical thoroughness and attention to the data itself" (Gordon, 2006, p.30), and (2) unqualified researchers were used resulting in the "over-claiming and exaggeration of the findings, and lack of rigour" (Branthwaite & Patterson, 2012, p.638). Gordon (2006, pp.27-28) explained that, as a Freudian analyst, Dichter's emphasis was on "interpretation and analysis of human motives stemming from the insight, training and experience of the analyst rather than from what the individual actually said and believed" (Gordon, 2006, pp.27-28). In a similar way, Cooper and Patterson (1995) described Dichter's shortcoming in analysis as a result of his emphasis being on the inherent meaning of products, brands, and categories (without deep analysis of consumers' views per se). As a result of motivational research's ill repute, the movement was relabelled qualitative research (Branthwaite & Patterson, 2012) but in agreement with Gordon (2006) qualitative research is a methodology with accompanying methods, whilst motivational research emphasises psychoanalytical interpretation.

The impact of motivational research did however give rise to the discipline of consumer psychology, where the basic underlying principle of gaining insight into the meaning of categories as well as consumers' deeper, unconscious motivations remains a core focus in marketing studies up to date.

4.6.4.2   The Implicit Model®, Censydiam® and NeedScope®

The Implicit Model®

Paul Heylen, a Freudian analyst, developed the Implicit Model® in the 1970s and 1980s (Heylen, Dawson & Sampson, 1995). Heylen et al. (1995) agreed with Dichter that human motivations are for the most part irrational and unconscious (and hence 'implicit'). Based on a Freudian framework and strongly influenced by Dichter, the rationale of the Implicit Model® revolves around "identifying and understanding the implicit forces that constitute the triggers and basic dynamics of consumer needs and behaviour" (Heylen et al., 1995, p.51).

The basic premise is that all humans have a bio-genetic imprint (Freud's concept of libido, or id impulses) that consists of instincts, drives and needs that unconsciously motivate and drive behaviour. Behaviour is, however, adapted and filtered through socio-cultural norms (values, or Freud's concept of the super-ego) in order to fit in socially. As all humans strive to satisfy both biological (id) and social (super-ego) needs, Heylen et al. (1995) proposed mapping motivations on two dimensions (as depicted in Figure 7):
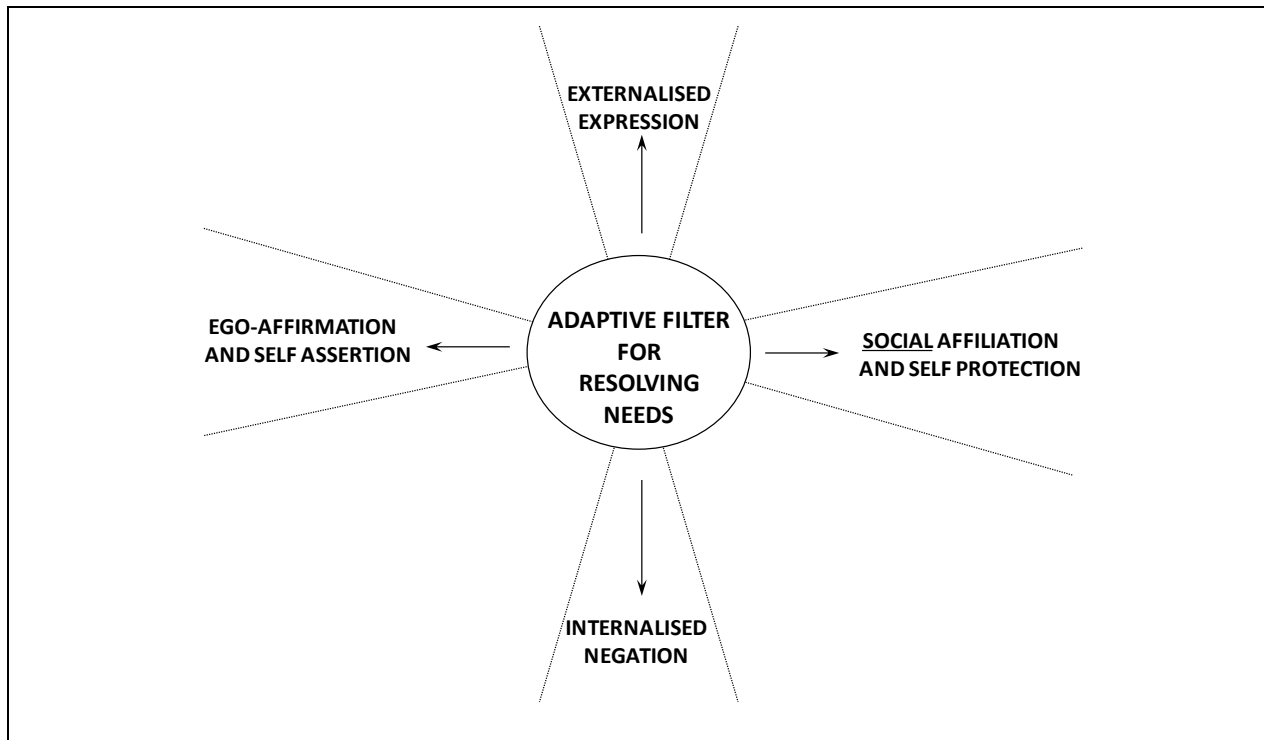
Figure 7: **Dimensions underlying the Implicit Model® (Heylen et al., 1995)**

The tension between inner (biological) needs and the outer (social) world are resolved by:

1) The social (x) axis: Self-assertion (being individualistic) or social affiliation (fitting in); and

2) The biological (y) axis: Externalised (expressed, outer-directed strategies) or internalised (introspective strategies).

These two underlying dimensions are further divided into motivational arenas, referred to as the "implicit space" or "needstates" (Heylen et al., 1995, p.54) which contain all potential motivations underlying behaviour (see Figure 8 for a depiction of the Implicit Model®).
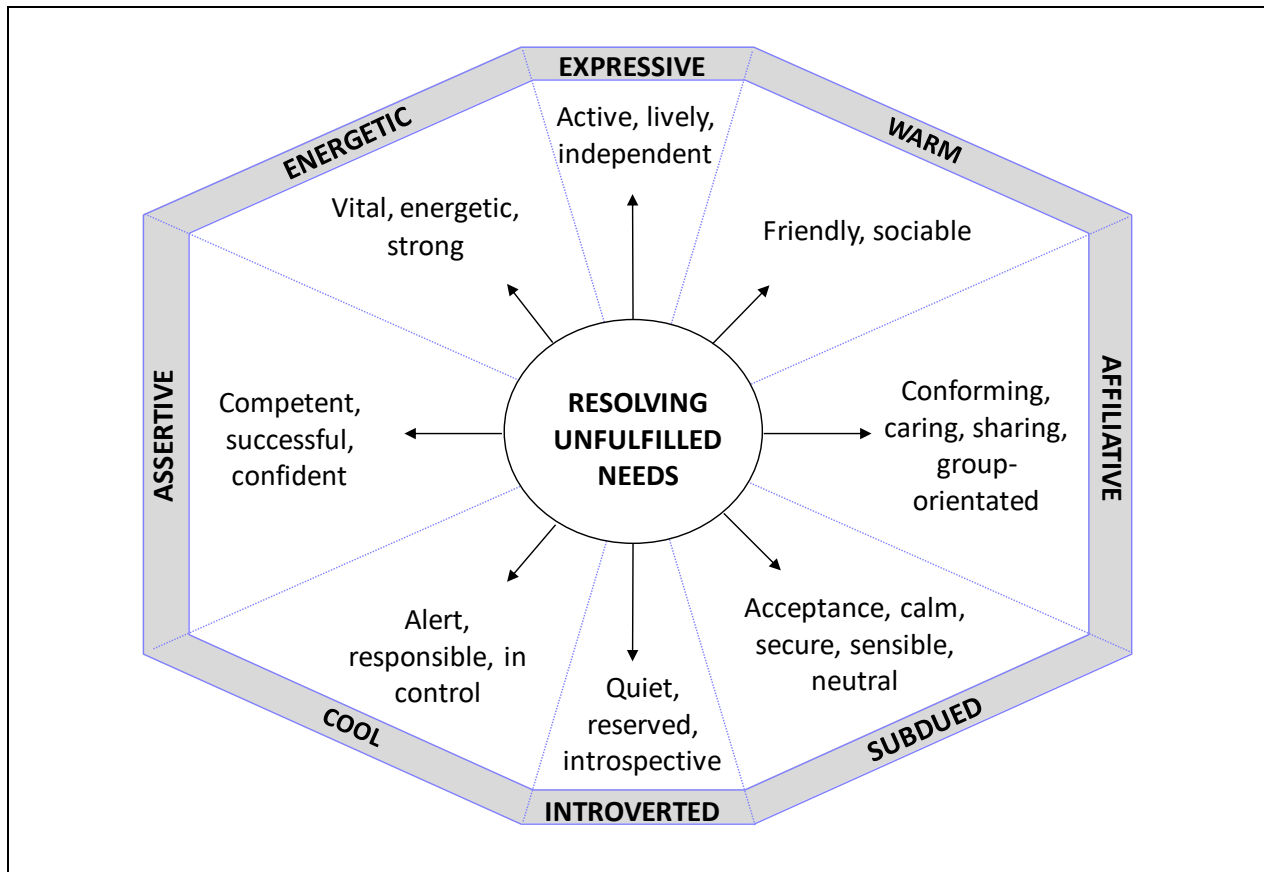
Figure 8: The Implicit Model® (Heylen et al., 1995)

As these needstates are universal to all humans, and hence remain constant, the Implicit Model® allows for a "systematic, objective, scientific basis for data collection, data analysis and data interpretation" which can be applied both qualitatively and quantitatively (Heylen et al., 1995, p.52). Data is collected via validated projective techniques (such as photosets of faces, animals, and abstract paintings representing each needstate) to bypass consumer rationalisations. The Implicit Model® is applied across various marketing studies, for example in brand image and brand positioning studies, consumer segmentation studies, packaging testing, concept testing and advertising evaluations (Heylen et al., 1995).

The benefit of Heylen's approach is that it offers a far more structured and empirical approach in analysing underlying consumer behaviour (as opposed to Dichter's symbolic interpretivist approach), whilst it remains theoretically sound. A limitation is that the model is based on a Freudian framework, where insights are somewhat limited to libidinal drivers of behaviour.

The Implicit Model® gave rise to the Censydiam® and NeedScope® models, both of which drew heavily from Heylen's work (Haribilas, 2017; Perfect Crowd, 2003, Rasmussen, 2001) and use similar projective techniques.

Censydiam®

The main difference between the Implicit Model® and Censydiam® is that the model is based on Adlerian and not Freudian psychology. The premise is that, instead of fulfilling biological (libidinal) needs, behaviour is unconsciously motivated to reduce feelings of inferiority and existential anxiety – both inherent to all humans (Frank & Riedl, 2004). In marketing communication (Synovate Censydiam, 2010), explanations of the basic dimensions do not include Adlerian references but simply refer to:

1) The personal dimension (x-axis), where impulses are either indulged in (enjoyment) or controlled (control); and

2) The social dimension (y-axis), where, depending on the occasion, an individual wants to feel superior (power) or just fit in (belonging).

Both the dimensions and eight motivations are essentially the same as Heylen's Implicit Model®, with a slight change in the positioning of control (see Figure 9).
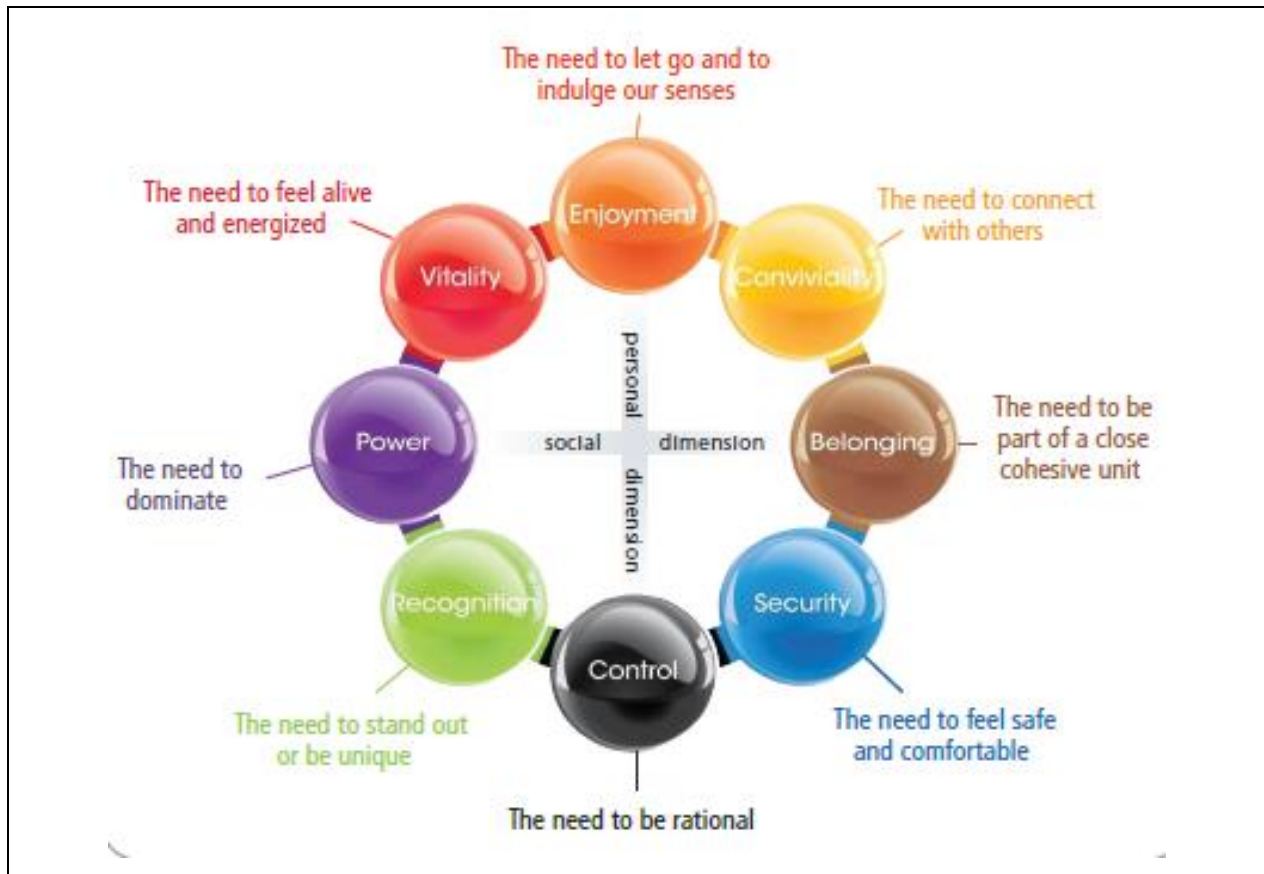
Figure 9: **The Censydiam® Framework (Ho, 2017, p.6)**

NeedScope®

The main difference between NeedScope® and the Implicit Model® is that NeedScope® claims to be based on Jungian psychology (Abraham, 2014; Van Hagen, 2009). The basic assumption is that "emotion rather than logic is the most powerful driver of human behaviour. Emotion turns products into brands and helps build a unique competitive advantage" (Abraham, 2014, Slide 2). However, the author asserts that from a Jungian perspective (Jung, 1959d, 1969) emotion creates psychic energy that transforms unconscious forms into conscious contents, but the key drivers of human behaviour remain the unconscious (personal and collective). In other words, emotion is *not* the core driver but simply the enabler to make unconscious contents conscious.

The NeedScope® model (Abraham, 2014, Slide 15) claims to be "based on the theory of Archetypes – instinctual patterns of emotive behaviour which are common to everyone, everywhere. Using the symbolic language of archetypes, brands can build strong emotively based relationships." Each of the six consumer motivations

(needstates on the NeedScope® map) are viewed as "six archetypes" (Van Hagen, 2009) that are linked to a Greek god or goddess (and according to the author's view in a stereotypical, rather than insightful way). Apart from the x-axis being switched and fewer motivations, the similarities between NeedScope® and the Implicit Model® are evident (see Figure 10 for the NeedScope® Model).
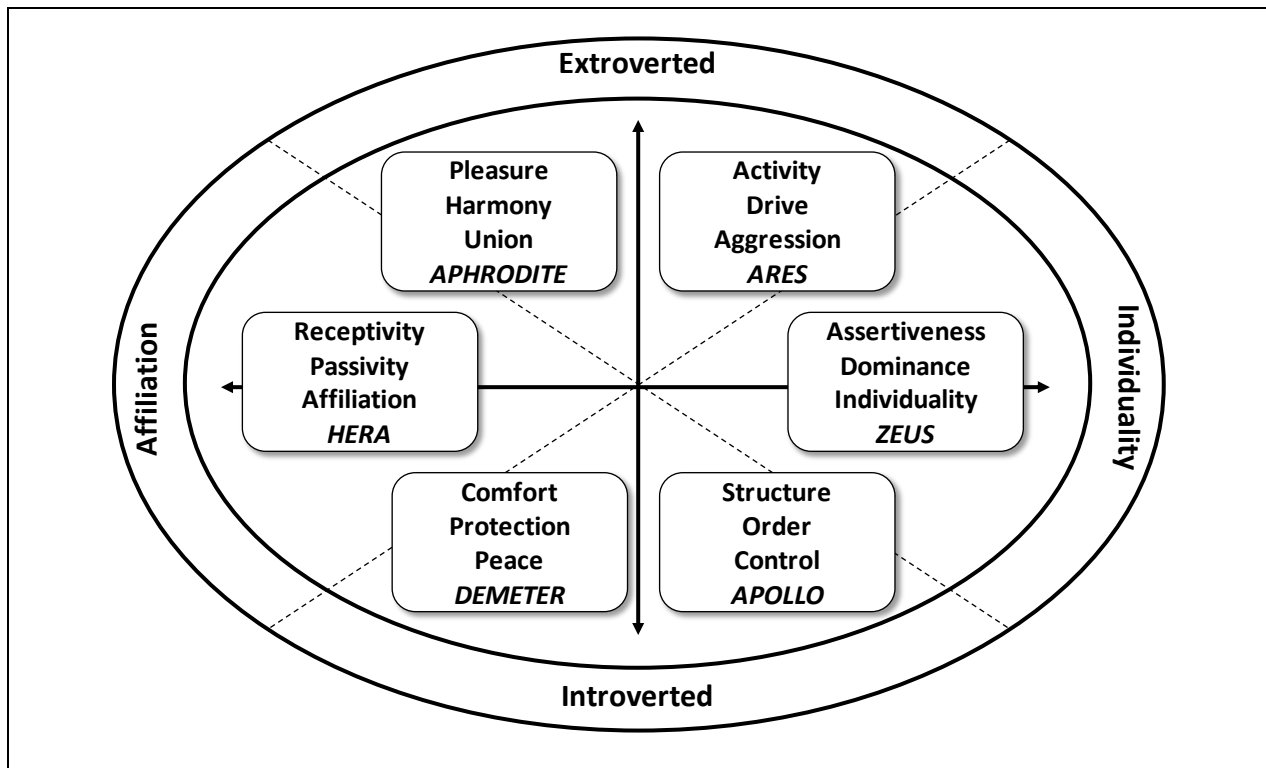
Figure 10:   The NeedScope® model (adapted from Abraham, 2014)

4.6.4.3   Archetypal models and frameworks

None of the archetypal models and frameworks discussed in this section referred to Ernest Dichter or Paul Heylen, which were both Freudian analysts. The archetypal approaches are strongly influenced by analytical psychology, specifically Jung's conception of the collective unconscious and archetypes. The author maintains that the three models discussed in this section are based on deeper insight into Jungian psychology (compared to the NeedScope® model that is very similar to Heylen's Implicit Model®). Whereas Ernest Dichter's and Heylen's motivational approaches captured the essence of product/service categories, an archetypal perspective adds clear, consistent imagery (symbols and icons) to build enduring brand identities that "deliver meaning to customers, and inspire customer loyalty" (Mark & Pearson, 2001, p.12).

The Archetype Compass

Wertime (2002) developed the Archetype Compass (as depicted in Figure 11) that describes the unique traits and dynamics of twelve archetypal motifs (referred to by Wertime as archetypes) and how these dynamics are visible in brand imagery as portrayed in brands/products, popular entertainment and personalities.
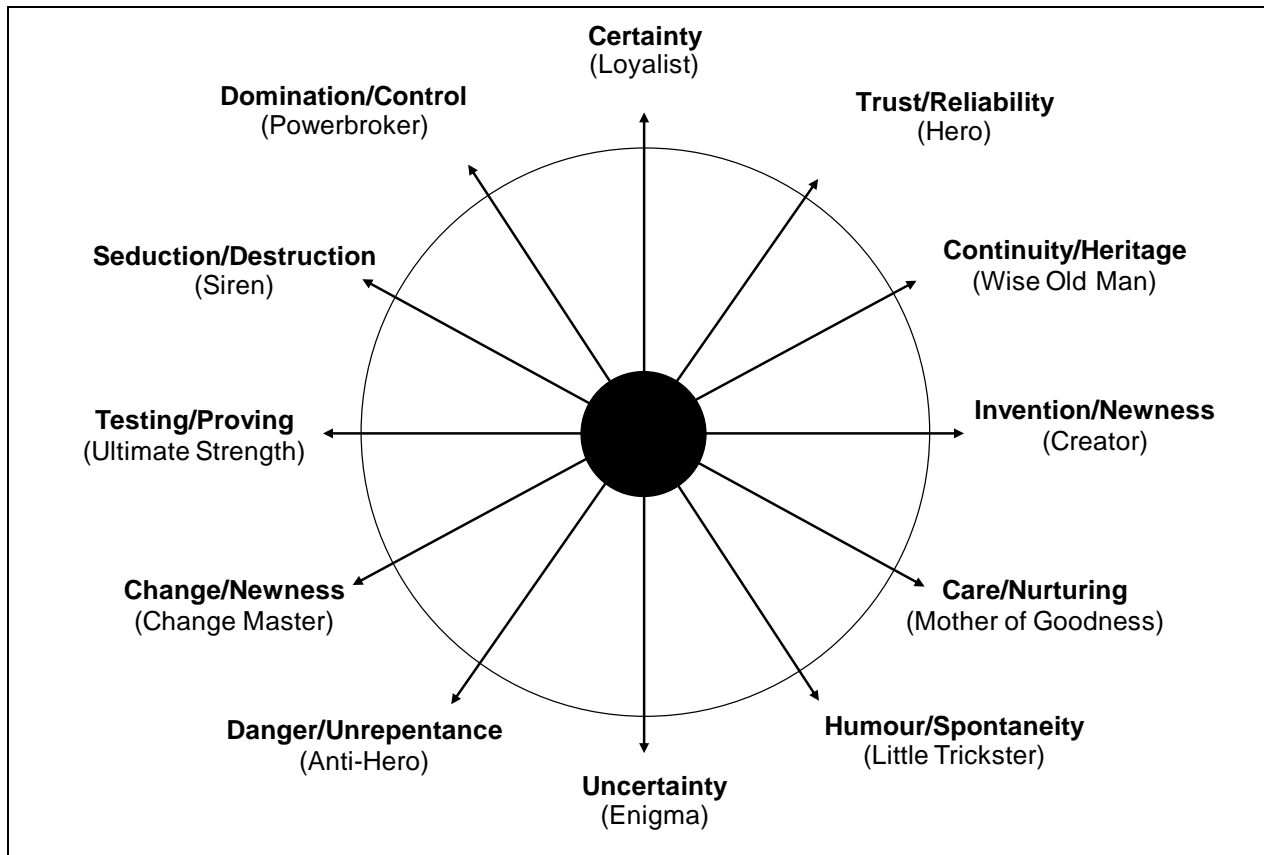
Figure 11:   The Archetype Compass from Wertime (2002, p.202)

By using a circular format Wertime (2002) aimed to illustrate that dynamic relationships exist between these archetypes. He applied a multi-dimensional framework where archetypes are arranged in pairs of approximate opposites (for example change as opposed to continuity, control versus spontaneity). In addition, archetypes within close proximity share similar characteristics, where Wertime (2002, p.203) used the example of the Hero, Loyalist and Wise Old Man that "all share similar traits of reliability and steadfastness." For Wertime (2002) these complementary relationships implied that brand identity could be based on more than one complementary archetype to create more depth and deeper consumer bonds.

A limitation of the Archetypal Compass is that core dimensions (that is, a basic structure as organising principle) are lacking. The author argues that, although a very insightful model, the multiple dimensions fall short in creating a coherent whole. For example, the central underlying theme with complementary (adjacent) archetypes such as Invention (Creation), Care (Mother of Goodness) and Humour (Little Trickster) remains unclear. Building brands on a combination of these three motifs will result in inconsistency rather than depth.

Mark and Pearson's four motivational drives

In Pearson's initial publications her focus was on describing first six (Pearson, 1989), and then twelve (Pearson, 1991) archetypes (i.e., archetypal motifs) as they manifest during different phases of individuation. These publications were strongly influenced by Campbell's (1949) perspective on the individuation process as the hero's journey and more focussed on individual development. Later, in collaboration with Mark, Pearson's twelve archetypes were adapted to be applied within the field of Brand Management to understand consumer motivations (Mark & Pearson, 2001). Mark and Pearson (2001) did not develop a model per se, but an important contribution of their work was the identification of two primary dimensions (as organising principles) underlying archetypal motifs (as depicted in Figure 12).
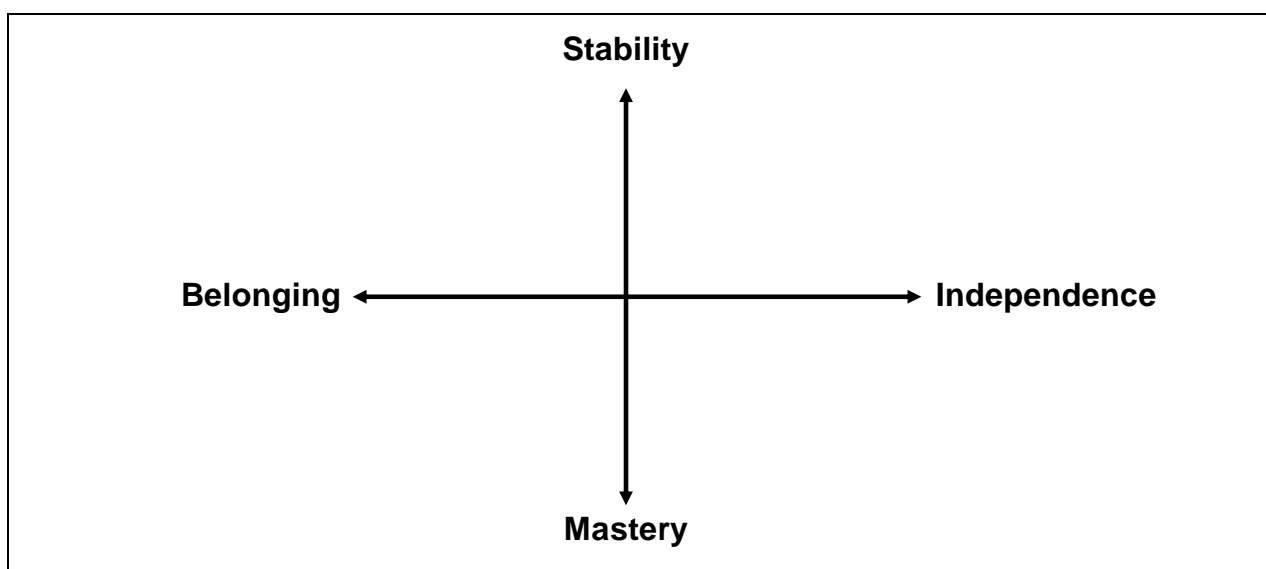
Figure 12:   The two-dimensional structure of Mark and Pearson (2001, p.15)

Mark and Pearson (2001) viewed the two dimensions as representative of four primary human motivational drives, that is, all humans have the desire to:

1) Belong (including pleasing others and conform), but at the same time to establish one's own independence and individuate (X-axis); and

2) Feel secure, comforted and in control (stability), but at the same time to take risks to accomplish and master new skills (Y-axis).

Mark and Pearson (2001) then organised the twelve archetypes into the four primary human motivational drives (see Table 11). A weakness of their framework is that no dynamic interaction (i.e., complementary and compensatory relationships) between motifs was illustrated.

Table 11:   Mark and Pearson's archetypes and motivations (2001, p.18)

Motivation	**Stability**	**Belonging**	**Mastery**	**Independence**
Archetypal motif	Creator Caregiver Ruler	Jester Regular Guy/Gal Lover	Hero Outlaw Magician	Innocent Explorer Sage

The Brand Prototyping Process®

Based on Pearson's (1991) twelve archetypes, Michel Jansen (2006) developed a model labelled the *Brand Prototyping Process®*, with the purpose of establishing a framework for building and maintaining strong brand identities. Jansen plotted Pearson's (1991) archetypal motifs (referred to by him as 'archetypes') on a circular model (see Figure 13).
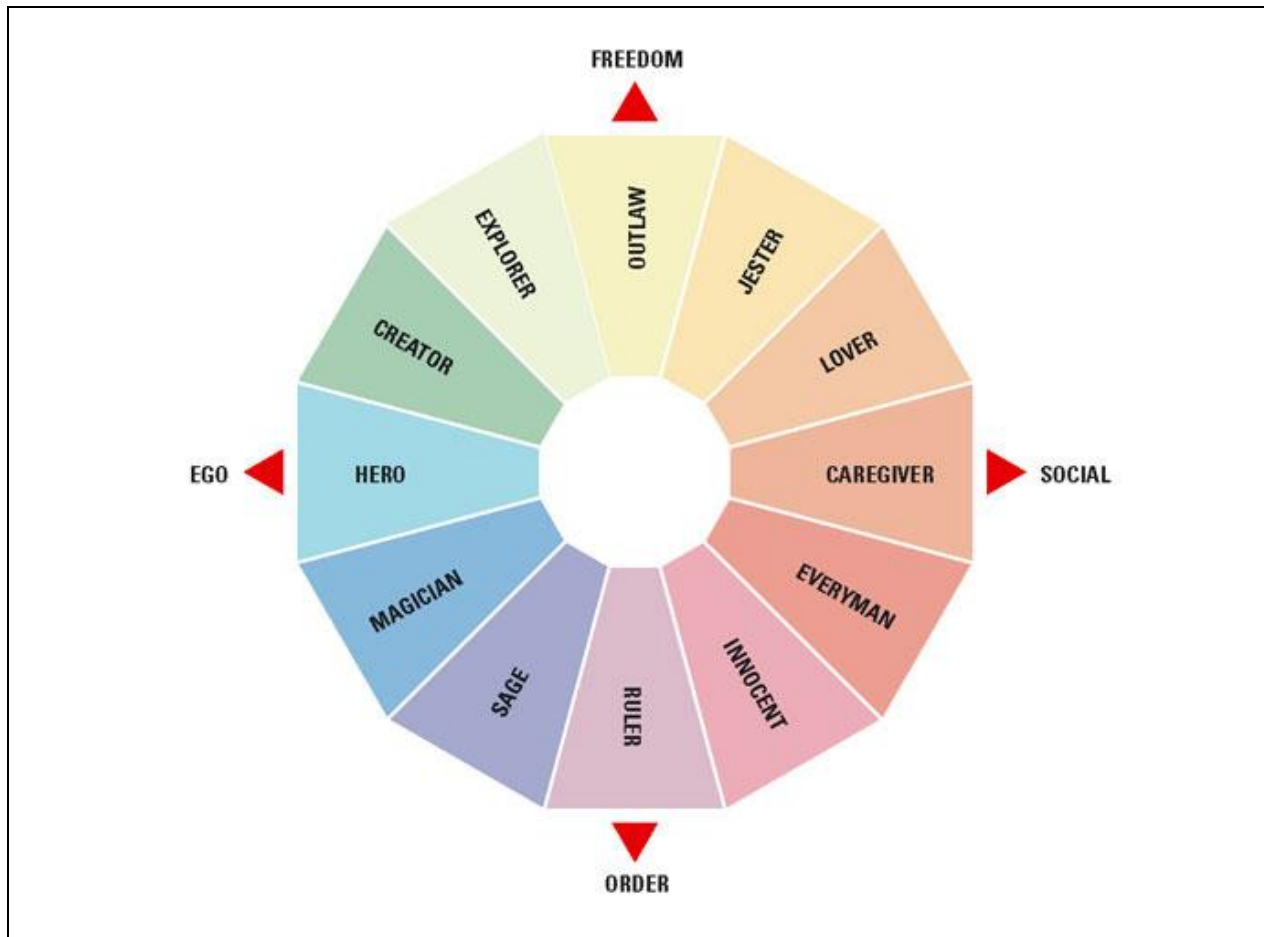
Figure 13:   The Brand Prototyping Process® (Jansen, 2006, p.32)

Similar to Mark and Pearson (2001), Jansen (2006) identified two core dimensions as underlying consumers' ambitions and aspirations, i.e.:

1) The X-axis corresponds with Mark and Pearson's (2001) belonging versus independence dimension and refers to the extent to which an individual is more socially or individually oriented.

2) The Y-axis corresponds with Mark and Pearson's (2001) stability and mastery dimension and reflects the balance individuals seek between order and freedom, where some tend to seek more structure, whilst others feel more comfortable to depart from the *status quo* and make their own rules.

Similar to Wertime (2002), Jansen (2006) developed a dynamic model by plotting Pearson's (1991) archetypal motifs on a circular model and illustrated the

complementary and compensatory relationships between archetypal motifs based on a two-dimensional framework. By doing so, Jansen's (2006) model addresses the shortcomings of both Wertime's (2002) and Mark and Pearson's (2001) perspectives. Jansen's archetypes are however limited to Pearson's (1991) twelve archetypes, and insight is somewhat lacking in Jungian psychology.

The descriptions of archetypes (i.e., personified archetypal motifs) identified by Jansen (2006), Mark and Pearson (2001), Pearson (1991) and Wertime (2002) were adapted, integrated and incorporated in the Value-based Archetypal Model and are described in Chapter 6 (as modern manifestations of value-based archetypal motifs).

4.7 THE APPLICATION OF MYTHS AND FAIRY TALES IN ORGANISATIONAL PSYCHOLOGY

The application of myths and fairy tales within organisational psychology as a specialised field is twofold: (1) on an analytical level, tales assist in understanding organisations as carriers of meaning; and (2) on a methodological level tales are used in storytelling to access unconscious organisational dynamics.

4.7.1 Organisations as modern myth

"With the decline of traditional myths, business individuals and environments increasingly serve as role models."
(Aggestam, 2008, p.16)

Similar to brands, organisations fulfil the role of modern myth where the basic premise is that "organisations are mythological agents in the way they attempt to transmit meanings, both to internal and external audiences" (Bowles, 1997, p.783). Mankind's ability to find meaning has been at a rapid loss since the Renaissance with the declining role of religion (cosmogonic myths) and rise of science and technology (Bowles, 1989, 1993; Jaffé, 1968; Jung, 1969). To address this gap, organisations are becoming increasingly influential in mankind's search for meaning (Aggestam, 2008; Kostera, 2008a; 2008e). So much of modern man's time and energy revolve around work life that Bowles (1997, p.784) considered organisations as becoming a major life reference point:

We live in an organizational society where management and organizational structures increasingly dominate our social existence. Various beliefs, sentiments and meanings constitute this existence, particularly including economism, materialism, secularism, and rationalism. With the decline of traditional myths, organizations increasingly serve as agents for the transmission of values, beliefs and meanings.

Bowles (1989, 1993, 1997) investigated the ability of modern organisations to fulfil the role of guiding (cosmogonic) myths, where the purpose of myth is "essentially to establish a meaningful relationship to the world in which we live...When myth serves human interests, it allows us to contact more deeply with our human nature and our place in the cosmos" (Bowles, 1997, p.781). Contemporary organisations do however fall short and Bowles (1989, 1993, 1997) ascribed this failure to connect on a deeper level to:

1) The emphasis of industrialised life on control, mass production and standardisation to the expense of individuality;

2) The preference for functional rationality to ensure maximum efficiency (with the emphasis on facts, logic and systems) giving rise to the objectification of people;

3) High levels of competition, professing the idea of "Social-Darwinism" that only the fittest will survive (Bowles, 1997, p.786);

4) The over-emphasis on material gains as "the sole reference point for human experience" (Bowles, 1993, p.396);

5) Mass mindedness, where it is inherently human to want to belong, but blind compliance "can produce the most heinous consequences when the individual conscience is eroded below a collective identity" (Bowles, 1997, p.784); and

6) Managerial ideologies (management myths) that purport values of competitiveness, drive, authority, control, empire building, and profit as the bottom line. These beliefs

are reinforced by management institutes, organisational role models and the business world at large.

Bowles (1989, 1993, 1997) called for a new and creative management mythology to address the lack of diversity in modern organisations as the focus is too one-sided on power and rationality.

4.7.2 Storytelling in the workplace

Using fairy tales and myths is well suited for a qualitative approach and revolves primarily around storytelling (Aggestam, 2008; Bostrőm, 2008; Bowles, 1989, 1993, 1998; Kostera, 2008a, 2008b, 2008d; Fritzén, 2008; Kelemen & Bunzel; 2008; Lindqvist; 2008; Nilson, 2008; Schwabenland, 2008). Whereas quantitative methods are limited to rational, measurable subject matters, tales allow organisational practitioners to gain insight into underlying archetypal patterns latent in companies. More specifically, tales assist organisational practitioners to:

1) **Use mythical imagery to articulate thoughts more clearly**: "Myths express in ways that we are not able to articulate, our feelings, thoughts, consciousness, or sense of our own behaviour." (Bowles, 1993, p.414);

2) **Study complex relationships**: "By means of metaphor, organization theory is able to conceptualise organisations, study objects that are elusive, complex, indefinite and paradoxical." (Kostera, 2008d, p.10);

3) **Accommodate paradoxes**: "Myths and tales may be considered as a culture's way to conceptualise important values and paradoxes of reality. They try to find a symbolic solution to profound – and actually unsolvable – problems and dilemmas." (Bostrőm, 2008, P.132);

4) **Enhance intuitive understanding**: "They can help us see and understand many important phenomena that are invisible to t1he rational and instrumental mind." (Kostera, 2008a, p.1);

5) **Foster creative thinking** by allowing "new ways of seeing and constituting social reality" (Schwabenland, 2008, p.99);

6) **Challenge current mental models**: "Myth and metaphor provide examples from which participants can develop their imaginations, deepen their ability to reflect, and expand their horizons of understanding." (Fritzén, 2008, p.155); and

7) **Understand human behaviour within different contexts**: "Myths bring into organisational studies a sense of drama, reveal the irrational sides of organisation life and show people's relatedness to wide spheres of life even within narrow organisational realities." (Aaltio, 2008, p.17).

The archetypal motifs underlying fairy tales and myths are especially suitable for studying organisational dynamics (Bowles, 1989, 1993; Cashdan, 1999; Kostera, 2008c) as the same archetypal patterns play off within the workplace:

> Because fairy tales include many of the same dynamics found in the workplace – power, control, envy – they offer a meaningful way of providing fresh insight into company conflicts (Cashdan, 1999, p.19).

> Organizations, by virtue of their competitive position in the marketplace, sometimes create images of quest and trial, struggling, like the hero, for survival against life-destroying forces... In some organizations, there are further parallels with the classical myths, where the organization has almost died, through economic collapse, and is literally reborn through the initiatives of a 'saviour', who brings the organization back to economic viability (Bowles, 1989, p.413).

The use of storytelling in organisational studies is conducted within various paradigms, depending on the individual researchers' onto-epistemological assumptions as well as the topic of interest. This field is however dominated by subjectivist (including constructivist and interpretivist) paradigms – all schools of thought that "rebel against the rigid aspects of praxis" (Fritzén, 2008, p.158) of objectivist paradigms.

Following, examples of research within this field will be briefly discussed on individual, group, organisational and societal level. Across studies this field of research is characterised by repetitive themes, such as the need for more wisdom (Kostera, 2008a), a stronger focus on human relationships, expanding leadership roles, feministic themes and the workplace as potential source for more meaning.

4.7.3 Individual-level applications

Organisational studies that apply parallelism with stories on an individual level are predominantly focused on leadership studies but include topics such as entrepreneurship and employee development as well.

Leaders as mythical characters

Leadership studies lend themselves well to comparisons with mythical characters. For example, Antonacopoulou (2008) drew upon the virtues of the Olympic Athlete (such as personal commitment to a goal, striving for excellence, fighting well rather than winning and humility to learn and grow) to conceptualise the virtues of engaged leadership. Antonacopoulou (2008) concluded that the purpose of the comparison was not to provide a metaphor for leadership but rather to expand leadership theory by offering an alternative image of what engaged leadership required. Instead of merely focusing on short-term goals and bottom-line success, leaders should expand to embrace virtues such as humility, care, passion and view failure as motivation to improve performance.

Bourne (2008) postulated that leadership should transcend from merely being a manager (characterised by archetypal values such as discipline, rationality, control, and expertise as source of power) to becoming artists (typified by curiosity, provoking others, innovation, and originality) and priests (epitomised by empathy, comfort, inspiration and faith in employees). Bourne (2008) demonstrated how different leadership styles resulted in different organisational performances by comparing results between British and Polish General Motors plants. The leadership style in the British plant was characterised by an autocratic style and strong focus on responsibilities and tasks resulting in unwillingness to change. In contrast, leadership in the Polish plant was more

democratic and allowed open dialogue with all employees. The Polish leadership style resulted in a creative and innovative work environment that further stimulated leaders to advance to the roles of 'artists' and 'priests'.

Rehn and Lindahl (2008) compared business leaders with contemporary comic book heroes. They criticised current mythological studies that limit the study of management to simple one-to-one comparisons with solitary mythical figures and argued that a broader approach that takes the cultural and ideological context into account, is needed for the study of myths in organisations. As such, comic book mythologies (as exemplified by the DC and Marvel 'universes') are reflective of the zeitgeist and offer a "system of differing mythical beings, several narratives, and a notion of connections between the differing parts of the selfsame" (Rehn & Lindahl, 2008, p.51). In addition, contemporary comic book heroes provide added insight into the cultural analysis of modern-day management where organisations are powerful sources for disseminating ideas in society:

> Comics are one of the places where we acquire the mythology of management. Further, by casting managers in a number of roles – good, evil and beyond – comics create early templates and position contemporary capitalism as a place where both drama and heroism can take place (Rehn & Lindahl, 2008, p.55).

In conclusion, the underlying archetypal dynamics as portrayed by contemporary comic book heroes highlighted how images of management are created and recreated and as such play a significant role in the present-day cultural unconscious. The Rehn and Lindahl (2008) study provides a good example of archetypal motifs in modern dress.

Entrepreneurship

Aggestam (2008) studied the way entrepreneurs transform their organisations within the mythical context of the hero figure. In modern terms the quest for the Holy Grail has been replaced with the pursuit of the 'corporate grail', characterised by identifying business opportunities, breaking new ground and aiming for profit and growth. This pursuit is exemplified by living myths such as Bill Gates at Microsoft, Niklas Zennstrőm

at Skype, and Lee Iacocca at Chrysler. Aggestam (2008) concluded that as living myths expand (for example, to increasingly include female entrepreneurs), new realities in creating entrepreneurial roles will be created.

Personal development: Coaching and therapy

In personal development fairy tales and myths are used as in storytelling to assist in gaining in-depth insight into intra-psychic and interpersonal strengths and conflicts. Several therapists (Bolen, 2003, 2004; Cashdan, 1999; Estés, 1992) viewed storytelling as invaluable in assisting clients in gaining insight in a non-threatening way. Through discussing the characters and plots within these stories, clients become aware of innate archetypal patterns they are predisposed to. With this awareness, energy is released, resulting in employees feeling more authentic, revitalised and viewing life as more meaningful (Bolen, 2003).

4.7.4 Group-level applications

Examples of the application of myths and fairy tales on group-level revolve around women's studies and group dynamics.

Gender studies and the role of females in organisations

In gender studies the role of females in organisations is explored using myths and mythical figures. For example, Aaltio (2008) applied the myth of Louhi from the *Kalevala* epos to provide an alternative archetype for female leaders to take up their role fully in a male dominated world. Comparable to popular themes emerging in gender studies, Louhi is representative of obstacles faced by females in contemporary organisations as she faced a lack of supportive networks, had to cope with strong rivalry from her male counterparts and was expected to fulfil the role of mediator. Louhi refused to fit into the traditional gender role of women as benevolent, dependent and powerless. Instead, she used her wisdom, maturity and strategic thinking to ward off male rivals in order to maintain her powerful position in society.

Olaison (2008) used the analogy of the heroine archetype to analyse the role of emerging female entrepreneurs in Kosovo that reached success, despite facing various obstacles. Olaison (2008) concluded that these heroines could be viewed as emerging legends that created a healing space for women in a country traditionally characterised by a rigid patriarchal mindset (Kushi, 2015).

Matilal (2008) drew upon three Indian goddesses (the powerful and protective Durga, the innocent and faithful Sita and the revengeful and aggressive Draupadi) to explore the perceptions of women in India and their roles in organisations. A survey conducted in Uttar Pradesh (n=1000) found that most men and women regarded the placid, complacent and subservient Sita as the ideal of womanhood. Matilal (2008) contended that the Sita-archetype fostered a pervasive view of women in Indian organisations to fulfil subservient and servicing functions in organisations.

Some researchers apply myths and fairy tales to enhance analysis per se. For example, Hőpfl (2008) applied the tale of Medusa to analyse the need for discourse, theorisation and reflection (i.e., female dynamics) in organisations instead of the harmful male-dominated preoccupation with heroism, pragmatism and power.

Group dynamics

In studying group dynamics, Lee (2008) asked employees to retell their stories of poor management practises and abuse of power in mythical terms. Lee (2008, p.50) found that mythical perspective allowed more in-depth understanding of team dynamics "that is not available through discussions of behaviour and power".

Tyler (2008, p.54) applied the rich and complex archetypal motifs personified by the characters in the books of Dr Seuss, which she described as the entrepreneurial cat, autocratic turtle, evolving Grinch and servant elephant. She related these personages to roles that leaders and employees take up in organisations and concluded that these archetypes (i.e., archetypal motifs) were not mutually exclusive, that is, to be truly successful, leaders should embrace multiple roles.

4.7.5 Organisational-level applications

Examples of the usage of tales on organisational level centre around organisational culture, image studies and organisational change.

Organisational culture

Just as traditional myth underlies the foundation for the creation of culture, so do organisational myths underlie organisational culture (Kostera, 2008a). Within this context Bowles (1993) applied archetypal motifs manifested by the Greek gods and goddesses to describe organisational culture. In modern organisations the dynamics of Zeus (characterised by personal power and hierarchical order), Apollo (typified by laws, regulations and bureaucracy) and Athena (epitomised by rationality and pragmatism), dominate. Bowles (1993) concluded that modern organisations fail to represent the vast spectrum of human values and feelings, that is, the absence of the dynamics of Artemis, Demeter and Aphrodite is evident.

Durepos, Helms and Mills (2008) investigated the figure of the pioneer on a corporate and national level. Durepos et al. (2008, p.167) described the myth of the pioneer (characterised by archetypal motifs such as "exploration, discovery and expansion into the unknown") as underpinning the corporate culture of not only Pan American Airways, but also of embracing the American dream, where the pioneer myth played "an unconscious role in pushing the boundary of and reinforcing the nation's collective identity."

Klincewicz (2008) explored shadow aspects of organisations (such as deceit, political games, power-plays, inter-organisational alliances and corruption) within the context of the 'trickster archetype' (i.e., archetypal motif). The metaphoric analysis allowed deeper insight into the moral side of management that mainstream data collection methods would have missed.

Organisational image studies

In image studies the imagery surrounding characters in myth and fairy tales is useful in promoting or reinforcing the company's image. Imagery (as symbolism) is more powerful in conveying ideas than words. One example is the study of Styhre and Sundgren (2008) that illustrated the symbolic value of the archetype (i.e., archetypal motif) of the 'lone genius' to promote the profession of architects. The nature of architecture is characterised by foresight, aesthetic vision, and a fine balance between engineering sciences and art – all aspects well suited for the archetypal manifestation of the lone genius.

Lindqvist (2008) investigated leadership as an organisational quality within the context of the creative industry. Traditionally, leadership and management have been portrayed as rational, calculating and analytical; and Lindqvist (2008) linked this dynamic with Apollo (the god that values distance, control, sobriety, order, structure and moderation). With the rapid growth of the creative industries the shift is more to a 'soft' approach, focussing on passions, creativity and emotions that links to Eros as the god of love, desire, relatedness, attraction and creativity. Both forces highlight the complexity and ambivalence of leadership. Lindqvist (2008, p.141) concluded that the dance between Apollo (pragmatism) as well as Eros (creativity) is necessary in creative enterprises and its management, where this analogy can provide leaders with "an image to project in identity work and through that a possible way to symbolically embrace those paradoxical demands."

Organisational change

Gabriel (2008) found the myth of Oedipus as the man who brought miasma (corruption and plagues) to his country to be a useful analogy in explaining organisational processes during times of distress (typically associated with drastic organisational change, downsizing, corruption and de-motivation). The concept of miasma shed light on dysfunctions such as extreme resistance to change, increased self-criticism, loss of self-esteem, anxiety, depression, the search for scapegoats, and moreover, the contagious quality of these phenomena across all levels in an organisation. From a theoretical

perspective Gabriel (2008) concluded that, despite political and social change; archetypal motifs, as expressed in Greek myths, are still highly relevant today.

Mergers and acquisitions

Sims (2008) investigated the merging process and the impact of organisational myths underlying the two organisations involved. Sims (2008, p.118) defined myth within this context as "the stock of stories that are told and retold... as the means by which organisations form and retain their collective picture of the world". He concluded that for a merger to be truly successful, the construction of a new myth (to replace old ones) is necessary to ensure employees share a common vision and develop a shared culture.

4.7.6 Societal-level applications

The usage of tales is also applicable on macro-level as the boundaries between economy/organisation and culture are diffuse. One such study was conducted by Parker (2008) that utilised popular cultural representations (as embodied in films and television shows that romanticise rebel figures such as *Robin Hood*, Jack Sparrow from *Pirates of the Caribbean*, and popular figures such as cowboys, smugglers, bank robbers and the mafia) to illustrate contemporary society's predominantly negative perceptions of the economy and organisations as power-hungry and corrupt.

Parker (2008) found that, on a functional level, the fascination with these 'anti-hero' myths marked the boundary between what is lawful versus unlawful, as well as offering a safety valve for employees to project socially unacceptable desires onto these figures. On a deeper psychodynamic level, the fascination with rebel figures signified society's questioning of the legitimacy of the current economic order and current power structures. This preoccupation with rebel figures might signal the emergence of social change and an alternative economy. The Global Risks Report (2016, p.9) confirmed that the Fourth Industrial Revolution (characterised by rapid digitisation and technological expansion) is transforming societies, economies and ways of doing business and results in "changing employment patterns, increasing income inequalities and rising cyber dependence". The emergence of a global paradigm shift is evident.

4.7.7 The Archetype of Organisation as conceptual framework within organisational psychology

In contrast to consumer psychology, archetypal frameworks for studying organisational behaviour are scarce. This might be ascribed to the predominantly subjectivist paradigm organisational researchers follow, where the emphasis is on the ideographic application of myths and unique stories told in organisations, rather than a nomothetic approach to classify underlying archetypal patterns. Diverging from mainstream mythical applications within this field, Corlett and Pearson (2003, p.xi) aimed to provide a "systemic guide to understanding and working with organizations from a Jungian standpoint" in their book '*Mapping the Organizational Psyche*'.

Corresponding with Jung's division of the individual psyche, Corlett and Pearson (2003) postulated that organisations consist of consciousness (ego), the organisation unconscious (similar to the personal unconscious and unique to individual organisations), and collective unconscious (as inherited psychic structure with its corresponding archetypes and instincts).

As part of the collective unconscious, Corlett and Pearson (2003, p.18) proposed that "the human inclination to create organizations is the expression of an archetype", where "all organizations share a deep meaning and intentionality that lie beyond the sway of the egos of individual organizational members." Corlett & Pearson (2003, p.19) coined this archetypal motif (that motivates the human desire to purposefully unite) the "Archetype of Organization", which is the "psychological core" of all organisations and corresponds to Jung's concept of the self. Figure 14 depicts the dimensions and corresponding sub-archetypes underlying the Archetype of Organisation (adapted from Corlett and Pearson (2003, p.18 & p.93).
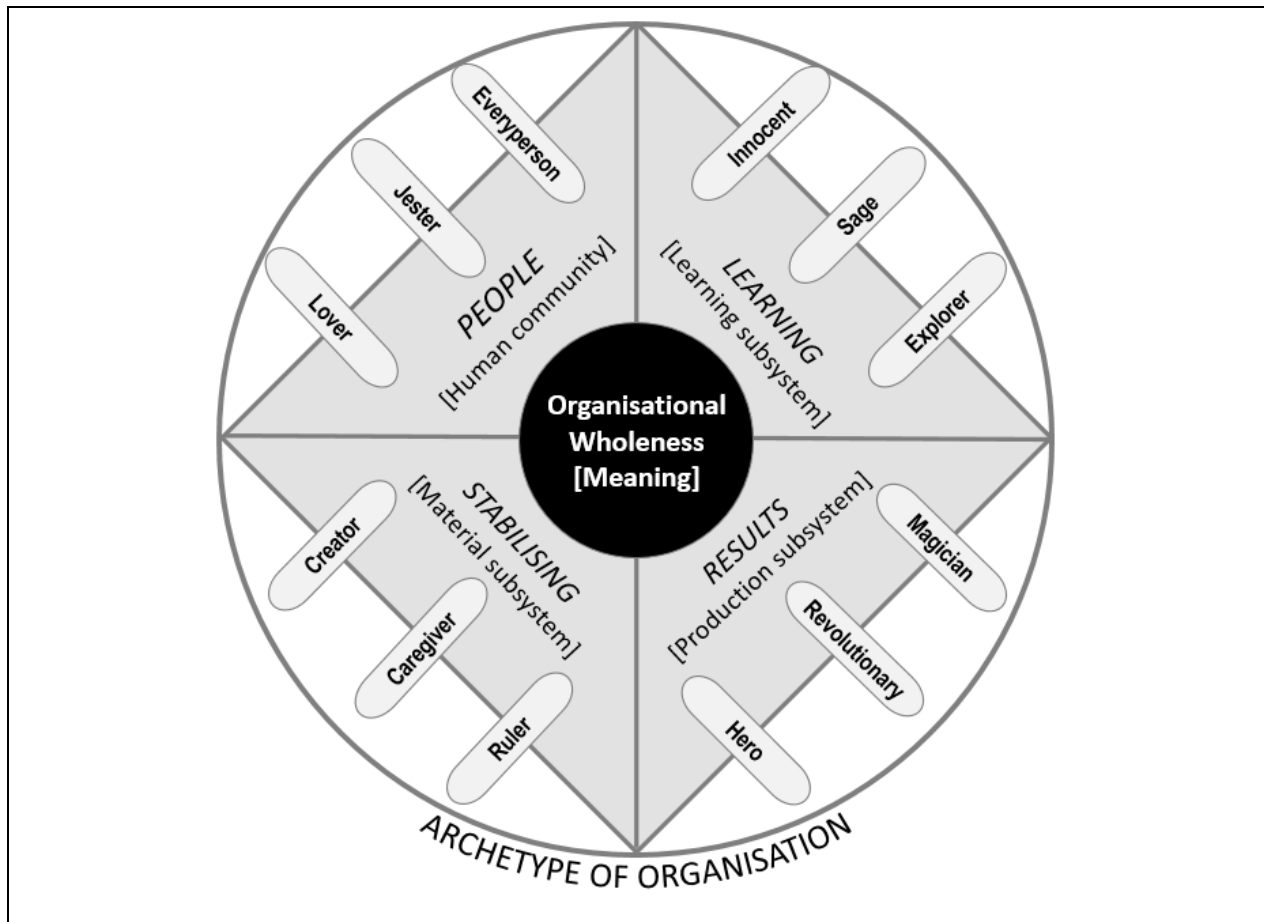
Figure 14:   The Archetype of Organisation (adapted from Corlett & Pearson, 2003)

On a dimensional (more abstract) level, the Archetype of Organisation is divided into four primary subsystems, also referred to as "life forces" (Corlett & Pearson, 2003, p.92). The authors presented the four life forces on a circular (mandala) structure to indicate that these subsystems consist of "two sets of polar opposites" (Corlett & Pearson, 2003, p.19), that is, People versus Results, and Learning versus Stabilising. Following is a brief description of each (Corlett & Pearson, 2003):

- **Results** (the production subsystem) are all organisational activities involved in producing an organisation's products / services and revolve around the *where* and *when* of organisational life, that is, to ensure the right activities are completed in time to fulfil the expectations of the organisation and its customers. Typical areas of focus within this arena are role clarity, competence, productivity and purposefulness (a clear mission).

- **People** (the human community) entail the *who* of organisational life and refers to the relational component within organisations across levels, i.e., "interpersonal, intragroup, intergroup and interdepartmental" (Corlett & Pearson, 2003, p.91). Typical areas of focus within this arena are teamwork optimisation (within and across teams), conflict resolution, customer service and caring (people-oriented) leadership.

- **Stabilising** (the material subsystem) features the *what* of organisational life, that is, all resources needed to accomplish a company's mission whilst maintaining tradition and ensuring survival in the long-term. Resources include the organisational structure, internal systems, policies and procedures, functional support departments, employee remuneration, equipment and the physical work environment.

- **Learning** (the learning subsystem) entails the *how* of organisational life, referring to processes, norms and mindsets within an organisation to learn from experience, adapt to a changing environment and innovate.

On a more concrete level each life force contains three archetypal motifs (sub-archetypes underlying the Archetype of Organisation), referred to by the authors as "human faces or forms" (Corlett & Pearson, 2003, p.19). These archetypal motifs consist of Pearson's twelve archetypes (Pearson, 1991) that were also applied by Mark and Pearson (2001) in brand management (see section 4.6.4.3 *Archetypal models and frameworks*) and Jansen (2006) in the Brand Prototyping Process®.

The basic premise underlying the Archetype of Organisation is that in healthy, mature organisations all four life forces are present (conscious) and balanced, resulting in organisational wholeness. The alignment of the life forces allows free-flowing energy between the organisational conscious and unconscious producing "a kind of dynamic homeostasis" (Corlett and Pearson, 2003, p.10), thus ensuring a "sense of both stability and dynamism it needs to function in a healthy way" (Corlett & Pearson, 2003, p.50). Healthy organisations are characterised by open communication, high productivity, employee morale and engagement. Conversely, when organisations are not in touch

with one or more of these life forces the imbalance might result in low morale, productivity, creativity and employee disconnect (Corlett & Pearson, 2003).

Interventions, or "organizational whole-making" revolve around "aligning the conscious organization with the unconscious blue-print" that undergirds the Archetype of Organisation" (Corlett & Pearson, 2003, p.54). The type of intervention depends on an organisation's needs, and most importantly, its readiness to engage in unconscious processes. As organisations are autonomous open systems that continually evolve, "organizational whole-making is never-ending" (Corlett & Pearson, 2003, p.65).

To determine an organisation's health, the same authors suggest a variety of assessment tools that will assist in determining an organisation's dominant, conscious life force(s) and those that are suppressed (unconscious). The choice of assessment tools will depend on an organisation's readiness, and may include:

- **Psychometric instruments** such as the Myers-Briggs Type Indicator®, Pearson-Marr Archetype Indicator™, Organisational Team Culture Indicator™, the System Stewardship Survey™, and the Archetypal Leadership Styles Survey™;

- **In-depth self-analysis** where this personal journey is especially valuable for leadership (and is ideally assisted by a coach/consultant);

- **Feedback from others** such as 360° feedback from employees as well as customer and supplier feedback;

- **Research** such as qualitative open-ended interviews with key role-players, or quantitative marketing and/or employee surveys;

- **Organisational development tools** such as Open Space Technology and Future Search; and

- **Creative approaches** such as active imagination, creative fantasy, mythic stories and symbol creation through art (such as collages, drawings, and role-plays).

It is the author's view that Corlett & Pearson's (2003) conceptualisation of life forces that underpin the Archetype of Organisation contributes to the understanding of archetypal motifs at play within organisational dynamics and adds insight into the applicability of Jung's views regarding the structure and dynamics of the individual psyche on group/organisational levels. A shortcoming is that, on the concrete level, Pearson's (1991) twelve archetypes overlap across life forces and are not mutually exclusive. This overlap possibly implies that other underlying dimensions/organising principles (apart from the four life forces) are at play within organisational dynamics. For example, a main theme that underlies the archetypal motifs personified by the Jester, Revolutionary, Magician, Creator and Explorer is '*openness to change*', whereas the '*need for stability*' is personified by figures such as Everyperson, the Innocent and Ruler. The overlaps can also be seen where the archetypal motifs of the Lover, Caregiver, Innocent and Everyperson personify a '*people-orientation*', whereas the Hero, Revolutionary, Magician, Sage, Creator and Ruler support a '*results/achievement*' orientation.

The existence of other dimensions/organising principles is also confirmed by the limitations of the mandala layout of the four life forces, where Corlett and Pearson (2003) were successful in arranging the four life forces into two-dimensional compensatory opposites but failed to indicate the complementary relationships between the adjacent life forces and its corresponding personified archetypal motifs.

In defence of these shortcomings the author acknowledges that the application of archetypal motifs within the field of organisational psychology is much more complex than in brand management. In consumer psychology the main emphasis when applying archetypal motifs is to create consistent brands (Jansen, 2006; Mark & Pearson, 2001; Wertime, 2002), whereas brand identity - referred to by Corlett and Pearson (2003, p.32) as the "public face", persona or ideal image of an organisation - is but *one* facet of organisational life. Underlying the organisational persona might be various aspects that the organisation attempts to consciously hide (shadow aspects) or are unaware of (unconscious aspects). Due to the complexity of organisations (but also the complexity when studying unconscious dynamics) the author supports Corlett and Pearson's (2003) application of various assessment tools.

4.8   CHAPTER SUMMARY

In this chapter the role of myths and fairy tales from a social psychology/anthropological perspective (in terms of socialisation into shared value systems and the understanding of cultures) was touched upon and links to collective values (as described in Chapter 2). More emphasis was placed on the role and applications of myths and fairy tales from depth psychology perspectives, linking to Jung's analytical psychology (as described in Chapter 3).

Jung (1959d, 1959f) rightfully believed that the loss of mankind's mythological heritage (in terms of traditional cosmogonic myths) has resulted in a loss of soul (meaning). However, mankind's search for meaning continues (albeit more superficially), manifesting in both brands and organisations as modern myth (as carriers of meaning). To illustrate the role of modern myth, the applications of myths and fairy tales within the fields of consumer and organisational psychology were explored.

Lastly, various depth psychology motivational models and frameworks were evaluated (within the fields of consumer and organisational psychology), with emphasis on analytical psychology models. The main contribution of these frameworks is that it allows for more systematic study and deeper insights into human motivations (unconscious drivers), whether it is applied in brand management or organisations as modern myths.

In the next chapter the development and theoretical underpinning of the Value-based Archetypal Model will be presented.

CHAPTER 5: THE DEVELOPMENT AND THEORETICAL RATIONALE OF THE VALUE-BASED ARCHETYPAL MODEL

The aim of this chapter is to present the processes followed to develop the Value-based Archetypal model and the theoretical rationale underlying the structure of the model. More specifically, this chapter will address the following theoretical objectives: (1) to describe the development process in constructing the Value-based Archetypal Model [TO7]; (2) to explain the theoretical dimensions underlying the Value-based Archetypal Model [TO8]; and (3) to illustrate the dynamic inter-relationships between the theoretical dimensions that constitute the underlying structure (meta-patterns as organising principle) of the Value-based Archetypal Model [TO9].

5.1   INTRODUCTION

In the preceding chapters different onto-epistemological perspectives were discussed in theories about the collective conscious (as manifested by values), and the collective unconscious (as manifested by archetypal motifs, particularly in terms of myths, fairy tales and corresponding personified archetypal figures). In this chapter the emphasis is on linking these perspectives into a systematic, coherent whole with the development of the Value-based Archetypal model. This chapter commences with the processes followed to develop the model and concludes with the theoretical rationale that constitutes the underlying structure (or in systemic terms, organising principles) of the model.

5.2   THE DEVELOPMENT OF THE VALUE-BASED ARCHETYPAL MODEL

This section is divided into the sources used as groundwork to develop the concept of the Value-based Archetypal model and processes followed to constitute the model.

5.2.1 Methods of data collection: The sampling of sources

The approach followed to develop the model was qualitative in nature as the information gathered and analysed was textual and descriptive in nature. The selection of literature

resources was based on the contexts (systems) demarcated for the scope of this thesis as presented in Figure15 (and discussed in Chapter 1).
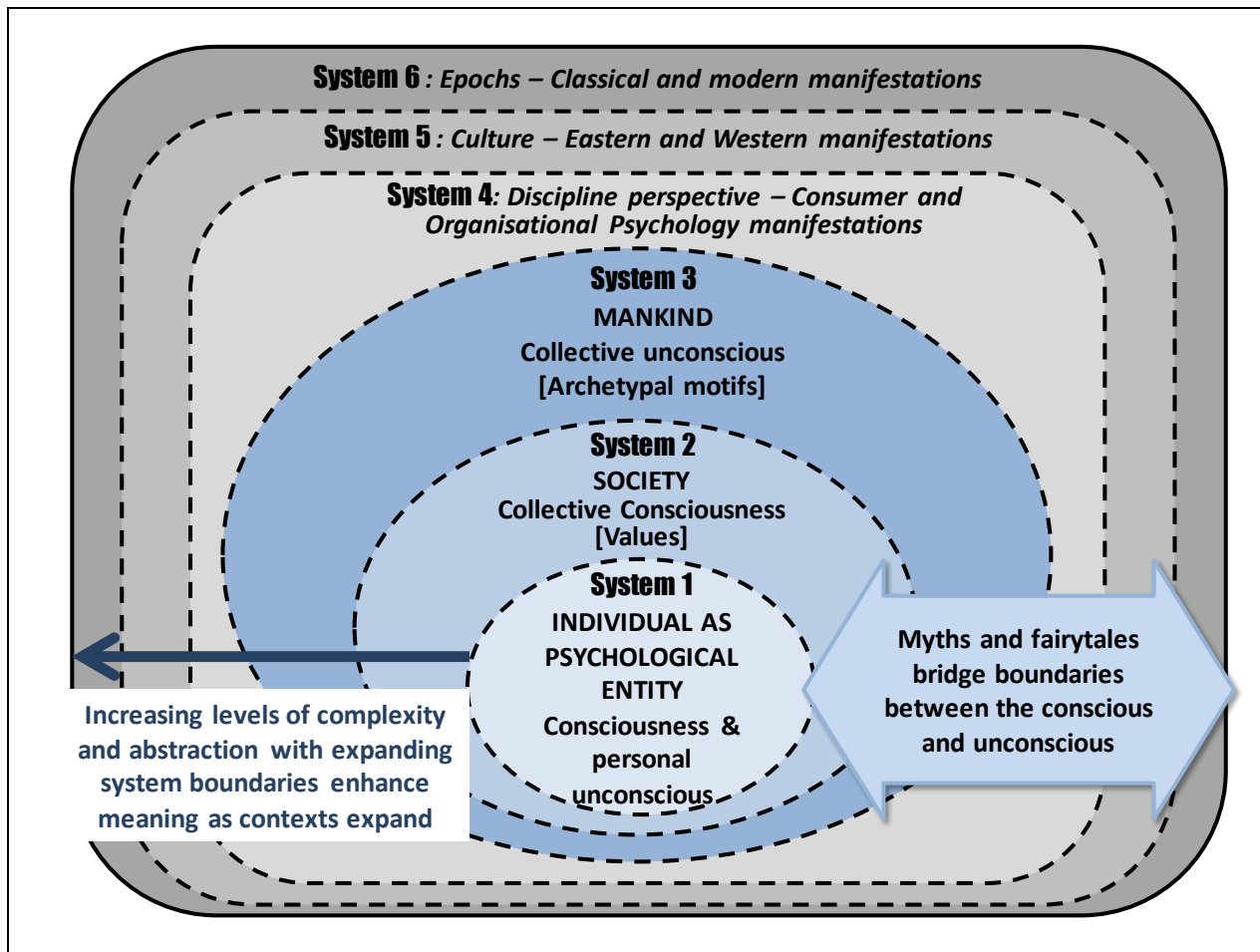
Figure 15:   Demarcating the scope of the study as six interacting systems

A critical study was conducted of existing theories across the six system levels:

System 1: The individual as psychological entity was approached from within the analytical psychology paradigm by critically evaluating Jung's (1956, 1957, 1959a, 1959b, 1959c, 1959d, 1959e, 1959f, 1959g, 1959h, 1959i, 1959j, 1959k, 1966, 1967, 1968, 1969, 1971, 1983a, 1983b, 1983c, 1983d, 1983e, 1983f, 1983g, 1989a, 1989b, 1989c, 1989d, 1989d, 1989e, 1989f, 1997) conceptions of consciousness, the nature of the individual psyche, the individuation process, as well as Jung's psychological types.

System 2: Society and the collective consciousness were investigated by critically evaluating contemporary value theories (primarily from within a structural functional

paradigm), where values represent cognitive structures that are not only conscious but entail socially agreed upon desirable end-states of behaviour.

System 3: Mankind and the collective unconscious as system was examined by critically evaluating Jung's theory on archetypes from within analytical psychology as paradigm, as well as other seminal works of depth psychologists (such as Freud, 1900, 1914, 1920, 1930; Bettelheim, 1976, Campbell, 1949, Bowles, 1989, 1993 and Estés, 1992) and their theories surrounding the unconscious. Part of the critical literature review included the investigation into the various applications of myths and fairy tales as main sources to reveal archetypal motifs.

System 4: Disciplinary perspectives were explored in terms of the application of psychodynamic theories and conceptual frameworks (both from analytical and psychoanalytic paradigms) to enhance understanding within the fields of consumer and organisational psychology.

System 5: Cultural perspectives were examined by exploring value-based archetypal motifs as they manifest within the Eastern chakra system (compared to Western modes of thought).

System 6: Epochal perspectives were investigated by exploring the classical and contemporary manifestations of archetypal ideas as illustrated by Greek mythology, fairy tales and modern myths (films, music, popular heroes and brands) respectively.

5.2.2 Stepwise development of the model

Unlike the research process, there are no set methods for developing conceptual frameworks. The logic underlying the development of the model was both inductive and deductive, which entailed going back and forth between existing theories and schools of thought to synergising information and adding new insights. The author will attempt to explicate the processes and methods followed to the best of her ability:

Step 1: The collective level as initial demarcation

Initially the conceptual model was only going to be focussed on the collective (group, societal) level or consensual domain, that is, the collective consciousness as manifested by human value systems and the collective unconscious as manifested by archetypal motifs. A basic assumption is that the collective conscious and unconscious are in a compensatory relationship, where archetypes/the unconscious mind "compensate or correct, in a meaningful manner, the inevitable one-sidednesses and extravagances of the conscious mind" (Jung, 1959f, p.164)

Step 2: Critical study of existing theories

The literature study commenced with a focus on the collective unconscious and value theories. As the concept of archetypes and the collective unconscious was inspired by Jung, the first step was to be thoroughly familiarised with Jung's work. A next step was to critically evaluate contemporary value theories.

Step 3: Expansion of scope to multiple interrelated systems

Reading more about Jungian applications and depth perspectives across disciplines gave rise to an expanded scope (systems to be included) in this thesis. Jung's theories on individuation and psychological types generated interest to include the individual as psychological entity. Even though Jung (1971) did not link psychological types directly with archetypes, archetypal motifs are observable in psychological types.

Investigations into the individuation journey initiated the critical evaluation of further literature sources across disciplines to explore the roles of value-based archetypal motifs at play within human psychological development. Other disciplinary perspectives included the exploration of value-based archetypal motifs by using myths and fairy tales, as well as how these dynamics manifest in contemporary times where both brands (consumer psychology) and organisations (organisational psychology) function as modern myths. As this thesis is registered at Unisa's Department of Industrial and organisational psychology it was also deemed important to explore theoretical approaches and applications of value-based archetypal motifs within the fields of organisational psychology, and consumer psychology as a corresponding sub-speciality field.

One of Jung's (1956,1959a, 1959b, 1959g) main suppositions is that archetypes are universal, which further prompted investigations into the Eastern chakra system to compare the similarities and differences between Western and Eastern thought.

Step 4: Content analysis

Whilst critically reading the literature, the author made continuous notes (to highlight insights, note topics to explore further and to compare and cross-refer sources). Given the extensive literature review the author was faced with what can only be described as a mammoth amount of data to analyse. However, clear patterns (value-based archetypal motifs as central themes) were observable across the different fields of study that provided hope that a central storyline was still within reach. The next step was to content analyse all the information, that is, to group themes (value-based archetypal motifs) that have the same underlying meaning together. This analysis process entailed writing and rewriting to ensure the identified themes (value-based archetypal motifs) were conceptually sound and as mutually exclusive as possible.

Step 5: Identifying underlying organising principles

What really assisted in constructing the model as an organised whole was the identification of organising principles as dimensions underpinning the structure of the model. In systemic language these dimensions function on a more abstract, structural level and constitute meta-patterns that connect values and archetypal motifs.

Step 6: Populating the structure on different system levels

The underlying structure (organising principles) provided contextualisation for additional content analysis. On a lower (more concrete) level of abstraction the value-based archetypal motifs (themes identified) were then demarcated into different system levels (i.e., individual, societal, and cultural levels) and perspectives (disciplinary and epochal) for further analysis (see Figure 15). Each of these value-based archetypal motifs are described in Chapter 6 (*The manifestations of value-based archetypal motifs across various contexts*).

This process of describing the value-based archetypal motifs (themes) according to the demarcated system levels and perspectives entailed (once again) writing, re-writing,

more reading, critical comparisons between disciplines and theoretical perspectives, the synergising of information as well as the creation of additional themes until a clear storyline was visible, both within each identified value-based archetypal motif as well as the system structure (organising principles) as a whole.

A 'clear storyline' within this context means that the categories (value-based archetypal motifs) are not only mutually exclusive and as exhaustive as possible, but also provide insight into the dynamics and processes that are unique to each value-based archetypal motif by presenting "an honest picture of it from as many angles as possible" (Von Franz, 1968a, p.167). Part of this was done through storytelling (using Greek myths), which allowed the descriptions of each value-based archetypal motif to be "more practical, detailed and alive" (Jung, 1957, p.50).

5.3   THE PRESENTATION OF THE VALUE-BASED ARCHETYPAL MODEL

The Value-based Archetypal model is presented in Figure 16 to provide the reader with the overall gestalt.
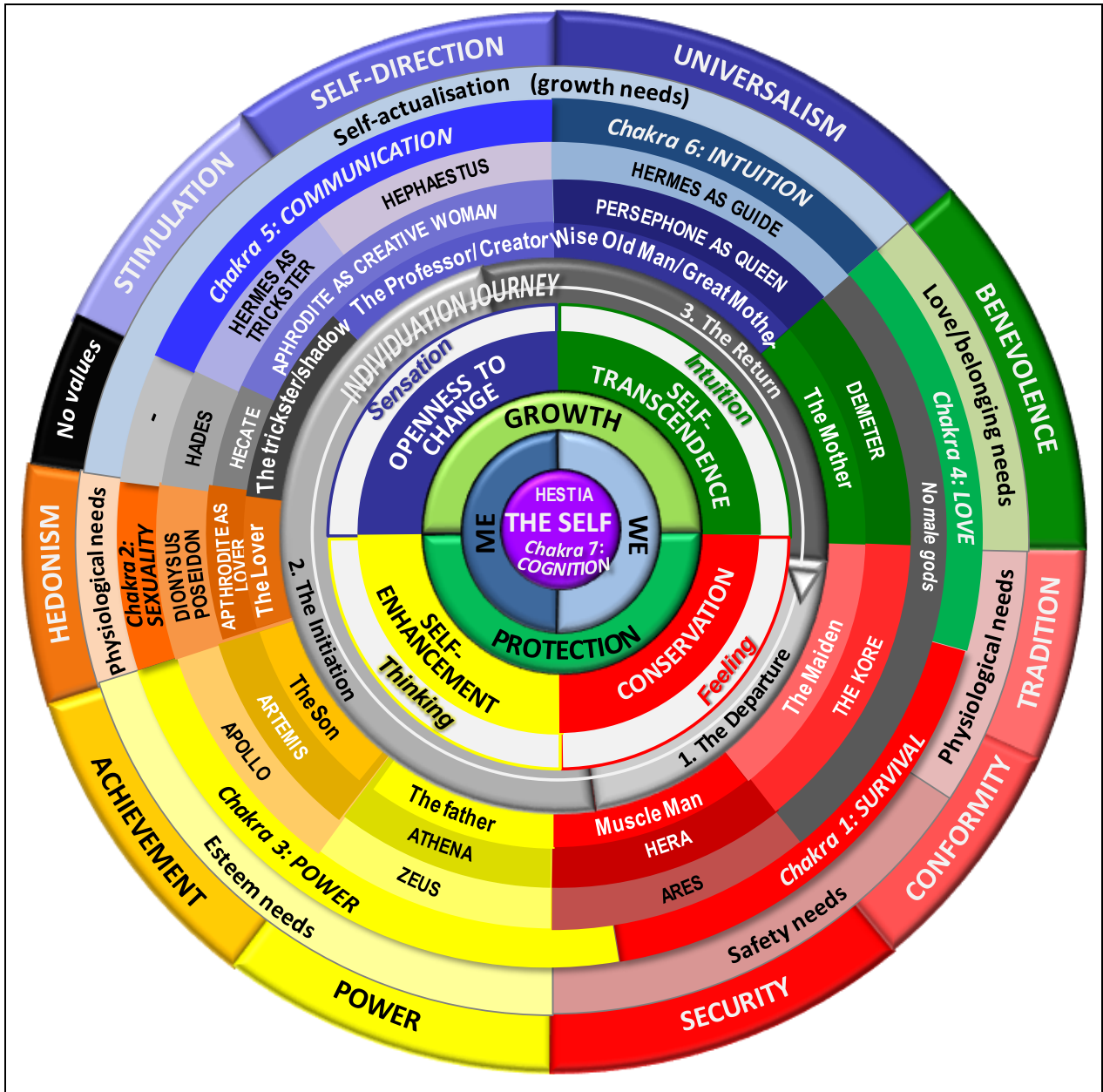
Figure 16:   The Value-based Archetypal Model

At first glance the framework might appear somewhat complex and over-populated. The remaining part of this chapter is dedicated to a stepwise explanation of each layer of the model. To commence, two basic human motivations constitute the key dimensions that

underlie the core structure of the model (as depicted in the x and y axis in Figure 17). Following, each dimension will be discussed in detail.
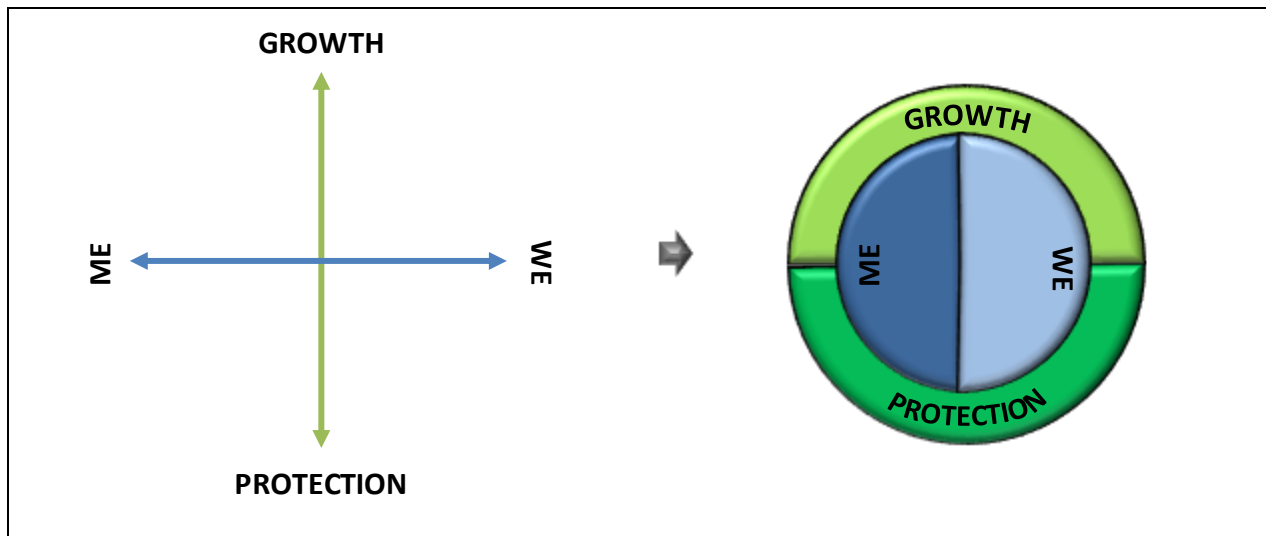
Figure 17: **The two core dimensions underlying the Value-based Archetypal Model**

5.4 THE ME-WE DIMENSION

On a high (third-order) level of abstraction, the 'me-we' dimension (or x axis) constitutes the individual-collectivism axis. The 'me' component signifies egocentricity and is person-focused. The 'me' component is represented on the left-hand side in the Value-based Archetypal Model (see Figure 17) where all the values and personified archetypal figures within this domain revolve around personal interests and the need for self-assertion.

The 'we' component signifies sociability and is social-focused. The 'we' component is represented on the right-hand side in the Value-based Archetypal Model (see Figure 17) where all the values and personified archetypal figures in this domain revolve around social interests such as belonging, acceptance and integration.

The me-we dimension is a significant motivational element and is present in almost all motivational conceptual frameworks discussed in this thesis, only with different labels (but similar underlying dynamics). Table 12 provides an overview of the various theorists' descriptions:

Table 12:   Descriptors of the me-we dimension

CONCEPTUAL FRAMEWORK	'ME' COMPONENT	'WE' COMPONENT
Schwartz's value structure (Fontaine et al., 2008)	Person-focused values	Social-focused values
The Implicit Model® (Heylen et al., 1995)	Self-assertion	Affiliation
NeedScope® (Abraham, 2014)	Individuality	Affiliation
Censydium® (Ho, 2017; Synovate Censydiam, 2010)	Superiority	Belonging
Mark and Pearson (2001) in the positioning brands	Independence	Belonging
The Brand Prototyping Process® (Jansen, 2006)	Ego	Social
The Archetype of Organisation (Corlett & Pearson, 2003)	Results	People

From a psychological viewpoint the me-we dimension entails far more complex dynamics (than merely the need for self-assertion versus to belong) as it relates to masculine and feminine energies, patriarchal value system influences, as well as conscious and unconscious symbolism. Following, each of these aspects will be discussed in detail.

5.4.1 Masculine versus feminine energy

From an analytical psychology perspective, the 'me' component is analogous to the male principle (Logos and Animus), and the 'we' component to the female principle (Eros and Anima). On a conscious level Jung (1969, 1989d) labelled the masculine and feminine consciousness Logos and Eros respectively: "By Logos I meant discrimination, judgment, insight, and by Eros I meant the capacity to relate" (Jung, 1989d, p.93).

On an unconscious level, the Logos and Eros are complemented by compensatory and opposite archetypes, namely the Anima and Animus respectively: "Woman is compensated by a masculine element and therefore her unconscious has, so to speak, a masculine imprint ... The animus corresponds to the paternal Logos just as the anima corresponds to the maternal Eros" (Jung, 1969, p.14). Through individuation each gender assimilates the unconscious counter-gender characteristics where the anima

becomes the Eros, and the animus the Logos: "In the same way that the anima gives relationship and relatedness to a man's consciousness, the animus gives to woman's consciousness a capacity for reflection, deliberation and self-knowledge (Jung, 1969, p.16).

5.4.1.1   Anima: The woman within man

The anima is the female personification of the male unconscious and embodies the emotional facet of man. Jung (1959c, p.70) described the anima's influence on man as follows: "She intensifies, exaggerates, falsifies, mythologizes all emotional relations with his work and with other people of both sexes" and is "the *a priori* element in his moods, reactions, impulses, and whatever else is spontaneous in psychic life (Jung, 1959a, p.27). The anima as a man's soul image (i.e., inner personality) is the archetype of life itself: "Soul is the living thing in man, that which lives of itself and causes life" (Jung, 1959a, p.26). As such, the anima contains "herself and myself and all mankind, and indeed the whole of created nature, the experience of life whose children we are" (Jung, 1959d, p.92). As with all archetypes, the anima has both light and dark aspects (Jung, 1969).

On the positive side, the anima serves man by working as guide and mentor to the unconscious. Through finding deeper meaning he becomes more vibrantly alive and creative. The mature integration of the anima into consciousness "occurs when a man takes seriously the feelings, moods, expectations, and fantasies sent by his anima and when he fixes them in some form – for example, in writing, painting, sculpture, musical composition, or dancing" (Von Franz, 1968a, pp. 195). Jung (1959c, p.71) maintained that the negation of the anima will result in a loss of vitality later in life:

Younger people ... can bear even the total loss of the anima without injury. The important thing at this stage is for a man to be a man. The growing youth must be able to free himself from the anima fascination of his mother ... After the middle of life, however, permanent loss of the anima means a diminution of vitality, of flexibility, and of human kindness. The result, as a rule, is premature rigidity, crustiness, stereotypy, fanatical one-sidedness, obstinacy, pedantry, or else

resignation, weariness, sloppiness, irresponsibility, and finally a childish *ramollissesment* with a tendency to alcohol.

On the negative side, a strongly constellated anima could "soften[s] the man's character and make[s] him touchy, irritable, moody, jealous, vain, and unadjusted" (Jung, 1959c, p.70), "fickle, capricious, moody, uncontrolled and emotional, untruthful, bitchy, double-faced, and mystical" (Jung, 1959e, p.124), or may result in "homosexuality and Don Juanism" (Jung, 1959d, p.85).

The anima first appears to man in the form of 'the mother': "The carrier of the archetype is in the first place the personal mother, because the child lives at first in complete participation with her, in a state of unconscious identity" (Jung, 1959d, p.102). Later in life, the anima is also experienced through projections on other female figures and eventually as assimilated characteristics of the self (supraordinate personality):

> In the case of the son, the projection-making factor is identical with the mother-imago, and this is consequently taken to be the real mother. The projection can only be dissolved when the son sees that in the realm of his psyche there is an imago not only of the mother but of the daughter, the sister, the beloved, the heavenly goddess, and the chthonic Baubo. Every mother and every beloved is forced to become the carrier and embodiment of this omnipresent and ageless image, which corresponds to the deepest reality in a man (Jung, 1969, pp.12-13).

Jung (1956, p.298) emphasised that the anima is more related to the image (*imago*) of mother, rather than an individual's natural birth mother:

> The fear seems to come from the mother, but actually it is the deadly fear of the instinctive, unconscious, inner man who is cut off from life by the continual shrinking back from reality. If the mother is felt as the obstacle, she then becomes the vengeful pursuer. Naturally it is not the real mother, although she too may seriously injure her child by the morbid tenderness with which she pursues it into adult life, thus prolonging the infantile attitude beyond the proper time. It is rather the mother-imago that has turned into a lamia. The mother imago, however, represents the

unconscious, and it is as much a vital necessity for the unconscious to be joined to the conscious as it is for the latter not to lose contact with the unconscious.

The various projections of the anima (such as mother, maiden, lover and crone) will be unpacked in more detail in the following chapter (*Chapter 6: The manifestations of value-based archetypal motifs across various contexts*).

5.4.1.2   *Animus: The man within women*

The animus is the male personification of woman's unconscious: "Woman is compensated by a masculine element and therefore her unconscious has, so to speak, a masculine imprint" (Jung, 1969, p.14). Whereas the anima is focussed on man's capacity to relate, the animus is characterised by a woman's capacity for discrimination, judgment and insight (Jung, 1989d). The father is the first projection carrier for the daughter: "The father endows his daughter's animus with the special colouring of unarguable, incontestably 'true' convictions – convictions that never include the personal reality of the woman herself as she really is" (Von Franz, 1968a, p.199). The archetypal role of the father is "to oppose pure instinctuality" (Jung, 1956, p.261).

Whereas the anima tends to split into positive and negative images, the animus "tends to combine its opposites into a single ambiguous image of seductive and paralyzing power" (Beebe in Jung, 1989c, p.70), hence, the animus "is more apt to take the form of a hidden 'sacred' conviction" (Von Franz, 1968a, p.198). Nevertheless, as with all archetypes, the animus has both light and dark aspects.

On the positive side, the animus provides a woman with the capacity for reflection, deliberation and self-knowledge (Jung, 1969) and ultimately, the "animus can turn into an invaluable inner companion who endows her with the masculine qualities of initiative, courage, objectivity, and spiritual wisdom" (Von Franz, 1968a, p.206). In fairy tales, folklore and mythology a repetitive theme is that of a prince that was turned by witchcraft into an animal or monster and is eventually redeemed by the love of a girl. According to Von Franz, (1969a, p.206) this taming of the inner beast is "a process symbolising the manner in which the animus becomes conscious."

On the negative side, a strongly constellated animus might result in an overly judgmental attitude, where "instead of love and surrender there is mannishness, argumentativeness, obstinate self-assertion, and the demon of opinion in every possible shape and form - power instead of love" (Jung, 1956, p.304). Jung (1969, p.14) maintained an insular perspective by viewing a well-developed Logos (i.e., animus in conscious form) in women as "a regrettable accident". Von Franz (1968a, pp.198-199) confirmed Jung's narrowminded view by claiming that with a strongly constellated animus:

> One may suddenly find oneself up against something in a woman that is obstinate, cold, and completely inaccessible... One can rarely contradict an animus opinion because it is usually right in a general way; yet it seldom seems to fit the individual situation. It is apt to be an opinion that seems reasonable but beside the point.

In fairy tales, folklore and mythology these negative characteristics of the animus are depicted as a beautiful stranger, dangerous Bluebeard, a robber, a murderer, a death-demon, or even death itself (Von Franz, 1968a). The various projections of the animus (such as father, warrior, lover and Wise Old Man) will be unpacked in more detail in the following chapter (*Chapter 6: The manifestations of value-based archetypal motifs across various contexts*).

5.4.1.3   *Masculinity and femininity is not gender specific*

"*Each carries within himself the all ...The differentiations of sex, age, and occupation are not essential to our character, but mere costumes which we wear for a time on the stage of the world.*"
(Campbell, 1949, p.385)

"*Archetypes drive universal messages that motivate consumers of both genders as well as cutting across cultures.*"
(Wertime, 2002, p.85)

The author asserts that on an archetypal level (from a collective unconscious view), characteristics traditionally ascribed to masculinity and femininity are universal to both genders. The activation (conscious manifestation) of these characteristics depends on various influences (such as the individual's life experiences, life-stage, situation, genetic

predisposition, and culture) rather than gender per se. Traditional depth psychology perspectives (from authors such as Bettelheim 1976; Freud, 1900; Jung, 1956, 1959g, 1969; and Von Franz, 1968a) on the female psyche are often provided from an etic male point-of-view within a patriarchal framework:

> A woman's issues of soul cannot be treated by carving her into a more acceptable form as defined by an unconscious culture, nor can she be bent into a more intellectually acceptable shape by those who claim to be the sole bearers of consciousness (Estés, 1992, p.6).

The author agrees with female authors (Bolen, 2003, 2004; Estés, 1992; Pearson, 1991) who criticised Jung's anima-animus theory postulating that women are inferior to men in their ability to think logically, act decisively, be creative, or to reach deep spiritual depths (Jung, 1956; 1969). In short, Jung's views that feminine consciousness is characterised by receptivity, passivity, subjectivity and relatedness (the 'we'-component in the model) is limited. Bolen (2004) used the apt example of the virgin goddesses (Artemis, Athena and Hestia) as an example of the independent and self-sufficient (non-relational) aspect of the female psyche (the 'me'-dimension in the model) that is expressed by the need for autonomy, the ability to think logically and an inner drive to develop talents, pursue personal interests and compete with others. Bolen (2004, p.42) emphasised that a woman who is achievement-oriented, assertive, objective and competitive is not "animus-identified and masculine in her attitude" since these virgin goddess archetypal patterns are inherent patterns in the collective unconscious (and fundamentally part of the male *and* female psyche).

Similarly, Jung's views on masculine consciousness characterised by limited emotionality and capacity for closeness are lacking (Bolen, 2003). Jung (1956, p.429) admitted later in life that gender differences in archetypal ideas did not play such a primary role as first believed: "This regressive libido conceals itself in countless symbols of the most heterogeneous nature, some masculine and some feminine – differences of sex are at bottom secondary and not nearly so important psychologically as would appear at first sight."

5.4.1.4   Zeitgeist and patriarchal influences on gender roles

> "*Women have traditionally been socialised into Caregiver roles and men into Warrior roles ... The typical 'masculine' stance is to find identity and truth through separation; the 'feminine' stance is to find it through identification and connection.*"
> (Pearson, 1991, p.260)

From a zeitgeist perspective, dominant archetypal patterns and corresponding cultural values dominate during each epoch (Bolen, 2003, 2004; Jung, 1956, 1959a, 1959b, 1959f, 1966, 1968, 1969, 1983b, 1989f), where patriarchy remains the dominant contemporary mindset (especially in the Western world). From a depth psychology perspective, patriarchal values represent the ego-ideal, or in Jungian terms, the persona (mask) that each gender should ideally exhibit to the world.

The origin of patriarchy and its influence on Western thought has shed light on stereotypical gender roles. Bolen (2003, 2004) referred to Marija Gimbutas' research, a famous archaeologist that specialised in Neolithic and Megalithic cultures of Europe and Anatolia (Kvilhaug, 2017). The first European civilisation (dating at least 5000 up to 25000 years ago) was a matriarchal culture that worshipped the Great Goddess (a feminine deity deeply connected to nature and fertility and responsible for creating and destroying life). This old European society was egalitarian, sedentary, peaceful and art-loving. It is estimated that between 4500 B.C. – 2400 B.C. this peace-loving society was infiltrated by Indo-Europeans (semi-nomadic, horse-riding, warlike peoples from the far-off north and east) and eventually conquered by successive invasions. With the final dethronement of the Great Goddess by Hebrew, Christian and Moslem religions, male deities took prominence. Henceforth, patriarchy ruled and just like the Great Goddess, women in patriarchal societies are suppressed. In patriarchies the 'ideal woman' (female stereotype) is characterised by receptivity, conformity, dependency and fulfilling traditional female roles of wife and mother (Bolen, 2004; Geddess & Grosset, 1997) – all aspects that relate to the 'we' component in the Value-based Archetypal Model.

Living in a patriarchal society not only influences women (who lack power and status) but also men, as "*male stereotypes hold power over men, limiting who they can comfortable be by rewarding some qualities and rejecting others*" (Bolen, 2003, p.ix).

The values in patriarchal societies that are rewarded (and exemplify the 'ideal man' /male stereotype) relate to rationality, being in control, emotional distance, achieving and maintaining power and status, affluence, ruthlessness, and obeying authority, as well as the devaluation of innocence, vulnerability, spontaneity, emotionality, beauty and trust (Bolen, 2003). All these aspects relate to the 'me' component in the Value-based Archetypal Model.

Patriarchal values (and the corresponding prejudice surrounding traditional gender roles), run deep across cultures and are still clearly visible in contemporary archetypal manifestations. Through analysis of various literature sources (myths, fairy tales, novels and films), Cowden, La Fever and Viders (2000) deduced that from the earliest fiction women featured mostly as support to the hero, typically the object of the hero's love and limited to the role of wife, daughter, mother, Madonna or whore. In agreement with Cowden (et al., 2000), Pearson (1991, p.273) asserts that women "are seen as damsels in distress to be rescued, rewards for the journey, supports along the way, or villains (as with the wicked witch), but not heroes in their own right."

A good example of gender stereotyping can be seen in the analysis of the fairy tale of Bluebeard (also retold in "*The Robber-Bridegroom*" and "*The Feather Bird*" in Grimm & Grimm, 1984). In this tale a young innocent girl is engaged to or captured by an evil nobleman (robber, sorcerer) who warns her not to enter a forbidden room. Unsurprisingly the young maiden enters this room, only to find the mutilated corpses of other maidens. From a male depth psychology viewpoint, Bettelheim (1976, p.300) asserted that this was a cautionary tale that "the female must not inquire into the secrets of the male" and similarly, Cashdan (1999, p.192) viewed this tale as "a warning to readers, especially young women, that too much knowledge can be dangerous". In contrast, Estés (1992, p.51) viewed the role of Bluebeard as encouraging "the young woman to use the one key that would bring her to consciousness" where the opening of the forbidden door is essential in expanding her knowledge and gaining insight!

The role expectations of women in society are slowly changing (across cultures but most evident in Western thought) as patriarchal stereotypes become less rigid. Pearson (1991, p.246) ascribed this change to a transition in society towards a more

androgynous phase of culture: "Increasingly, both men and women are expected to be Warriors in the work and Caregivers at home and with their friends." Unsurprisingly, this underlying archetypal process manifests (is visible) in the changing roles of heroines in contemporary literature where "heroines today are no longer limited to the role of victim... a wealth of stories are still waiting to be heard about daring maidens seeking a prize or take-charge women willing to risk all for a chance at the golden ring" (Cowden et al., 2000, p.52). This contemporary stance is exemplified by fairy tale figures such as Snow White and Sleeping Beauty (the traditional 'damsels in distress') in films such as:

- *Snow White and the Huntsman* (Roth & Sanders, 2012) where Snow White formed a rebel army to overturn her wicked stepmother; and

- *Maleficent* (Roth & Stromberg, 2014) where Sleeping Beauty was saved by the wicked queen's love for her (and *not* the kiss of the prince).

Although analysis of the various manifestations of changes in gender stereotyping (and its accompanying values) provides insight into dominant archetypal ideas that manifest in contemporary times, the author argues that the archetypal motifs underlying what Jung personified as the Anima/Logos (the male principle) and Eros/Anima (the female principle) are still useful to gain insight into the self. Instead of attributing gender specific characteristics to the 'me-we' dimension, both components are universal to mankind, regardless of gender. Therefore, it is important for the reader (regardless of his/her gender) to keep in mind that both male and female personified archetypal figures discussed in this thesis are "archetypes who reveal a stage in our process of integration and development, which we can relate to, no matter what our sex" (Gadd. 2007, p. 14).

From an analytical psychology perspective both male (me) and female (we) dynamics are part of the self, and the polarities inherent to each assist in "understanding the mystery of human beings' dual natures at all levels" (Estés, 1992, p.492). Correspondingly, Bettelheim (1976, p.226) asserted that the acknowledgement and integration of this dual nature into the self is necessary for healthy psychological development:

Even when a girl is depicted as turning inward in her struggle to become herself, and a boy as aggressively dealing with the external world, these two *together* symbolize the two ways in which one has to gain selfhood: through learning to understand and master the inner as well as the outer world. In this sense the male and female heroes are again projections onto two different figures of two (artificially) separated aspects of one and the same process which *everybody* has to undergo in growing up.

5.4.2 Conscious versus unconscious symbolism

From a symbolic point of view, imagery relating to the conscious and unconscious corresponds with the 'me-we' dimension (and is analogous to the male-female principle). Table 13 provides an overview of symbols and descriptors signifying the conscious (me, male) and unconscious (we, female) dimension and is based on the author's in-depth analysis of Jung's (1956, 1959a, 1959d, 1959k, 1969, 1983f, 1989e, 1989f) work on symbolism.

Table 13:   Conscious (me) versus unconscious (we) symbolism

CONSCIOUS (ME/MALE DYNAMICS)	UNCONSCIOUS (WE/FEMALE DYNAMICS)
Male/masculine	Female/feminine
Yang (light, warm, dry, masculine principle)	Yin (dark, cold, moist, feminine principle)
Father – energy/dynamism	Mother – matrix/container
Personal	Collective
Rationality/intellect	Emotionality/feeling
Known	Unknown
Physical world/physical	Psychic world/spiritual
Outside	Inside
Up/ ascent	Down/descent
Heaven (air)	Earth (impenetrable forests and seas)
Spirit	Soul
Day/bright	Night/dark
Sun/Sol	Moon/Luna
Summer	Winter
East/sunrise	West/sundown
Black & white	Shadows
Life	Death
Good	Evil
Alchemical substance of sulphur – brilliance, hot air, the fiery character of Sol	Alchemical substance of salt – lunar character where tears represent bitterness versus wisdom
God's right hand – justice	God's left hand - mercy
Ego	Self
Differentiation	Wholeness
Incomplete state of existence	Complete (spiritual) state of existence
Triadic system/trinity Δ ∇	Tetradic system/axiom of Maria (3+1) ○ □ ✚ ⊗ ⊕
Uneven numbers	Even numbers

The central theme of the symbolism underlying the 'me' component /masculine principle within the context of consciousness is an emphasis on the outer world, that is, what is visible, known, rational and within control. Jung (1989e, p.138) described ego consciousness (the 'me' dynamics as concept of oneself) as not knowing "neither coldness, nor a shadow, nor heaviness, melancholy, etc., because so long as all goes well, it identifies as closely as possible with consciousness, and that as a rule is the idea

which one has of oneself." The conscious is however but a small part of the psyche and subordinate to the self that constitutes the totality of conscious and unconscious processes (1959g, 1969, 1971, 1983g, 1989d).

In contrast, the central theme of the symbolism underlying the 'we' component /feminine principle within the context of the unconscious is an emphasis on the inner world, that is, what is hidden, unknown, emotive, and not in control but includes untapped potential. Underpinning the unconscious is the feminine symbolism of an enveloping, all-embracing enigmatic force (hence, 'we' dynamics) that is like the "forest, dark and impenetrable to the eye, like deep water and the sea, is the container of the unknown and the mysterious" (Jung, 1989f, p.168). As an all-embracing container the 'we' dynamics also embrace the self (as totality of both conscious and unconscious processes), and therefore connote psychic wholeness and a sense of completion.

Paradoxically, for the ego ('me' component) to truly become an "in-dividual" (Jung, 1959j, p.275) the expansion of ego-consciousness through awareness and integration of unconscious contents ('me' component) is required. In other words, true selfhood can only be reached when differentiating oneself from the collective. As the individuation process is never-ending the interplay between the conscious (me) and unconscious (we) dynamics continues throughout life. These symbols might appear during each developmental stage as an individual (regardless of gender) moves towards expanding consciousness. Henderson (1968, p.123) provides an apt description of this process and refers to this interplay as claims of the self (unconscious/we) as opposed to claims of the ego (conscious/me):

> Every new phase of development throughout an individual's life is accompanied by a repetition of the original conflict between the claims of the self and the claims of the ego. In fact, this conflict may be expressed more powerfully at the period of transition from early maturity to middle age (between 35 to 40 in our society) than at any other time in life. And the transition from middle age to old age creates again the need for affirmation of the difference between the ego and the total psyche; the hero receives his last call to action in defence of ego-consciousness against the approaching dissolution of life in death.

5.5 THE PROTECTION-GROWTH DIMENSION

"*The striving for independence and self-assertion, and the opposite tendency to remain safely home, tied to the parents... both reside in each of us... the wish to stay tied to the past, and the urge to reach out to a new future.*"
(Bettelheim, 1976, p.91)

On a high (third-order) level of abstraction the 'protection-growth' dimension (or y axis on the Value-based Archetypal model) constitutes the stability-change axis. The 'protection' component signifies the need for security and to maintain the *status quo*. The 'protection' component is represented in the bottom half of the Value-based Archetypal Model (see Figure 16) where all the values and personified archetypal figures within this domain revolve around safety, security, order and stability. The 'growth' component signifies the need to expand and to transcend the *status quo*. The 'growth' component is represented in the top half of the Value-based Archetypal Model (see Figure 16) where all the values and personified archetypal figures within this domain revolve around the drive to expand, evolve, learn, and change.

The labelling of this dimension is based on the alternative conceptualisation of Schwartz's value structure by Fontaine et al. (2008), but other theorists identified the stability-growth dimension as a significant motivational element as well (as summarised in Table 14):

Table 14:   Descriptions of the protection-growth dimension

CONCEPTUAL FRAMEWORK	PROTECTION	GROWTH
Schwartz's value structure (Fontaine et al., 2008)	Protection	Growth
The Archetype Compass (Wertime, 2002)	Certainty	Uncertainty
Mark and Pearson (2001) in the positioning brands	Stability	Mastery
The Brand Prototyping Process® (Jansen, 2006)	Order	Freedom
The Archetype of Organisation (Corlett & Pearson, 2003)	Stabilising	Learning
Censydium® (Ho, 2017; Synovate Censydiam, 2010)	Security	Vitality

From a psychological viewpoint the protection-growth dimension entails far more complex dynamics (than merely the need to maintain versus expand the *status quo*) as it corresponds to Maslow's (1943a, 1943b) deficiency and growth needs as well as the Eastern concept of manifesting and liberating chakra energy currents. Following, each of these aspects will be discussed in detail.

5.5.1 Maslow's hierarchy of needs

The protection-growth dimension is discernible in Maslow's hierarchy of needs, where lower motivations pull for security and safety as opposed to higher motivations that heave towards growth and expansion. Maslow's hierarchy of needs is presented in Figure 18 and adapted to include '*Meaning'*, referring to mankind's "desires to know and to understand" as characterised by "curiosity, the search for knowledge, truth and wisdom, and the ever-persistent urge to solve the cosmic mysteries" (Maslow, 1943b, p.384).
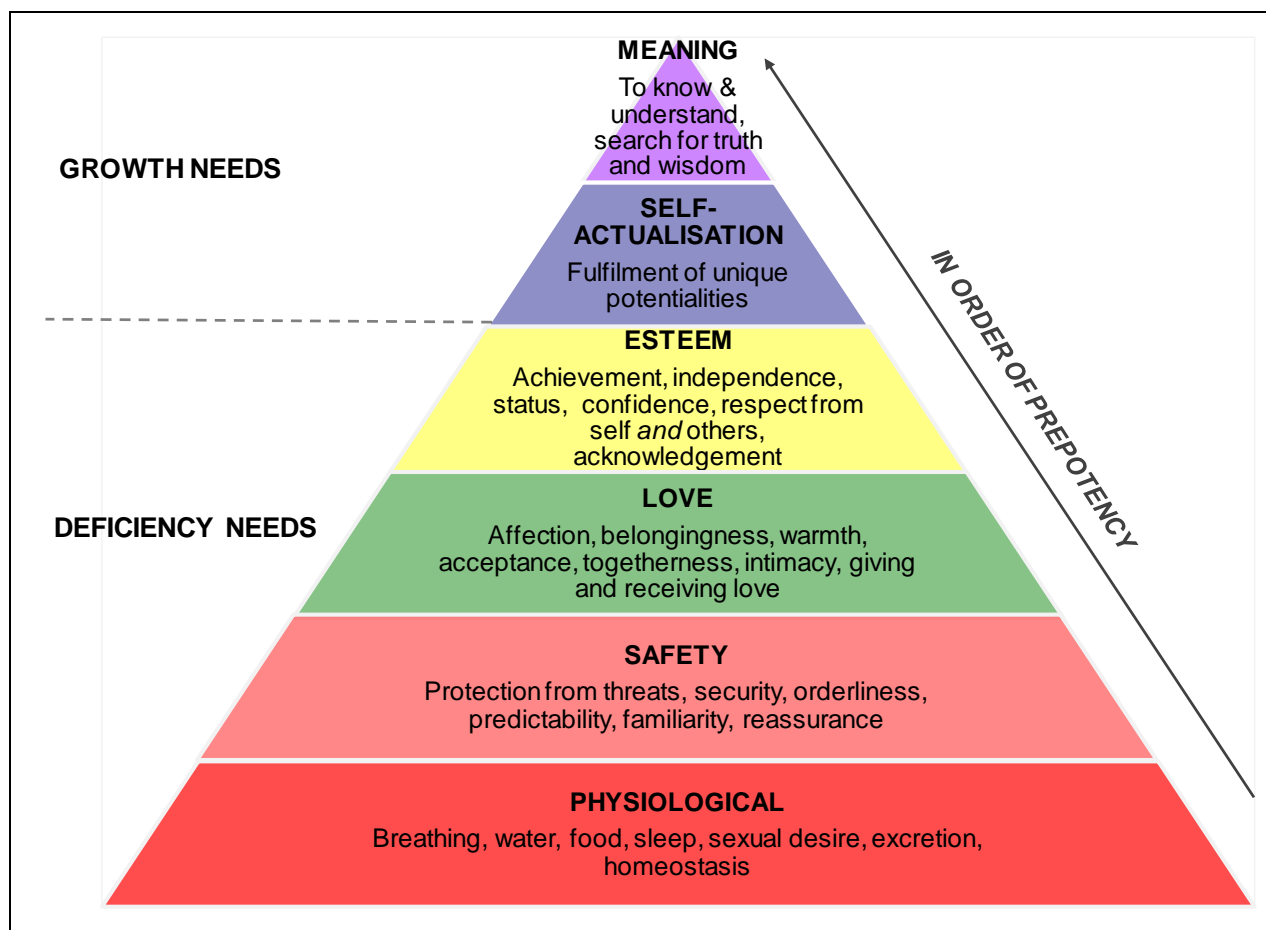
Figure 18:   Maslow's hierarchy of needs (Maslow, 1943a, 1943b, 1954)

A basic proposition of Maslow's (1943a, 1943b, 1954, 1962) theory is that needs are hierarchically structured in order of relative prepotency, where higher needs tend to appear when lower needs are satisfied. Maslow distinguished between deficiency needs (that correspond with the protection component in the Value-based Archetypal Model) and growth needs (that correspond with the growth component in the model).

Deficiency needs refer to basic needs that are universal to mankind, or as Maslow (1962, p.31) stated: "Just as all trees need sun, water, and foods from the environment, so do all people need safety, love and status from their environment." If these needs are relatively satisfied, consciousness shifts to the growth needs where self-actualisation is far more idiosyncratic as it refers to the fulfilment of each individual's unique capabilities and potentialities, entailing an ever-expanding "desire to become more and more what one is, to become everything that one is capable of becoming" (Maslow, 1943b, p.382).

Throughout his life's work, Maslow (1943b, 1954, 1962) studied the psychological characteristics of self-actualising, psychologically mature individuals and made various comparisons between deficiency and growth needs. These comparisons are summarised in Table 15 and offer some insights into motivational dynamics underlying the protection-growth dimension of the Value-based Archetypal Model.

Table 15:   Dynamics underlying Maslow's deficiency versus growth needs

THEME	PROTECTION COMPONENT	GROWTH COMPONENT
Need types and labels	**Basic needs** (also referred to as deficiency needs).	**Metaneeds** (also referred to as being needs or growth needs).
Motivation	**States of becoming**: Deficiency motivated – a **means to an end** (goal-oriented, purposive and pragmatic).	**States of being**: Growth or meta-motivated – **an end in itself** (i.e., "end-experiences and states of perfection and goal attainment" (Maslow, 1962, p.68).
Main dynamics	**Action:** Coping (with the emphasis on threat reduction and problem solving), achieving and doing.	**Contemplation**: Existing, expressing, growing and self-actualisation.
Objective	**Preserves** life	Make life **worth living**
Gratification	**Relief**	**Ecstasy**
Incidence	**All humans**	**Self-actualising individuals** and **peak experiences** of normal people

THEME (*continued*)	PROTECTION COMPONENT	GROWTH COMPONENT
Commencement	From **birth.**	Later as an individual **mature** (and basic needs are relatively satisfied/no psychopathology present).
Uniqueness	**Universal**, species-wide goals.	More **individualistic** and idiosyncratic goals (relating to unique capabilities and potentialities).
Locus of control	**Extrinsic /extra-psychic**: Reactive to the environment (adaptation), that is, determined from the outside (physical world).	**Intrinsic/intra-psychic**: "Not acquired from without but is rather an unfolding from within of what is" (Maslow, 1954, p.233), that is, determined by internal, psychological rules and laws.
Relation to the environment	**Masterful**	**Receptive**
Consciousness	Acquired and **learned**; more **conscious** and entails an effort.	**Created** and generated; more **unconscious** and tend to be spontaneous.
Cultural prevalence	Skewed towards **Western thinking** / American culture with the emphasis on pragmatism, purposefulness and the preoccupation with means.	Skewed towards **Eastern thinking/Taoistic cognition**, that is, "cognition of the concrete, the idiosyncratic, the unique, innocent cognition without preconceptions and expectations, and without the intrusion of wishes, hopes, fears, or anxieties… it is only from such a cognition that full appreciation and savouring of any experience can come" (Maslow, 1954, p.232).

Although growth and deficiency needs differ, they are not a dichotomy but are hierarchically integrated where "man's higher nature rests upon man's lower nature, needing it as foundation and collapsing without this foundation" (Maslow, 1962, p.163). In agreement with Maslow (1962, p.44) both the growth and deficiency needs are an inherent part of human nature and are well-integrated in psychological healthy people:

Every human being has both sets of forces within him. One set clings to safety and defensiveness out of fear, tending to regress backward, hanging on to the past, *afraid* to grow away from the primitive communion with the mother's uterus and breast, *afraid* to take chances, afraid to jeopardize what he already has, *afraid* of independence, freedom and separateness. The other set of forces impels him

forward toward wholeness of Self and uniqueness of Self, toward full functioning of all his capacities, toward confidence in the face of the external world at the same time that he can accept his deepest, real, unconscious Self.

5.5.2 Manifesting and liberating chakra energy currents

The Eastern chakra system originated in India more than four thousand years ago and came to the West through the tradition of yoga (Judith, 2004) as the practice of reaching ever-expanding states of consciousness (Johari, 2000). The chakra system consists of seven major wheels of energy that are stacked in a column that spans from the base of the spine to the top of the head. Each chakra "represents a different configuration of physical, emotional, and psychological concerns" (Myss, 2001, p.205). More specifically, each chakra has a unique nature and is associated with (Gadd, 2007, Johari, 2000, Judith, 2004):

- A physical location in the body;
- A different state of consciousness;
- A major area of psychological health;
- A unique identity/underlying archetypal motif (constituting fundamental patterns characteristic of each developmental milestone);
- A specific colour (where red, as base chakra, represents the slowest vibration of light and violet, as crown chakra, has the fastest and shortest vibration); and
- An archetypal element (where the move from the base to the upper chakras is moving from concrete, solid elements to increasingly elusive and ethereal elements).

Each of these seven chakra centres in the human body constitutes "a centre of organisation that receives, assimilates, and expresses life force energy" (Judith, 2004, p.4). This life force energy is referred to as *prana,* "the energy that creates life, matter, and mind" (Johari, 2000, p.1). *Prana* is distributed throughout the body through channels of energy, referred to as *Nadis* (Johari, 2000). The main *Nadi* operates in the spinal column (Johari, 2000) where energy moves from two essential poles: "The earth-centred pole which we contact through our bodies, and the pole of consciousness, which we experience through our minds" (Judith, 2004, p.12). The directions of these two energy

currents as well as seven chakra centres are illustrated in Figure 19. The manifesting and liberating currents within the Chakra system correspond with the protection and growth components in the Value-based Archetypal Model respectively.
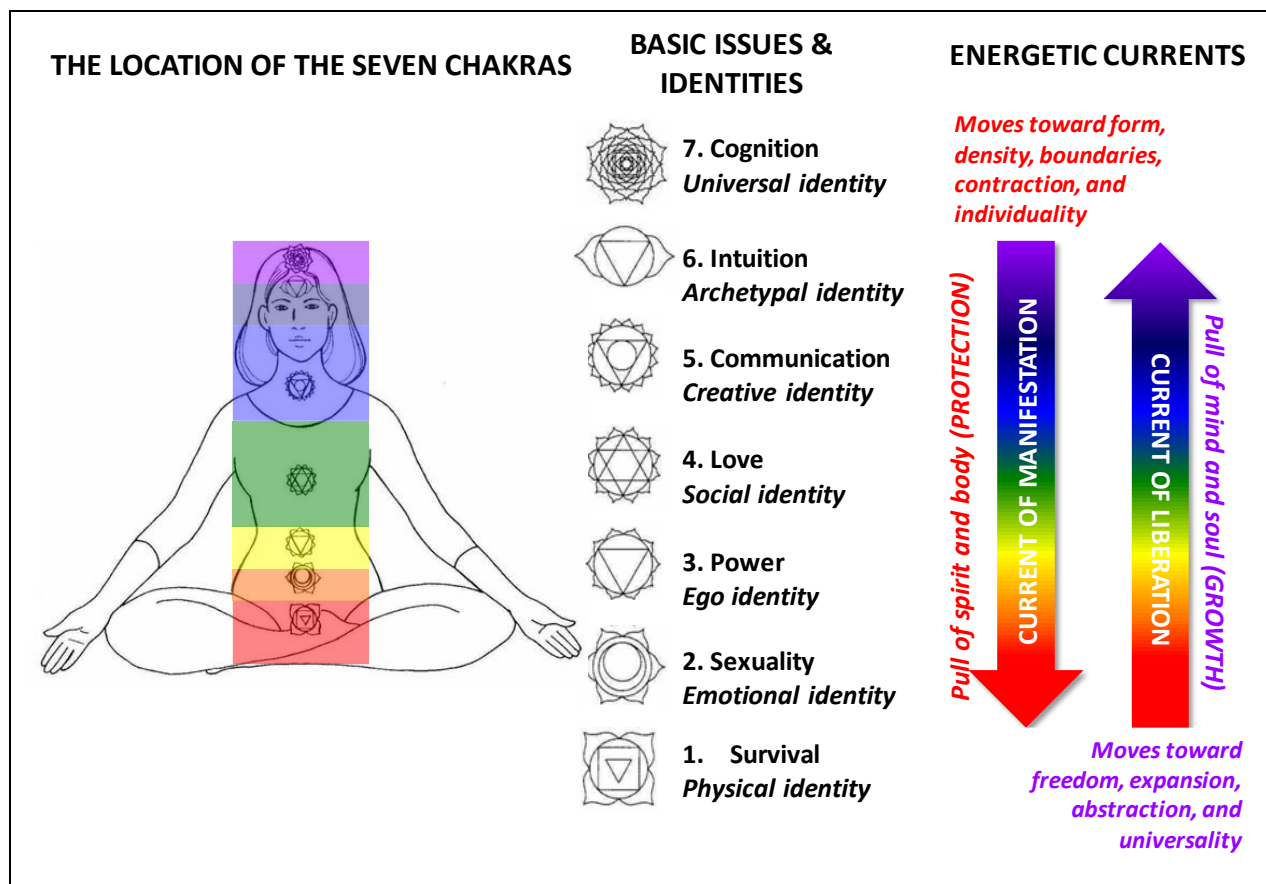
Figure 19:   Chakra locations in the body (adapted from Judith, 2004)

In the downward current (also referred to as the current of manifestation or spirit current) energy is rooted in the solidity of the material world, which can be experienced through sensation, feeling, and actions (Estés, 1992; Judith, 2004). The rootedness (i.e., grounding) of energy "provides a connection that makes us feel safe, alive, centred in ourselves, and rooted in our environment" (Judith, 2004, p.12). Energy is manifested in the lower chakras (i.e., chakras 1 to 3), which are located physically closer to earth and are ruled by physical and social law. Hence, the lower chakras are related to practical matters such as survival, movement and actions (Judith, 2004).

In Hindu mythology the manifesting (protection) current is symbolised by Shiva, the Hindu god of destruction (Judith, 2004) and infinite supreme consciousness (Johari,

2000). Shiva's aim is to destroy ignorance, attachment, and illusion (Judith, 2004) as well as to simplify teachings to make them more practical and accessible (Johari, 2000). Metaphorically, Judith (2004) postulated that Shiva represents the static masculine principle that brings calmness by moving towards solidity, form and order.

In the upward current (also referred to as the current of liberation or soul current) energy expands into ever-increasing consciousness (Estés, 1992; Judith, 2004). The upward flow allows access to "higher levels of organisation and complexity, each one a new realisation, a shift in perspective, a transformation" (Judith, 2004, p.439). The liberating current corresponds to the upper chakras (i.e., chakras 5 to 7), which "represent mental realms and work on a symbolic level through words, images, and concepts" (Judith, 2004, p.6).

In Hindu mythology the liberating (growth) current is symbolised by the serpent goddess Kundalini, who lies asleep at the base of the spine, coiled around the first chakra (Johari, 2000). When she unfolds, the divine Shakti energy (i.e., energising potential of life itself) unfolds and Kundalini begins to open chakras as she rises through the body (Johari, 2000; Judith; 2004). Metaphorically, Judith (2004) described Shakti as the dynamic female principle that breaks out of restricted matter and moves toward the freedom of the infinite.

Similar to Maslow (1954), Judith (2004) observed cultural differences, where the focus of Eastern thought is predominantly on spirituality (the current of liberation), whereas Western thought is characterised by materialism (the current of manifestation). In other words, Westerners live among material wealth but spiritual poverty, whereas Easterners live among spiritual wealth but material poverty (Judith, 2004). However, psychic wholeness entails balance between both currents:

> Without energy coming up from the bottom, there is nothing to organise, nothing to govern. Without energy coming down from the top, the ground energy turns into chaos and dissipates into nothingness (Judith, 2004, p.440).

The Hindus say that without Shakti, the personified feminine life force, Shiva, who encompasses the ability to act, becomes a corpse. She is the life energy that animates the male principle, and the male principle in turn animates action in the world" (Estés, 1992, p.309).

A percept without a concept is empty and a concept without a percept is blind" (Johari, 2000, p.59).

Chakra 4 (love), which is positioned at the centre (heart) of the chakra system, fulfils a balancing function where, in healthy development, both the manifesting (protection) and liberating (growth) currents are harmonised, signifying the integration of mind and body, as well as self and others into an integrated whole (Judith, 2004). The lower chakras are self-centred and dominated by the manifesting current, which offers a stable container for further growth. At chakra 4 the liberating current allows to reach beyond the ego towards others and eventually, a connection with all life without sacrificing the sense of selfhood/autonomy (Judith, 2004). Similarly, Jung (1959d, p.92) viewed love (personified as archetypal mother love) as the third principle that fulfils a transcendent function by integrating the protection-growth polarities into a whole:

The mother-love which is one of the most moving and unforgettable memories of our lives, the mysterious root of all growth and change; the love that means homecoming, shelter, and the long silence from which everything begins and in which everything ends.

Each chakra will be described in more detail in Chapter 6 (*The manifestations of value-based archetypal motifs across various contexts*) as it relates to individual value-based archetypal motifs.

5.6   THE FOUR QUADRANTS AS SECOND-LEVEL STRUCTURE

On a more concrete (second order) level of abstraction the Me-We and Protection-Growth dimensions are organised into four quadrants signifying the dynamic interaction between the two-primary axis. The quadrants (or motivational domains) that are

adjacent are complementary, whereas those that are opposite are compensatory. The labelling of the quadrants is based on the basic factors underlying Schwartz's collective values (Fontaine et al., 2008; Schwartz, 1994; Struh et al., 2002) and are illustrated in Figure 20 below.
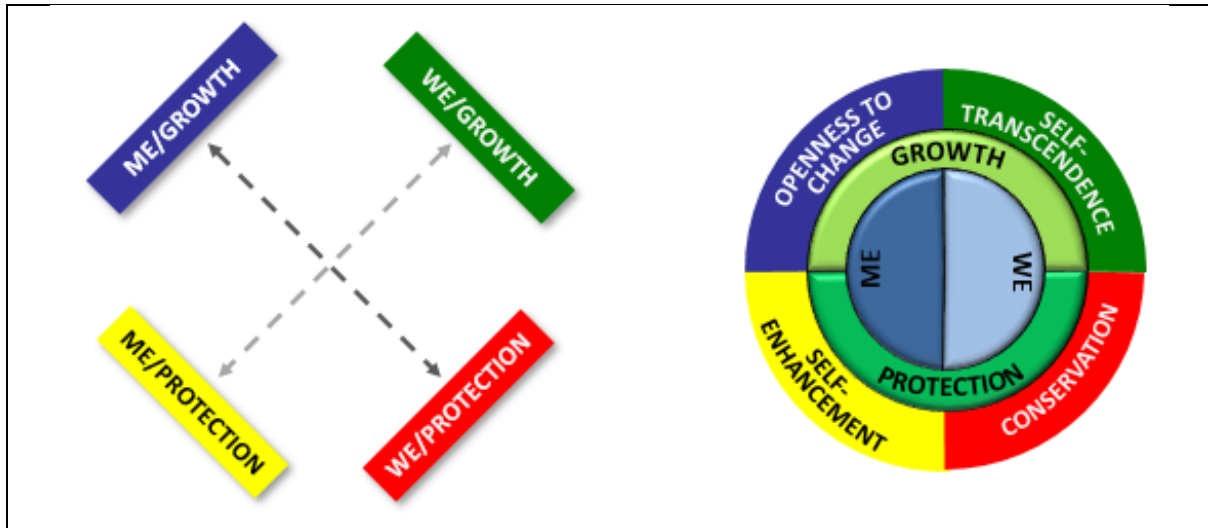
Figure 20: **The four motivational quadrants of the Value-based Archetypal Model**

Conservation revolves around the protection and preservation of the *status quo* and the need to feel physically and psychologically safe. A high onus is placed on predictability, belongingness and the protection of one's own. From a motivational perspective Conservation corresponds both with:

▪ *The we-component*: The emphasis is on the safety of oneself and loved ones, where the two basic strategies for survival are flight or fight. With the flight strategy, interaction with others is characterised by passive submissiveness (the need to fit in rather than rocking the boat) and manifests in tradition and conformity values (Fontaine et al., 2008; Schwartz, 1994; Struh et al., 2002). The flight reaction is aligned to the feminine principle in terms of accommodating others, docility, passivity and corresponds with traditional patriarchal female gender roles. With the fight strategy, interaction with others is characterised by the active protection of one's own (whether family, community and/or nation) and manifests in security values. The fight reaction is more aligned to the male principle of assertiveness, aggression and action-orientation and corresponds with traditional patriarchal male gender roles.

- ***Protection***: Linking with Maslow's (1943a, 1943b, 1956) physiological and safety needs (as the base deficiency needs) and Survival as the first chakra (Judith, 2004), the emphasis here is on the establishment of a firm foundation, where "people who have been made secure and strong in the earliest years, tend to remain secure and strong thereafter in the face of whatever threatens" (Maslow, 1943b, p.388). Without a secure foundation, psychological growth is stunted.

Self-Enhancement refers to self-protection through the pursuit of personal success and/or dominance over others. The emphasis here is on status, control, discernment and respect (from self and others). This dynamic manifests in achievement, power and hedonism values (Fontaine et al., 2008; Schwartz, 1994; Struh et al., 2002). From a motivational perspective Self-Enhancement corresponds both with:

- ***The me-component***: In alignment with the masculine principle in terms of authority, power, competitiveness and corresponding with traditional patriarchal male gender roles.

- ***Protection***: Linking with Maslow's (1943a, 1943b, 1956) esteem needs and Power as the third chakra (Judith, 2004), both of which revolve around the establishment of a personal identity by differentiating the self from others.

Openness to Change is in direct opposition to conservation and characterised by preferences for change, innovation, creativity, originality and independent thought. This dynamic manifests in self-direction, stimulation and hedonism values (Fontaine et al., 2008; Schwartz, 1994; Struh et al., 2002). From a motivational perspective Openness to Change corresponds both with:

- ***The me-component***: In alignment with the masculine principle in terms of independence, autonomy and living by one's own rules.

- ***Growth***: Linking with Maslow's (1943a, 1943b, 1956) self-actualisation needs, the higher chakras (Judith, 2004) and Jung's (1959, 1983e) concept of individuation

where personality (an expanding sense of self) develops as new experiences are embraced and internalised.

Self-Transcendence opposes Self-Enhancement and is characterised by the expansion of ego-boundaries, a deep concern for others' welfare, an inclusive mindset, and broadmindedness. This dynamic manifests in universalism and benevolence values (Fontaine et al., 2008; Schwartz, 1994; Struh et al., 2002). From a motivational perspective Openness to Change corresponds both with:

- *The we-component*: In alignment with the feminine principle in terms of the ability to intuitively see relationships, patterns that connect and deeper meaning.

- *Growth*: Linking the need of mankind to know, understand and gain wisdom as represented by Cognition/the seventh chakra (Judith, 2004), and the search for meaning as part of self-actualisation (Maslow, 1943b).

5.6.1 The four quadrants as individuation milestones

"Looking back at what had promised to be our own unique, unpredictable, and dangerous adventure, all we find in the end is such series of standard metamorphoses as men and women have undergone in every quarter of the world, in all recorded centuries, and under every odd disguise of civilization."
(Campbell, 1949, pp.12-13)

On closer investigation of the four quadrants, different stages of individuation are discernible. Both Campbell (1949) and Jung (1959f) viewed the analogy of the hero's myth (as portrayed in myths, fairy tales and folklore) as an apt description for the process of individuation from undifferentiated unconsciousness up to enlightenment. To describe the overall storyline of the hero's myth from an analytical psychology perspective, the hero's journey can be seen as representing a psychic voyage into the collective unconscious. This journey is only undertaken by individuals brave enough to leave the safety of the familiar behind. The collective unconscious contains "archetypes to be discovered and assimilated" (Campbell, 1949, p.18), that is, "all the life-potentialities that we never managed to bring to adult realization" (Campbell, 1949, p.17) but represents "the destiny of Everyman" (Campbell, 1949, p.36).

In fairy tales, folklore and mythology, the hero's quest is to conquer darkness by overcoming certain obstacles (whether it is to kill a monster, witch or giant). Psychologically, this pursuit represents an inner battle "to free the ego-consciousness from the deadly grip of the unconscious" (Jung, 1956, p.348). One of the first quests of the hero is to gain independence from the "all-devouring Terrible Mother" (Jung, 1959f, p.316) to establish his "in-dividuality" (Jung, 1983g, p.418). Each trial and tribulation (i.e., each step further into individuation) requires the hero to sacrifice certain attachments and face more difficult tasks. That is, more shadows are revealed with higher consciousness, where "the deepest work is usually the darkest" (Estés, 1992, p.57). Maslow (1962, p.190) provided an apt description of the sacrifices underlying all psychological growth:

> Growth has not only rewards and pleasures but also many intrinsic pains and always will have. Each step forward is a step into the unfamiliar and is possibly dangerous. It also means giving up something familiar and good and satisfying. It frequently means a parting and a separation, even a kind of death prior to rebirth, with consequent nostalgia, fear, loneliness and mourning. It also often means giving up a simpler easier and less effortful life, in exchange for a more demanding, more responsible, more difficult life. Growth forward is in spite of these losses and therefore requires courage, will, choice, and strength in the individual, as well as protection, permission and encouragement from the environment.

With each further step the hero is also gradually "differentiated into a symbol of the self" (Jung, 1959f, p.180), where at the end of this quest the treasure that the hero finds "is life: it is himself, new-born from the dark maternal cave of the unconscious where he was stranded by the introversion or regression of libido" (Jung, 1956, p.374).

From an Eastern perspective the chakra system can be viewed as a symbolic map for the journey of individuation, where each chakra represents a developmental milestone (see Figure 19: Chakra locations in the body). Each step up the chakra ladder entails the expansion of ego-consciousness, where the seventh (crown) chakra is similar to Jung's (1959g, 1969, 1971, 1983h, 1989d) concept of the self/supraordinate personality (or in Eastern philosophies referred to as cosmic consciousness).

To ease understanding, Campbell (1949) divided the hero's journey into three broad stages, namely: (1) the departure (leaving safety behind); (2) the initiation (through various trials and tribulations); and (3) the return (where the hero symbolically becomes king). These stages correspond with the four quadrants (as depicted in Figure 21), where individuation commences with the departure from safety (*Conservation*); followed by various trials and tribulations, first to establish one's individuality (*Self-Enhancement*), and secondly by ego-expansion (*Openness to Change*), and lastly concludes with the return as an expanded sense of self (*Self-Transcendence*).
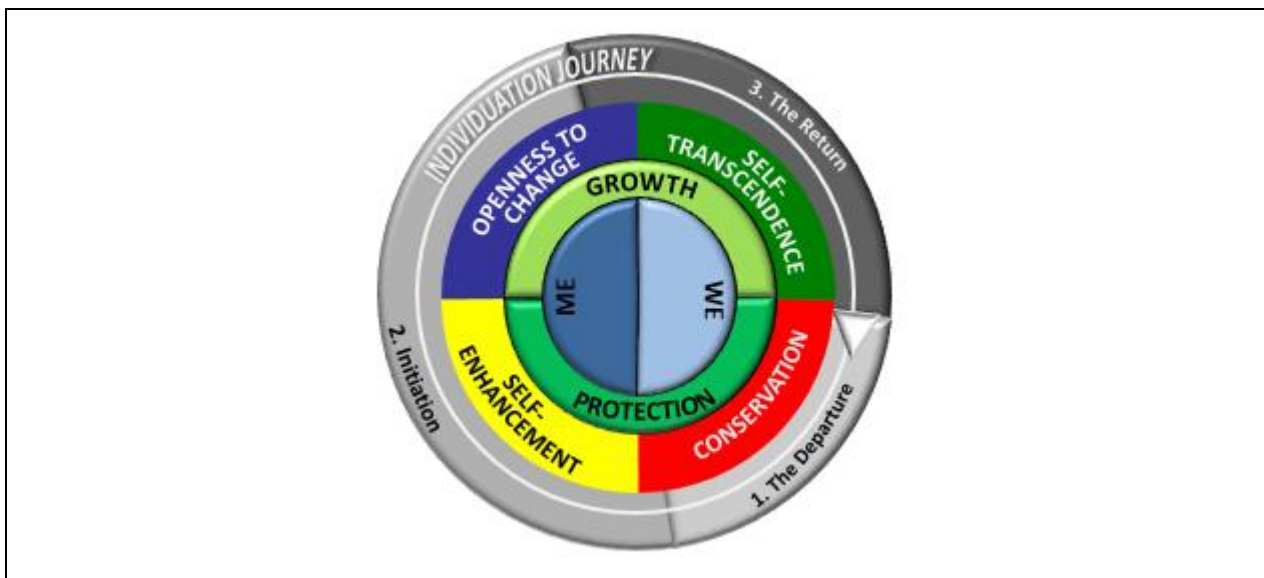
Figure 21:   The four quadrants as phases in individuation

Corresponding with Campbell's (1949) stages of individuation, Jung believed that the individuation process is expressed "in definite symbols" (Jung, 1959j, p.289) that follows a "typical pattern that repeat themselves over and over again" (Jung, 1989a, p.13). In Table 16 this pattern is evident when comparing various authors' views on the stages, tasks and processes of individuation. Note that the colours in Table 5 are symbolic of the three stages of individuation, that is:

- Black as departure into the unknown (unconscious);
- Red as initiation and sacrifice of the ego (for each obstacle the hero faces); and
- White as the return/rebirth or in Estés' (1992, p.102) words, "the new knowing that comes from having experienced the first two".

Table 16:   Archetypal stages of the hero's individuation journey

THEMES	MAIN PATTERNS UNDERLYING THE INDIVIDUATION PROCESS		
Stages of the journey (Campbell, 1949)	Departure	Initiation	Return
Stages of the journey (Cashdan, 1999)	Psychic dilemma and crossing into the unknown	The encounter with and conquest of the witch	The celebration/royal wedding
Stages of the journey (Gadd, 2007)	The betrayal and quest	Integration	Crowned King
Psychic tasks (Jung, 1956, 1989a, 1989b)	1st half of life: Strive towards independence and to fit in with the outside/social world		2nd half of life: Assimilation of the inner and outer world
Psychic tasks (Campbell, 1949)	Detach	Reform	Reborn
Psychic tasks (Estés, 1992)	Descent	Death	Rebirth
Psychic tasks (Estés, 1992)	Dissolution and death	Incubation	Creation
Psychic processes (Campbell, 1949)	Unconscious	Conscious	Supra-conscious
Alchemical phases of transformation (Estés, 1992)	Nigredo (black) as dark dissolving state	Rubedo (red) as sacrificial stage	Albedo (white) as resurgent stage
The cosmogonic cycle (Campbell, 1949)	Waking (destroying)	Dreaming (preserving)	Deep sleep (creating)
The chakra system (Judith, 2004)	Physical identity	Emotional, Social and Creative identities	Archetypal and Universal identity
Hierarchy of needs (Maslow, 1943)	Physiological and safety needs	Love/belonging and esteem needs	Self-actualisation and meaning
Outcome (Estés, 1992)	Survival	Healing	Thriving

Since individuation is a lifelong journey, and the self remains an unobtainable ideal (Jung, 1983e), the phases of the individuation process are cyclical, that is, after rebirth, dissolution and death will follow yet again, or in easier terms, the return from the hero will be followed by another departure, initiation and return. After each cycle the hero is wiser, more mature and in Maslow's terms (1943b) more self-actualised.

5.6.2 The four quadrants correspond with Jung's psychological functions

Another way of looking at the four quadrants is in terms of Jung's psychological functions. Jung (1971, p.436) defined psychological function as "a particular form of psychic activity that remains the same in principle under varying conditions". He (1971, p.482) identified four basic psychological functions of consciousness (i.e., thinking, feeling, sensation and intuition) and asserted that "whenever any of these attitudes is habitual, thus setting a definite stamp on the character of an individual" it is referred to as a 'psychological type'. The purpose of the four functions is "to equip man to deal with the impressions of the world he receives from within and without. It is by means of these functions that he comprehends and assimilates his experience; it is by means of them that he can respond" (Jaffé, 1968, p.267). The four psychological functions correspond with the four quadrants in the Value-based Archetypal Model, as depicted in Figure 22.
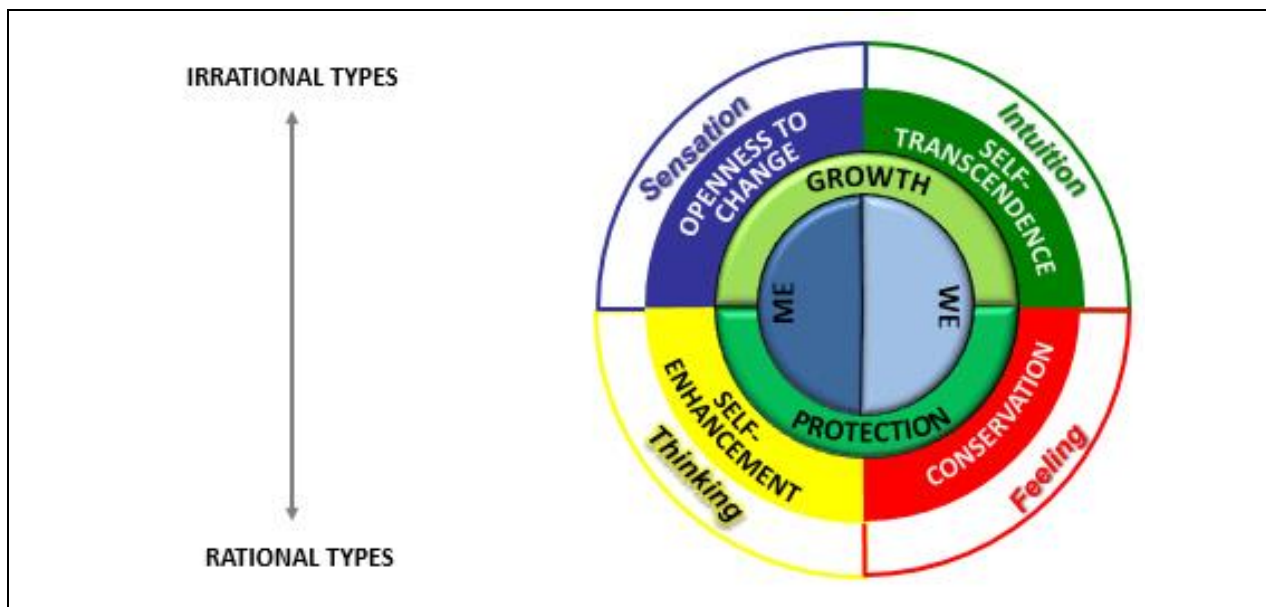
Figure 22:   The four quadrants correspond with Jung's psychological functions

The four psychological functions are divided into rational and irrational types (Jung, 1971):

Rational types are conscious in character where contents (from the outside or inner world) are judged and evaluated against the *status quo* or ego-ideal (and hence, correspond with the protection component of the Value-based Archetypal Model.) Both

feeling and thinking are rational functions, i.e., "when we think, it is in order to judge or to reach a conclusion, and when we feel it is in order to attach a proper value to something" (Jung, 1971, p.539).

Feeling corresponds with Conservation and tells us what the value is (agreeable or not).
- A function of subjective valuation/judgment reflecting the extent to which something is liked/disliked, important/unimportant, good/bad, or agreeable/disagreeable.
- Action proceeds from valuation
- Organises conscious contents according to their value and can be "as logical, consistent and discriminating as thinking" (Jung, 1971, p.539).

Thinking corresponds with Self-Enhancement and tells us what it means.
- A function of intellectual cognition and the forming of logical conclusions.
- Action proceeds from intellectually considered motives.
- Organises conscious contents under concepts (Jung, 1971).

Irrational types are unconscious in character (where perception registers the psychic process itself). Irrational types are perceiving values and are not oriented towards rational judgment but "simply by what happens" or what is "given" (Jung, 1971, p.395) in the outside or inner world, and as such is "something beyond reason" (Jung, 1971, p.454). This receptivity to 'what happens' corresponds with the growth component within the Value-based Archetypal Model. Both sensing and intuition are irrational (perceptive) functions as "they make us aware of what is happening, but do not interpret or evaluate it. They do not proceed selectively, according to principles, but are simply receptive to what happens. But 'what happens' is essentially irrational" (Jung, 1971, p.539).

Sensation corresponds with Openness to Change and tells us that something exists.
- Relies almost exclusively on conscious sense impressions (hence dependent on external stimuli).
- Conveys concrete reality through senses - seeing, hearing, tasting (Jung, 1971).

Intuition corresponds with Self-Transcendence and tells us about future possibilities.

- This instinctive apprehension relies on unconscious directives which is received through especially sensitive and sharpened perception to divine hidden possibilities (Jung, 1971).

Jung (1971) further distinguished between attitudes towards objects, where these functions can either be introverted (internally motivated) or extraverted (externally motivated). Table 17 provides a short overview summarised by the author of the main characteristics of each of Jung's eight psychological types. Greek gods or goddesses are added in brackets to exemplify the main characteristics. In the following chapter these mythological figures will be examined as manifestations of underlying archetypal patterns, where the link between Jung's conceptions of archetypes as personified motifs and the psychological types will become clearer.

Table 17:   An overview of Jung's (1971) eight psychological types

PSYCHOLOGICAL TYPE	MAIN CHARACTERISTICS
Introverted Thinking (Athena)	- Thinking is strongly influenced by ideas and criteria for judging are subjective. - Good at developing new ideas. - Might give fantasy free reign. - Judgment might appear cold, inflexible, arbitrary and ruthless. - Stubborn in pursuing ideas, headstrong, can be rigid, unbending.
Extraverted Thinking (Apollo)	- Thinking is oriented towards external facts and ideas. - Practical and black-and-white thinking - follow an intellectual formula as universal law (lacks imagination). - Good with predicative judgment. - Adhere to a strict moral code / higher standpoint of justice and truth (dogmatism).
Introverted Feeling (Hera)	- Strives after inner intensity and feeling valuations are based on inner value system. - True motives remain hidden as depth of feeling can only be guessed. - Silent, inaccessible, and hard to understand. - Intensive feeling might turn to the desire to dominate, unscrupulous ambition or mischievous cruelty.

PSYCHOLOGICAL TYPE *(continued)*	MAIN CHARACTERISTICS
Extraverted Feeling (Persephone As the Kore)	• Feeling valuations are determined by the object. • Conform to societal/group values. • Accommodative, values a harmonious social life where everything must be felt as agreeable. • Repressed thinking might surface as obsessive ideas.
Introverted Sensation (Hades)	• Sensation by its very nature is dependent on objective stimuli but with introverted sensation perception is subjective and the individual adds his / her personal meaning to it. • Appears orderly, calm, passive, self-controlled (due to disconnectedness to objects). • Subjectivity might become reality-alienating.
Extraverted Sensation (Dionysus)	• The object is paramount in extraverted sense perception and objects are valued in so far as they excite sensations. • Focussed on concrete enjoyment, well-adjusted and realistic but lacks introspection. • Easy-going, pleasure-seeking, a connoisseur /aesthete.
Introverted Intuition (Hephaestus)	• Directed to unconscious content (the inner object) – apprehends images arising from the *a priori* inherited foundations of the unconscious. • Focussed on symbols, meanings, insight and patterns from the inner subjective world. • Conceptualise new ways of seeing things and able to predict meaning behind events. • Might appear too focussed on fantasies/out of touch with reality.
Extraverted Intuition (Hermes)	• Focussed on possibilities, meanings and patterns in the objective world. • Comes close to sensation but does not accept reality-values - more focussed on anything new and in the making. • See new possibilities in real situations, continuously seek fresh outlets and new possibilities but quickly lose interest in objects once possibilities are exhausted. • Loyalty is towards personal vision – might appear immoral and unscrupulous.

5.6.2.1   *Clarification of terminology: Feeling, emotion versus sensing*

To clarify terminology used in this thesis, and in agreement with Jung (1968, p.49), feeling refers to a rational, ordering principle, in other words "a judgment of value – for instance, agreeable or disagreeable, good or bad, and so on", and hence subject to will (Jung, 1971). In contrast, emotion - synonymous for Jung (1959j, 1971) with affect - is *not* subject to will (Jung, 1969, p.9):

> Emotion, incidentally, is not an activity of the individual but something that happens to him. Affects occur usually where adaptation is weakest, and at the same time they reveal the reason for its weakness, namely a certain degree of inferiority and the existence of a lower level of personality. On this lower level with its uncontrolled or scarcely controlled emotions one behaves more or less like a primitive, who is not only the passive victim of his affects but also singularly incapable of moral judgment.

Emotions do however play an important role in creating psychic energy which transforms unconscious forms into conscious contents (Jung, 1959d, p.96): "Emotion is the chief source of consciousness. There is no change from darkness to light or from inertia to movement without emotion." To complicate matters, "feeling" is also used to suggest sensory experiences in terms of "experiencing" and "sensing" (Reber, 1995, p.284), which is referred to by Jung (1971) as sensation (as an irrational, perceptive function without value judgment). For the purpose of this thesis, sensory experiences will be referred to as sensing, sensation or sensory perception.

5.6.2.2   *Introversion-extraversion is not synonymous with the protection-growth dimension*

In both the Implicit Model® and NeedScope® model introversion-extraversion is a core dimension (axis) referring to behavioural strategies which can either be internalised/introspective (i.e., quiet, reserved, introspective) or externalised/expressed (i.e., active, lively, independent).

There is some correspondence between this introversion-extraversion dimension and the growth-protection dimension in the Value-based Archetypal model: when looking at the individuation process, all psychological growth consists of a static introverted phase of assimilation (symbolical descent or death), followed by a dynamic extraverted phase of manifestation (symbolic rebirth).

However, within the context of the Value-based Archetypal Model introversion-extraversion is *not* a core dimension: although helpful in gaining some insight into protection-growth dynamics the two dimensions are not synonymous. The author argues that the view of growth as 'active and lively' as opposed to protection as 'quiet and reserved' will result in misconceptions; as quite often, protection is very much outer directed (active, expressive) and growth inner directed (contemplative, introspective). Stated differently, the protection and growth components of the Value-based archetypal model can *both* be internally and externally motivated (depending on the context).

5.7 THE SELF: THE CONTINUOUS STRIVING TOWARDS ORIGINAL WHOLENESS

> "*Our life is a short pilgrimage, the interval between emergence from original oneness and sinking back into it.*"
> (Jung, 1956, p.325)

The archetypal self is positioned at the centre of the Value-based Archetypal model (see Figure 23) and constitutes the totality of *all* psychic processes (conscious and unconscious).
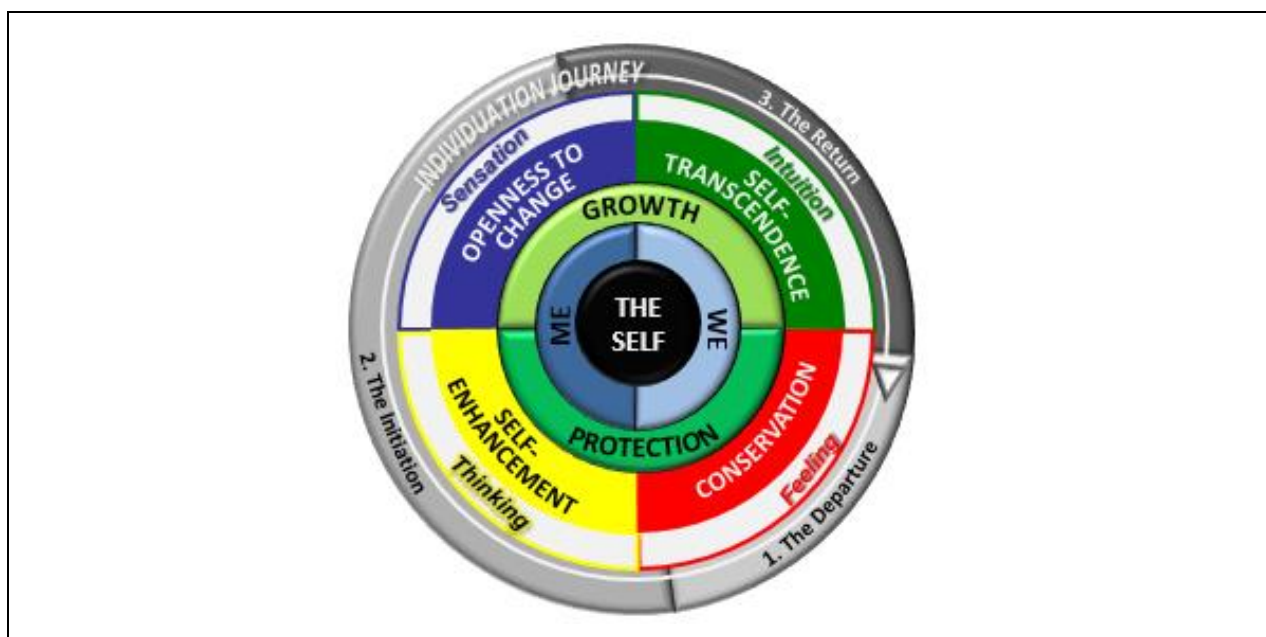
Figure 23:   The self as psychic wholeness

Jung (1956) remarked that the beginning and end of the individuation cycle is characterised by the experience of oneness, where original wholeness is unconscious, but the development of the self, entails a conscious process of uniting opposites in the psyche. The self signifies wholeness which implies not only the union between opposites but also a united duality within the psyche:

> Like all archetypes the self has a paradoxical, antinomial character. It is male and female, old man and child, powerful and helpless, large and small. The self is a true "*complexion oppositorum*," though this does not mean that it is anything like as contradictory in itself. It is quite possible that the seeming paradox is nothing

but a reflection of the enantiodromian changes of the conscious attitude which can have a favourable or an unfavourable effect on the whole. (Jung, 1959h, p.225)

As all archetypes, the self "cannot be localised in individual ego-consciousness, but acts like a circumambient atmosphere to which no definite limits can be set, either in space or in time (Jung, 1969, pp.167-168). Therefore, the self implies wholeness in its widest sense, from the whole cosmos to diminutive atoms (Von Franz, 1968a). At its core, this symbolic totality signifies a God image, that is, "the human or divine self, the totality or vision of God" (Jung, 1969, p.241) that encompasses "the meaning of human existence" (Von Franz, 1968a, p.215). Like all symbols, the vision of God and meaning of life will remain an unknowable, hence, the search for self remains a never-ending process: "Inner integration is not something that is achieved once and for all; it is a task that confronts us all our lives" (Bettelheim, 1976, p.90)

5.7.1 Original wholeness: *Unus Mundus* and the child archetype

"*All that is outside, also is inside.*"
(Jung, 1959d, p.101)

'Original wholeness' is a primordial unconscious state of being at one with the world. In this state the world appears as an indiscriminate whole (*unus mundus*) where matter and psyche are not separately actualised (Jung, 1983f, 1989f). Jung (1959a, p.22) described the primordial unconscious state as:

Sheer objectivity, as wide as the world and open to all the world. There I am the object of every subject, in complete reversal of my ordinary consciousness, where I am always the subject that has an object. There I am utterly one with the world, so much a part of it that I forget all too easily who I really am. "Lost in oneself" is a good way of describing this state. But this self is the world, if only a consciousness could see it.

In Christian mythology this blissful state is analogous to the Garden of Eden, where Adam and Eve initially enjoyed an innocent state of abundance (*pleroma*) and perfect

harmony, without any consciousness of their nakedness. Similarly, the child archetype is symbolic of this blissful state of oneness (initially living in perfect symbiosis with the Mother), where childhood is characterised by mankind's "original, unconscious, and instinctive state" (Jung, 1959f, p.162).

From a zeitgeist perspective, the era of primitive man (prehistoric times) is analogous to this unconscious state, where concrete events in nature mirror the inner world (Jaffé, 1968; Jung, 1956, 1966, 1969, 1959a, 1959f, 1968, 1989f, 1971; Von Franz, 1968b). For primitive man there was no consciousness of the inner and outer world as all unconscious contents were projected on nature/objects, that is, matter and psyche were not yet discriminated or separately actualised (Jung, 1989f).

> All mythologized processes of nature, such as summer and winter, the phases of the moon, the rainy seasons, and so forth, are in no sense allegories of these objective occurrences, rather they are symbolic expressions of the inner, unconscious drama of the psyche which becomes accessible to man's consciousness by way of projection – that is, mirrored in the events of nature. (Jung, 1959a, p.6)

Jung (1971, p.441) described this unconscious psychological identification with objects in the outer world as "characteristic of the primitive mentality and the real foundation of *participation mystique*, which is nothing but a relic of the original non-differentiation of subject and object, and hence of the primordial unconscious state". A good example of primitive man's close relationship with nature can be seen by his totem animal/'bush soul' (Jaffe, 1968) which is "incarnate in a wild animal or a tree, with which the human individual has some kind of psychic identity" (Jung, 1968, pp.6-7). As all psychic aspects are projected onto the outer world, this era is characterised by moral neutrality.

In fairy tales the figure of the fool, simpleton or dumbling is allegorical of this unconscious, undifferentiated state (Bettelheim, 1976; Jung, 1959i). In these tales the central storyline is the simpleton (who is in touch with his base nature) that outsmarts his smarter, older siblings (whose cleverness is limited to ego-consciousness). According to Bettelheim (1976, p.103) remaining in touch with one's base nature is an

important source for creative inspiration, whereas "consciousness which has separated itself from its unconscious sources leads us astray."

5.7.2 'Paradise lost' initiates the search for self

> "*We are all expelled eventually from the original paradise of infancy, where all our wishes seemed to be fulfilled without any effort on our part.*"
> (Bettelheim, 1976, p.214)

As ego-awareness (consciousness) develops, the original and blissful primordial state of unconsciousness (*unus mundus*) diminishes. Paradoxically, without the loss of blissful unconsciousness, psychological growth will not happen. Allegorically, this process can be viewed as the Fall from Paradise, where Adam and Eve having eaten from the Tree of Knowledge of Good and Evil gained consciousness and started to realise their differences and feeling ashamed of their nakedness (King James Version, 2017, Gen.3:7).

Analogically, as a child matures, the perfect symbiotic relationship with the mother ends as she cannot fulfil all of the child's growing needs, resulting in the splitting of the mother *imago* into "a gratifying 'good mother' and a frustrating 'bad mother'" (Cashdan, 1999, p.27) and eventually the splitting of good versus bad parts of the infant's concept of self ('good me' versus 'bad me'). The child realises that the world is no utopia. This realisation is referred to as a "wounding of personality" (Von Franz, 1968a) or paradise lost (Pearson, 1991).

From a zeitgeist perspective as civilization evolves, each new era is characterised by a further development in consciousness, or in Jung's (1989f) terms an 'act of enlightenment', as well as an increase in moral discrimination. For example, with the development of primitive man's speech and fire-making capabilities victory is gained over nature (i.e., the "brutish unconsciousness") as both these activities "require attention, concentration, and inner discipline, thereby facilitating a further development of consciousness" (Jung, 1956, p.169). Much later in civilization, the increase in "scientific materialism and rationalism" (Jung, 1966, p.34) resulted in the denial of the objective existence of spirit (Jung, 1989f), resulting in a rift between faith and knowledge

and a split between the symbolical unity of spirit and matter, "with the result that modern man finds himself uprooted and alienated in a de-souled world" (Jung, 1959d, p.109).

Whether looking from an allegorical, developmental or zeitgeist perspective it is evident that an increase in consciousness entails loss (spiritual death) of innocence and wholeness. However, the primal memory of original wholeness remains, together with the belief "that life can be better than now" (Pearson, 1991, p.74). The process of individuation is in essence a process characterised by the search for the original oneness that was lost, that is, the aim of the individuation process is an inner strive towards wholeness and integration of all elements of the psyche (the self), which includes the conscious and unconscious (Jung, 1959f, 1959j, 1959k, 1968, 1969, 1971, 1983e, 1983g. 1989d).

5.7.3 The self as union of opposites

"Without the experience of the opposites there is no experience of wholeness."
(Jung, 1983f, p.269).

"*The values and distinctions that in normal life seem important disappear*
with the terrifying assimilation of the self into what formerly was only
otherness."
(Campbell, 1949, p.217)

Both the beginning and end of the individuation cycle are characterised by the experience of oneness (Jung, 1956). The unity and oneness as personified by the self, differs from the original primordial unconscious state of wholeness (*unus mundus*), in that the self contains ego-consciousness (Jung, 1969). Stated differently, this search for wholeness (i.e., the self) is a conscious decision and based on wisdom rather than naivety - referred to by Pearson (1991, p.74) as the "Wise Innocent" and by Jung as the "eternal child" (1983e, p.194), that is, "the part of the human personality which wants to develop and become whole" (Jung, 1983e, p.194). Karl Joël (in Jung, 1956, p.324) provides an apt description of the role of artists and prophets as symbolising the differentiating oneness (or wise innocence) aspect of the self:

Life is not lessened in artists and prophets, but is enhanced. They are our guides into the Lost Paradise, which only becomes Paradise through being found again. It is not the old, mindless unity that the artist strives for, but a felt reunion, not empty unity, but full unity, not the oneness of indifference, but the oneness attained through differentiation ... All life is a loss of balance and a struggling back into balance. We find this return home in religion and art.

This "return home" incorporates wisdom that is obtained through the union of opposites. Maslow (1954, p.179) described this union as "the resolution of dichotomies" observable in psychologically healthy (self-actualised) people:

At the higher levels of human maturation, many dichotomies, polarities, and conflicts are fused, transcended or resolved. Self-actualizing people are simultaneously selfish and unselfish, Dionysian and Apollonian, individual and social, rational and irrational, fused with others and detached from others, and so on. What I had thought to be straight-line continua, whose extremes were polar to each other and as far apart as possible, turned out to be rather like circles or spirals, in which the polar extremes came together into a fused unity (Maslow, 1962, p.86).

Jung (1959j, p.289) labelled this union the "transcendent function", i.e., the "rounding out of the personality." Similarly, Maslow (1962, p.136) described this process as "healing a split in the person and making him more unified." This unification (also referred to as personality, self-actualisation, maturity, autonomy or individuality) only develops later in life (and continuously progress as individuation /expansion of the conscious self remains a lifelong process):

Personality is a seed that can only develop by slow stages throughout life. There is no personality without definiteness, wholeness, and ripeness. These three qualities cannot and should not be expected of the child, as they would rob it of childhood (Jung, 1983e, pp.194-195).

Self-actualization does not occur in young people. In our culture at least, youngsters have not yet achieved identity, or autonomy, nor have they had time enough to

experience an enduring, loyal, post-romantic love relationship, nor have they generally found their calling, the altar upon which to offer themselves (Maslow, 1954, p.xx).

5.7.4 The polytheistic self and activation of specific archetypes

"In a single human being there are many other beings, all with their own values, motives, and devices."
(Estés, 1992, p.39)

"While some part of us responds to each and every archetype, particular context, situations, or transition points in life make an archetype especially potent."
(Mark & Pearson, 2001, p.277)

"The healthy or self-actualizing person is essentially versatile."
(Maslow, 1954, p.137)

As archetypes are universal, inherited structures, all archetypes exist as potential "blueprints" (Bolen, 2004, p.26) within all people, each representing a different aspect of the self (Bolen, 2003, 2004; Pearson, 1991; Myss, 2001; Wertime, 2002). For this reason, Hillman (1975, p.127) viewed polytheism as a better model for psychology than monotheism, as a polytheistic position "tell[s] of the many ways the psyche looks at itself ...which gives a variety of patterns to the psyche's phenomena".

Even though archetypes are universal, differences between individuals can be ascribed to the activation (conscious manifestation) of certain archetypes. Activation depends on various influences, such as the individual's life experiences, situations, life-stage, genetic predisposition, culture, and zeitgeist (Bolen, 2003, 2004; Cowden, et al., 2000; Jansen, 2006; Mark & Pearson, 2001, Wertime, 2002). Individuals will feel naturally inclined towards specific archetypes, referred to as the "default mode" (Mark & Pearson, 2001, p.32), which will be their dominant pattern that gives meaning to their life (Bolen, 2003, 2004; Mark & Pearson, 2001; Wertime, 2002). This dominant pattern corresponds with Jung's (1971) psychological types (superior functions) and manifests as an individual's unique characteristics:

In the depths of our unconscious, the universal images of archetypes mingle with our personal unconscious to help create personal ambitions and dreams. People

connect with particular icons and often seek to emulate those icons in their lives. Some people wish to be powerful and strong - to be successful powerbrokers. Others choose to be writers or sculptors, teachers or firemen. So, while archetypes are universal, individuals tend to gravitate to particular archetypes that motivate them and help determine which callings they choose to follow (Wertime, 2002, p.67).

Every individual has a variety of archetypes operating within. Since personality development entails a lifelong process as ego-consciousness expands (Jung, 1983), more mature and psychologically healthy individuals will have more activated archetypes. Stated differently, the more conscious an individual is about these 'different selves', the more psychologically well-adapted the person will be. Bolen (2004, p.5) describes this principle from a feminine psychology perspective:

> When she knows which 'goddesses' are dominant forces within her, a woman acquires self-knowledge about the strength of certain instincts, about priorities and abilities, about the possibilities of finding personal meaning through choices.

Judith (2004, p.274) described this expansion of consciousness from a systems thinking stance, where resilience and stability increases with diversity:

> As we reflect upon ourselves, we integrate more and more pieces of ourselves. Our sense of the whole becomes larger and stronger. Like an ecosystem whose stability and magnificence increases with diversity, the whole of a person gains beauty and stability as more and more parts become integrated. We become more complex, more mature, and capable of greater possibilities.

For this reason, Maslow (1954, p. 190) observed the resolution of dichotomies in self-actualised individuals, where "the individual becomes both active and passive, both selfish and unselfish, both masculine and feminine, both self-interested and self-effacing" (Maslow, 1954, p.190). Similarly from Jung's (1971, p.77) viewpoint, maturity is characterised by the conscious integration of inferior functions (which can be seen within this context as the lesser-known selves): "It is not the detachment or redemption

of the inferior function, but an acknowledgement of it, a coming to terms with it, that unites the opposites on the path of nature."

To ease the description of the potential archetypal selves, the archetypal motifs that underlie them are personified into figures, as portrayed in the outer three layers of Figure 24 in the Value-based Archetypal Model.
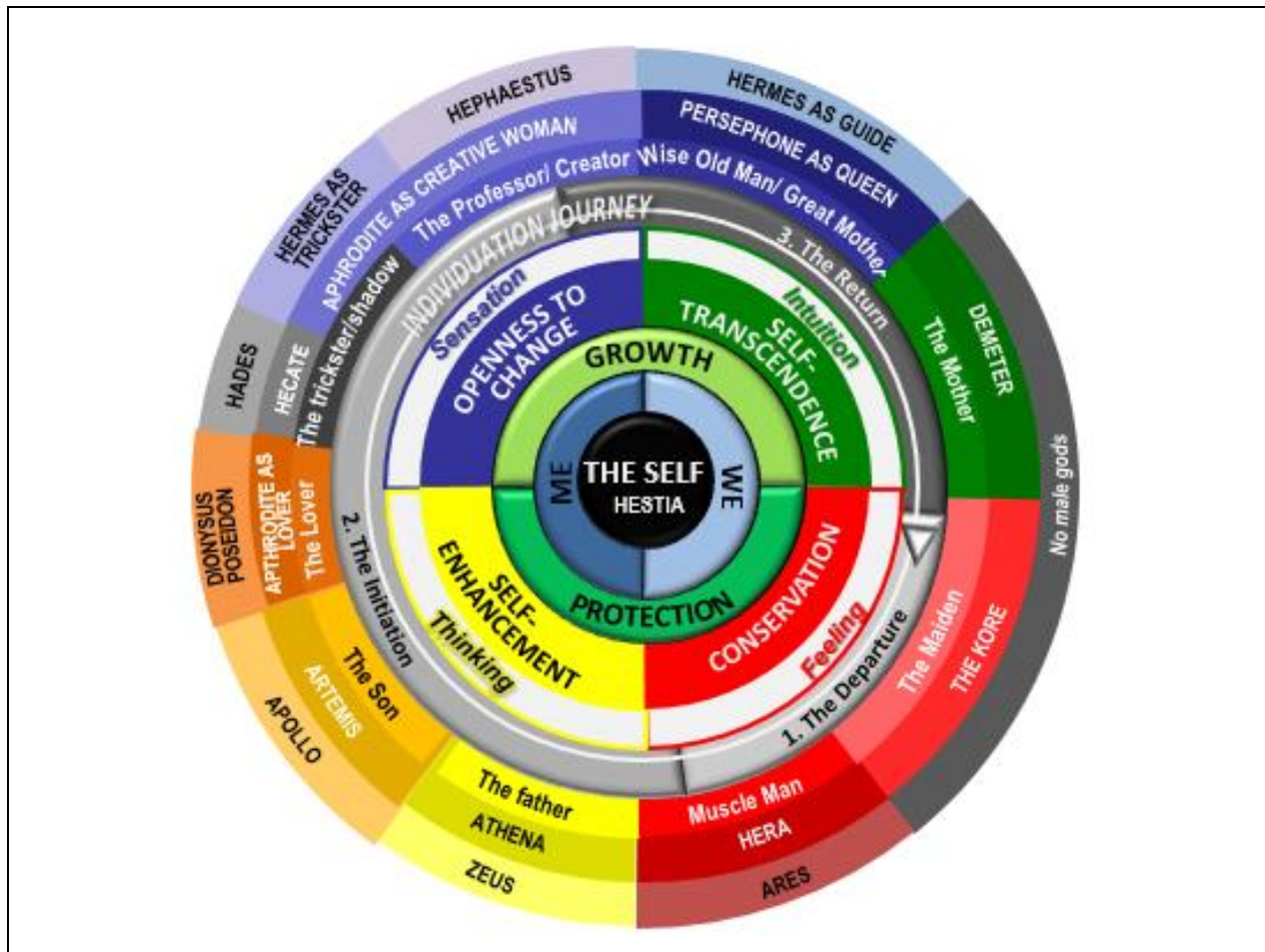
Figure 24:   Archetypal personifications as potential aspects of the self

The first layer of personified archetypal motifs portrays some of the core figures described by Jung (1956, 1959a, 1959b, 1959c, 1959d, 1959f, 1959g, 1959h, 1959i, 1959j,1968, 1969, 1983c, 1983f, 1989a, 1989c) and Von Franz (1968a), as these figures correspond to the underlying structure of the Value-based Archetypal Model. The second and third layers represent female and male Greek goddesses and gods respectively, each corresponding with both the Jungian archetypes and the model's overall structure. The reason that both male and female goddesses were included is to

indicate that archetypal motifs are not gender-specific per se. These personified archetypal motifs will be discussed in detail in the following chapter (*Chapter 6: The manifestations of value-based archetypal motifs across various contexts*).

5.7.5 Not all people self-actualise

"The achievement of personality means nothing less than the optimum development of the whole individual human being... It is an act of high courage flung in the face of life."
(Jung, 1983e, p.195).

Maslow (1962) believed that only one percent of the population achieved self-actualisation. The author is of a more optimistic opinion that there are varying levels of self-actualisation rather than an ultimate end-state and agrees with Jung (1983e, p.196) that "personality, as the complete realization of our whole being, is an unattainable ideal" as individuation is a never-ending process. In agreement with Maslow (1954, 1962), not all people reach self-actualisation (the growth needs), or in Jungian terms the "rounding out of the personality" (Jung, 1959j, p.289). These individuals have limited activated archetypes (i.e., conscious selves).

Campbell (1949, p.59) referred to this dynamic as the "refusal of the call", that is, the hero's inability to give up his/her own interests (and comfort zone). By not answering the call the potential hero is turned into a powerless victim (external locus of control), where the refusal to grow up results in a life without meaning (Campbell, 1949). Correspondingly, Bettelheim (1976, p.24) believed that a rewarding life is within reach if one does not shy away from hardships and struggles, whereas those that do, lead a "humdrum existence." Estés (1992, p.229) described the refusal of the call as a loss of soul, which is the price one must pay for having life easier for the many years spent "in *not* going, *not* moving, *not* learning, *not* finding out, *not* obtaining, *not* taking on, *not* becoming."

Another reason for not self-actualising can be ascribed to unfavourable circumstances (physical or psychological), that is, when an individual's basic needs (physiological, safety, love and esteem) as well as growth needs (self-actualisation) are in threat of being thwarted or are thwarted (Maslow, 1954). In both Maslow's (1943a, 1943b, 1954,

1962) hierarchy of needs and the Eastern chakra system (Johari, 2000; Judith, 2004) the basic preposition is that lower needs / chakras should be relatively fulfilled before moving onto higher needs / chakras. To explain this dynamic, Figure 25 provides an overview of the correspondence between Maslow's hierarchy of needs and the chakra system within the context of individuation (conscious expansion of the self). The fulfilment of each lower need/chakra creates the foundation for the need/chakra that follows. In life the order of the needs/chakras is not the same for all individuals (as each person's individuation journey is unique).
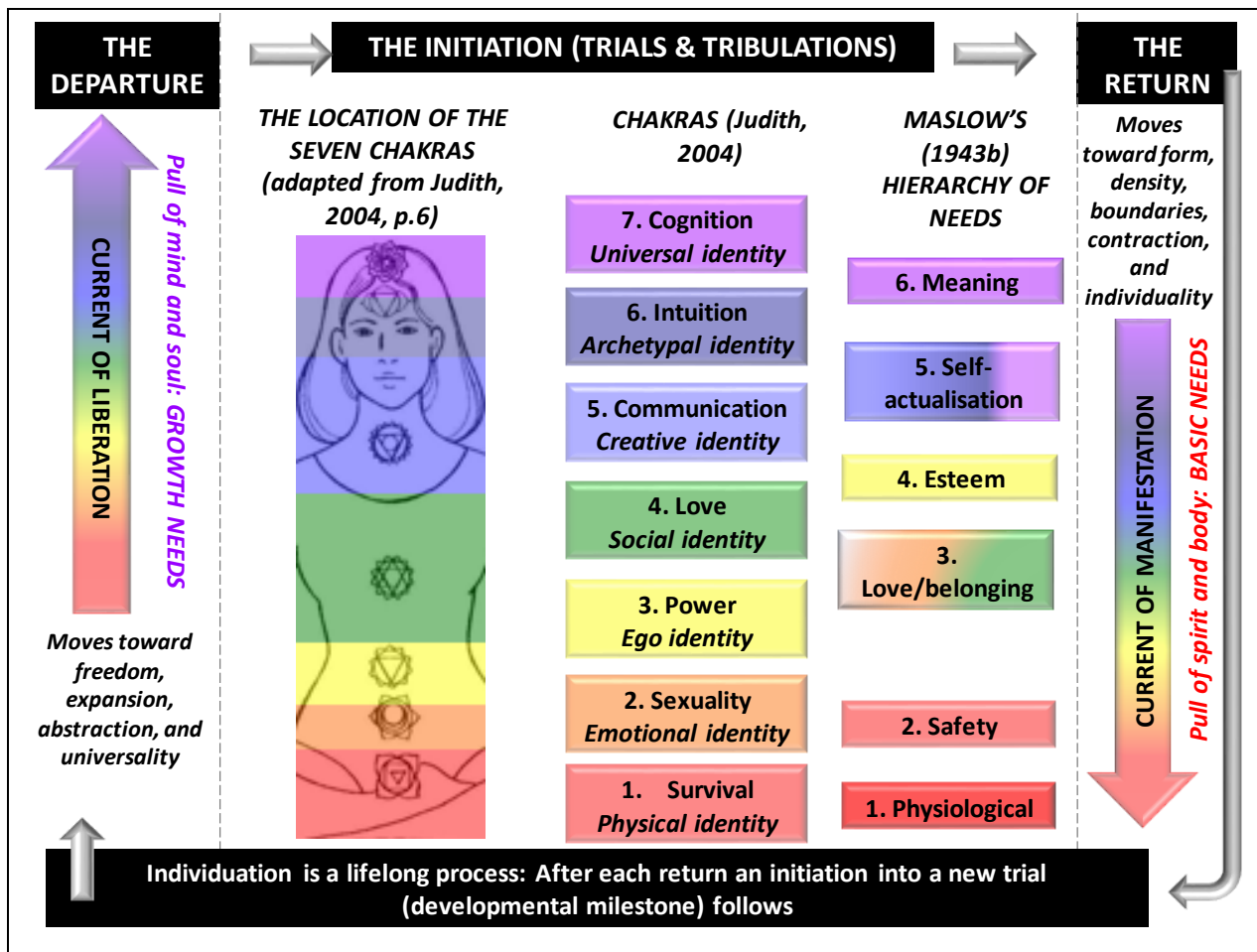
Figure 25: **The correspondence between Maslow's hierarchy of needs and the Eastern chakra system**

In Figure 26 the seven chakra centres as well as Maslow's five needs are positioned (in correspondence with the basic structure and personified motifs) on the Value-based Archetypal Model. Maslow's concept of meaning (added by the author as part of his hierarchy) corresponds with the self/chakra 7 at the centre of the model.
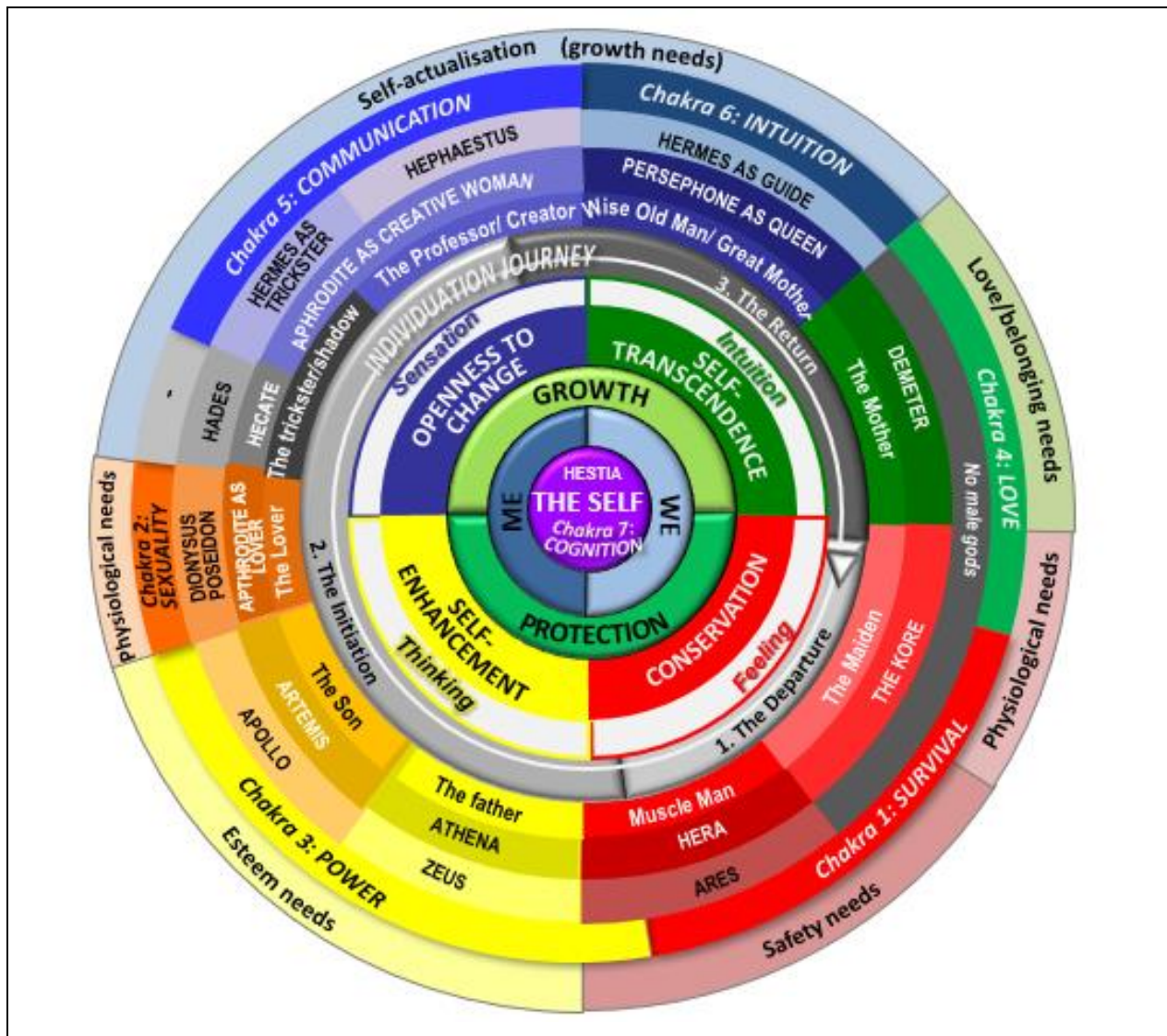
Figure 26: **The chakra system and Maslow's hierarchy of needs in relation to archetypal motifs**

In Figure 12 the order of the chakras and Maslow's needs are also not in chronological order when positioned within the Value-based Archetypal Model's structure. As mentioned, each person's individuation process is unique. What is important is that each chakra and need should be seen as an archetypal motif underlying the individuation journey, rather than a predictable development formula applicable to all.

5.8   THE RELATIONSHIP BETWEEN VALUES AND ARCHETYPAL IDEAS

"*The primary springs of human life and thought...the unquenched
source through which society is reborn.*"
(Campbell, 1949, p.20)

As final outer layer of the Value-based Archetypal model, Schwartz's motivational types of values (Bardi & Schwartz, 2003; Fischer et al., 2010; Fontaine et al., 2008; Schwartz, 1994; Schwartz & Bardi, 2001; Schwartz & Bilsky, 1987; Schwartz & Sagie, 2000; Struh et al., 2002) are included as portrayed in Figure 27. The model remained true to Schwartz's structural layout of value types (see Figure 4: The structure of relations among ten motivational types of values in Chapter 2), with an added domain of '*no values*' (in black) that links to archetypal motifs relating to the unconscious, shadow side of human nature (discussed in the following chapter).
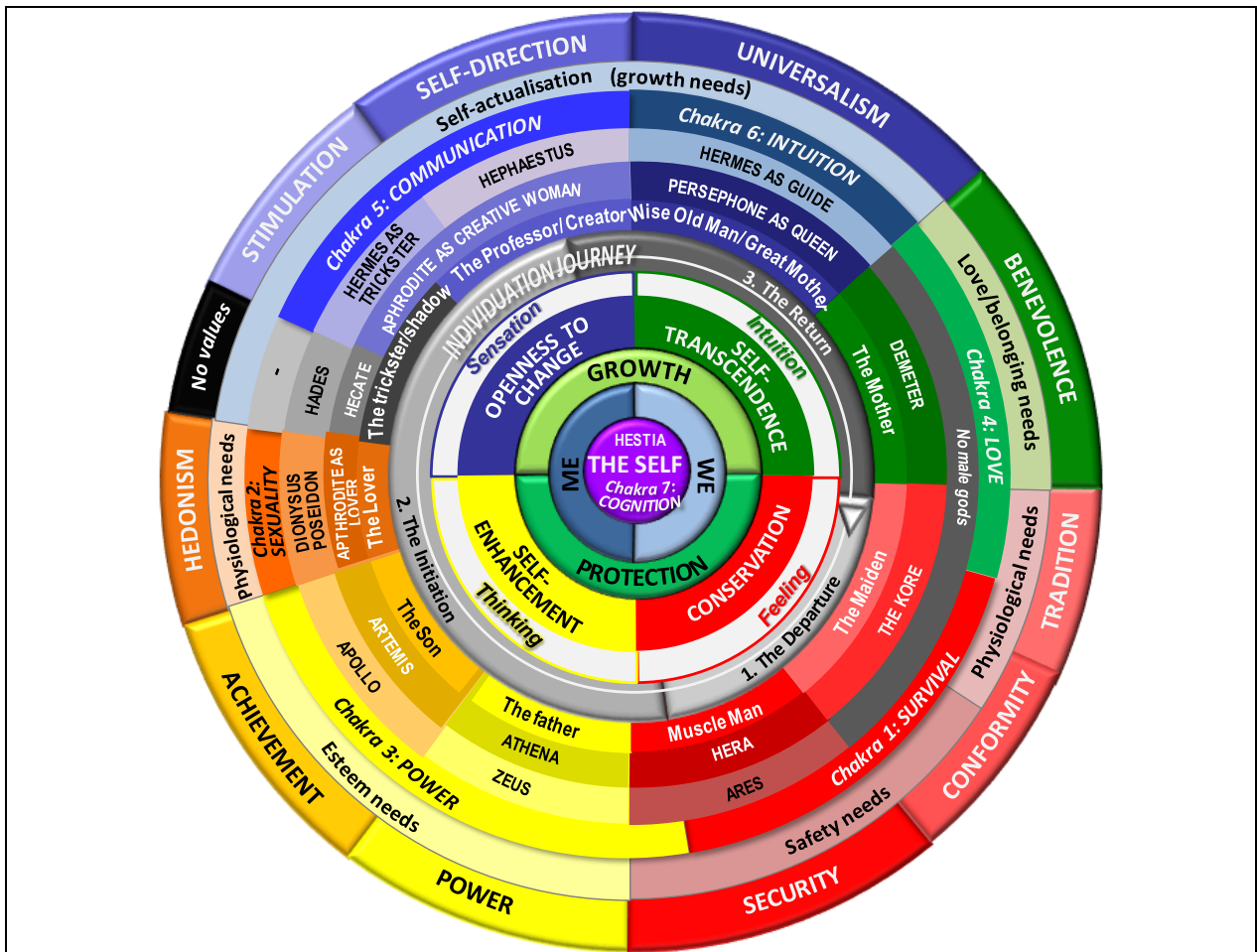
Figure 27:   **Schwartz's collective values as outer (conscious) layer of the Value-based Archetypal model**

Perspectives on the origin of values differ: the objectivist social psychology standpoint is that values are learned through socialisation and experiences (Rokeach, Schwartz, 1994), whereas the more interpretivist depth psychology views revolve around values as manifestations of underlying universal archetypes that became institutionalised in religious doctrines, dogmas and laws as mankind's consciousness expanded (Campbell, 1949; Jung, 1959a; Von Franz, 1968a), collective societal ideas to protect the welfare of the group (Jung, 1957), or that values are simply intrinsic to man's own nature, which is in essence good (Maslow, 1954). The origin of values will remain debatable as it is based on *a priori* assumptions; but the author is in agreement with Maslow (1962, p.157) that values are most likely "uncovered as well as created or constructed, that they are intrinsic in the structure of human nature itself, that they are biologically and genetically based as well culturally developed."

Notwithstanding the origin of values, it was insightful with the development of the Value-based Archetypal Model that all values have corresponding underlying archetypal motifs. In Figure 27 *both* values (as outer layer) and archetypal motifs (as inner layers) that share the same structural positioning in the model are thematically linked, that is, share the same motivational idea. The implication hereof is that the model can be applied in two ways: values can be analysed by investigating the archetypal motifs that underlie them, or archetypal ideas can be investigated by looking at the values that manifest them. Following, the relationship between values and archetypal motifs will be discussed in more detail.

5.8.1 Values as societal benchmarks to success in the world

> *"The chief objective of moral judgment is to prevent collisions between the instinctual drives of preservation of the species and self-preservation."*
> (Jung, 1957 p.78)

Mankind lives in a social world and must adapt socially in order to succeed: "We cannot only be ourselves; we must also be related to others" (Jung, 1971, p.88). According to Jung (1989b, p.30) the first half of life is characterised by an inner strive towards independence but, paradoxically, successful independence requires fitting in with the

social world where one has to "win for oneself a place in society and to transform one's nature so that it is more or less fitted to this kind of existence".

Within society a value system exists which is "nothing but the expression of man's adaptability to average occurrences, which have gradually become deposited in firmly established complexes of ideas" (Jung, 1971, p.459). Jung (1969, p.29) also referred to these 'complexes of ideas' as objective values, that are "are universally recognized ideals or feeling-toned collective ideas." Collective values correspond with Rokeach's (1973) 'terminal values' referring to ideal end states of existence (as discussed in Chapter 2), and what Freud (1923) coined the super-ego or ego-ideal.

According to Schwartz (Roccas et al., 2002, Rohan, 2000; Schwartz & Bardi, 2001) the reason why an objective value system exists within societies is to regulate relations between the needs of the individual and to enable successful social interaction; and ultimately, survival of the group (as discussed in Chapter 2). Consistent with Schwartz's view, Jung (1971, p.464) believed that "in accordance with social conditions and requirements, the social character is oriented on the one hand by the expectations and demands of society, and on the other by the social aims and aspirations of the individual". The objective value system is necessary for the survival of the group as "society has an indisputable right to protect itself against arrant subjectivisms" (Jung, 1957, p.55).

5.8.2 Values give birth to the persona

No individual can live up to these societal ideals (i.e., the objective value system). Jung (1983c, p.94) maintained that in order to adapt socially (i.e., be more socially acceptable), individuals develop a mask:

> Society expects, and indeed must expect, every individual to play the part assigned to him as perfectly as possible, so that a man who is a person must not only carry out his official functions objectively, but must at all times and in all circumstances play the role of parson in a flawless manner ... Obviously no one could completely submerge his individuality in these expectations; hence the construction of an

artificial personality becomes an unavoidable necessity. The demands of propriety become an unavoidable necessity. The demands of propriety and good manners are an added inducement to assume a becoming mask. What goes on behind the mask is then called "private life".

Jung (1983c, p.94) labelled this mask the persona and defined it as "a complicated system of relations between individual consciousness and society, fittingly enough a kind of mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual."

5.8.3 Individuation as the development of personal values

"Somewhere, right at the bottom of one's own being, one generally does
know where one should go and what one should do."
(Von Franz, 1968a, p.185).

The danger that faces the individual in having to adapt socially is the loss of individuality, as "the social goal is attained only at the cost of a diminution of personality" (Jung, 1983b, p.72). The persona stands in direct opposition to individuality (personality) because "the construction of a collectively suitable persona means a formidable concession to the external world, a genuine self-sacrifice which drives the ego straight into identification with the persona, so that people really do exist who believe they are what they pretend to be" (Jung, 1983c, p.95).

The resolution is that, through the process of individuation (which includes integration of shadow aspects of the self), the individual develops personal values that are true to the self (personally meaningful) and not only reflective of imposed societal norms (Estés, 1992, Jung, 1969). Maslow (1954) described this personal value system that he observed in self-actualised individuals as "codes of ethics that are relatively autonomous and individual rather than conventional" (Maslow, 1954, p.158); "ruled by the laws of their own character rather than by the rules of society" (Maslow, 1954, p.174); and "entirely unique and idiosyncratic-character-structure-expressive" (Maslow, 1954, p.178). Stated differently, the personal value system does not require a mask as it is part of "the soul-Self psyche" (Estés, 1992, p.86) that characterises self-actualised,

mature individuals, whereas individuals that do not self-actualise/ individuate will remain hidden behind masks.

5.9 THE LAYOUT AND SYMBOLISM OF THE VALUE-BASED ARCHETYPAL MODEL

Following, the meaning of the layout and underlying symbolism of the Value-based Archetypal model will be explained:

1) ***Mandala symbolism***

    The circular format of the model signifies a mandala, an apt symbol for the self (as union of all opposites) at the centre, and "surrounded by a periphery containing everything that belongs to the self - the paired opposites that make up the total personality" (Jung, 1959k, p.357).

2) ***Individuation as integration process***

    The concept of opposites (i.e., the compensatory relationships in the model) is key to understanding the dynamics of psychic processes as "there is no balance, no system of self-regulation, without opposition" (Jung, 1983d, p.167). The individuation journey as central theme spans across all quadrants, archetypal motifs and values to denote the integration process of opposites into an integrated whole. The individuation journey naturally forms a circular structure (mandala), where each new cycle of death-rebirth-integration implies increased consciousness as opposites unite.

3) ***Quaternal structure as organising principle***

    As underlying organising principle, the model is based on a two-dimensional ('me-we' and 'protection-growth') structure, that collectively culminates into four motivational quadrants (i.e., Conservation, Self-Enhancement, Openness to Change and Self Enhancement). This quaternity structure (also suggesting a cross) at the centre of the model complements the symbolism of the mandala (with the self as midpoint) - all signifying wholeness (as integration of opposites).

4) ***Layers as levels of consciousness***

The different layers represent levels of consciousness, where the outer rim (periphery) is most conscious (as manifested by collective values), and the inner layers (as personified archetypal motifs) most unconscious.

5) ***Archetypal motifs as shared colour-coded themes***

Each of Jung's psychological functions, personified archetypal motifs, chakras, Maslow's needs and collective values that share the same structural positioning in the model are thematically linked and share the same motivational idea (that is, archetypal motif). The archetypal motifs are colour-coded in correspondence with the chakra system, where red (as base chakra) represents the slowest vibration of light, and violet (as crown chakra) the fastest and shortest vibration.

For example, red (as slowest vibration) thematically signifies the conservation quadrant, which corresponds with protection (Muscle Man, Hera, Ares) and innocence (The Maiden, Kore), chakra 1 as survival, Maslow's safety needs as well as the collective values of security, conformity and tradition. Conversely, violet (as the shortest vibration) represents the self as psychic totality at the centre of the model, embracing all the quadrants, archetypal motifs, and values. The self is personified as the Greek goddess Hestia and corresponds with the last chakra.

6) ***Complementary and compensatory relationships between archetypal motifs***

The circular structure and underlying quaternal structure illustrate the dynamic relationships between the various archetypal motifs (across all layers, from motivational quadrants up to values). The basic premise is that archetypal motifs that are conceptually close (adjacent) are complementary (shares similarities), whereas those that are conceptually distant are compensatory (paradoxical/oppositional).

For example, the values of power and achievement (as personified by the father/Zeus and son/Apollo respectively) are complementary as both share the underlying theme of self-enhancement, are thinking-oriented, centre around the self (*me*) and protection (maintaining the *status quo*). Opposing power is the value of universalism (as personified by the Wise Old man/Great Mother, Persephone or

Hermes), which revolves around the theme of self-transcendence, is intuition-oriented, centres around others (*we*) and self-expansion (*growth*). These dynamic relationships between archetypal motifs will be explored in more detail in the following chapter.

An implication of the compensatory relationships between conscious values and its underlying archetypal motifs is the relationship between the conscious (ego) and unconscious. Archetypes fulfil a compensatory role to the conscious mind where their purpose is to "compensate or correct, in a meaningful manner, the inevitable one-sidedness and extravagances of the conscious mind" (Jung, 1959f, p.162). By investigating conscious values (on individual, group and societal levels) inferences can be made about the compensatory unconscious aspects of the individual self, group or culture by exploring the opposing archetypal motifs. Additionally, values can be better understood by investigating the archetypal motifs that underlie them and vice versa, archetypal motifs can be better understood by investigating the values that manifest them.

7) ***Archetypal motifs are not mutually exclusive and collectively exhaustive***
Although the complementary archetypal motifs are distinct, they do overlap (hence the overlay of colour-coding and blurred boundaries at the different levels). The complexity and dynamics of psychic processes (on both unconscious archetypal as well as conscious value levels) do not lend themselves well to a positivist approach where categories are mutually exclusive. In short, human motivations are multi-dimensional. Similarly, the archetypal motifs presented in the model are not exhaustive. In agreement with Jung (1959g, p.187) the "indefinite extent of the unconscious component makes a comprehensive description of the human personality impossible", where there can be "as many archetypes as there are typical situations in life" (Jung, 1959b, p.48). As our knowledge of psychic processes expand, so will our understanding of additional motifs.

5.10   ARCHETYPAL MOTIFS ARE NOT STEREOTYPES

*"A stereotype is merely the shadow of an archetype, a small part of a
larger whole."*
(Jansen, 2006, p.90)

The manifestation of archetypes in the description of motifs (for example as personified figures) might appear quite stereotypical, but archetypes are far more complex. Archetypes, as elements of the collective unconscious are symbols (Jung, 1959a) and therefore do not lend themselves to strict classification or formulations but rather "have approximate contours that become recognizable only through their conscious expression" (Wertime, 2002, p.85).

Mark and Pearson (2001) warned that without in-depth knowledge of archetypal psychology, the conscious expressions of archetypes can easily be reduced to stereotypes. Judith (2004, p.234) defined a stereotype as "a contemporary version of an archetype, such as the docile female or the strong, silent man. Stereotypes are culturally determined versions of the original archetype – often truncated images that emphasise only a part of the archetype behind them". To prevent stereotypical descriptions of archetypal motifs and the consequent formulaic analysis of data, acknowledgement is given in this thesis to:

1) The self as a polytheistic concept where the conscious self consists of various activated archetypal motifs that cannot be reduced to a 'single motif' or 'personality'. In other words, all individuals have different needs (and 'personalities'), depending on different occasions, life stages, experiences, and so forth. Hence, the emphasis in analysis is on the active archetypal-motif-in-context rather than generalising across different situations.

2) All archetypal motifs include a conscious as well as a shadow side, where an understanding of both is needed to gain an in-depth understanding of the dynamics underlying any archetypal manifestation.

3) Apart from the shadow side, all archetypal motifs embody layers of meaning (relating to levels of consciousness). To prevent stereotyping the emphasis should be on tapping "into the deeper, more humanly compelling quality of archetypes" (Mark & Pearson, 2001, p.40).

4) Dynamic relationships exist between archetypal motifs which can be complementary or compensatory. By viewing archetypal motifs in relation to each other, stereotypical viewpoints are minimised.

5) Archetypal motifs are merely contemporary descriptions of universal underlying patterns, and as such cannot be seen as exhaustive. Since the Value-based Archetypal Model does not attempt to offer a complete typology of archetypes, an open mind in analysis is required for any new dynamics or insights that might emerge.

5.11   CHAPTER SUMMARY

In this chapter the development and theoretical rationale of the Value-based Archetypal Model was presented. Whereas the emphasis in this chapter was on the theory underlying the model, the focus shifts in Chapter 6 to more concrete descriptions of individual value-based archetypal motifs as they manifest across different contexts (that is, within different systems).

CHAPTER 6: THE MANIFESTATIONS OF VALUE-BASED ARCHETYPAL MOTIFS ACROSS VARIOUS CONTEXTS

In the previous chapter the Value-based Archetypal Model was presented as conceptual framework with the emphasis on the theoretical rationale that underpins the structure (basic organising principles), archetypal motifs (underlying both societal values and archetypal personifications), as well as the dynamic inter-relationships between these value-based archetypal motifs. The aim of this chapter is to add 'flesh on the bones' by describing the manifestations of the value-based archetypal motifs on a more concrete and practical level (i.e., lower level of abstraction). Systems thinking is relevant as the manifestations of each value-based archetypal motif are examined across various contexts or system levels (as discussed in Chapter 1 and portrayed in Figure 28 below). The interdependent nature of systems is implicated with dotted instead of solid lines.
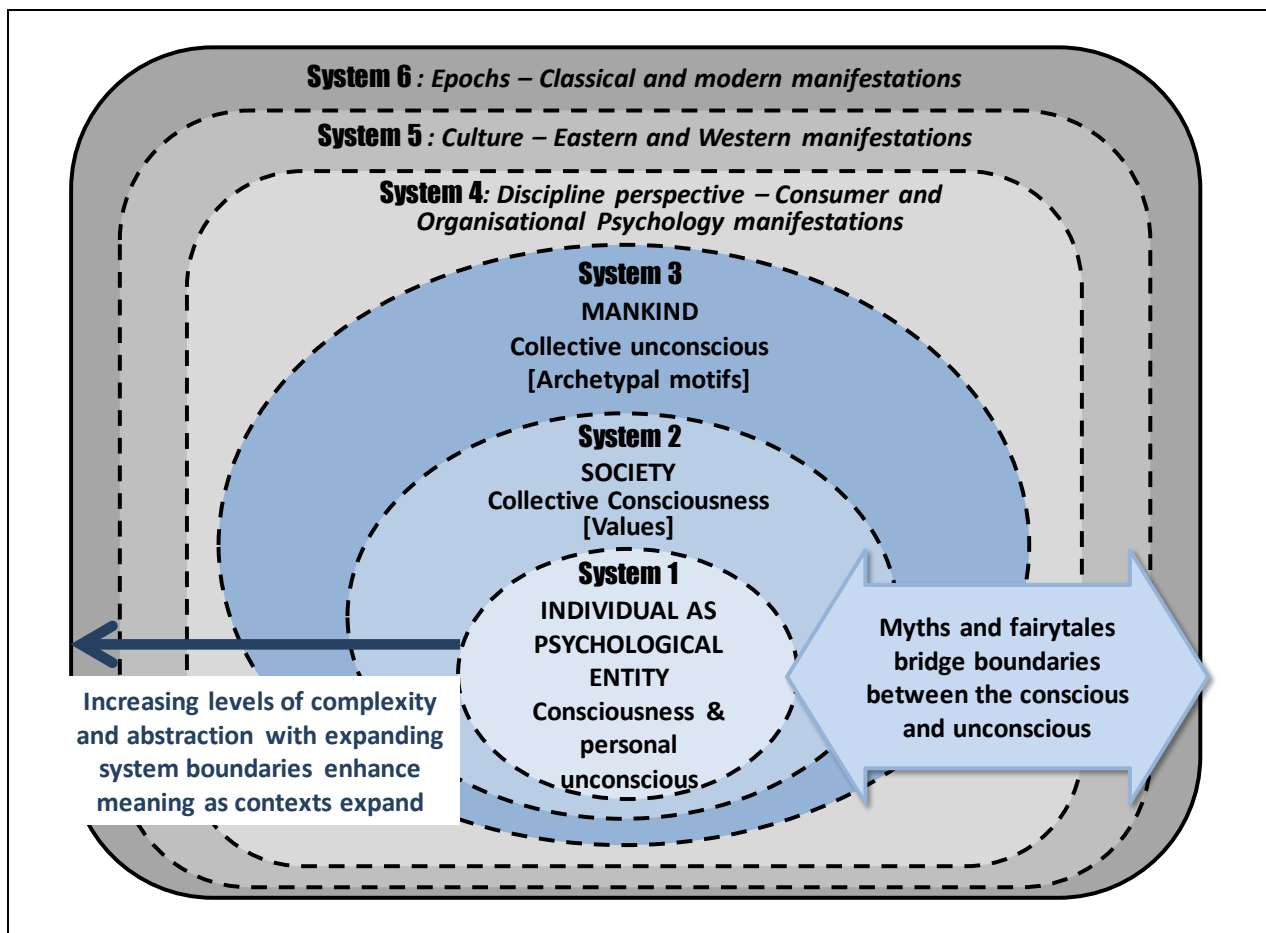
Figure 28:   Description of value-based archetypal motifs across system levels

The sources of empirical evidence in this chapter consist of an in-depth content analysis of existing literature (discussed in Chapter 5) to explore practical applications and examples in real life. More specifically, this chapter will address the following empirical objectives:

On an individual level, to:

- Describe overarching psychological types and personality characteristics as manifestations of activated archetypes as personified by gods and goddesses from mythology and fairy tale figures (EO1); and
- Ascertain patterns underlying the individuation process (personality development) as illustrated by the hero's journey (the underlying archetypal storyline structure) in myths and fairy tales (EO2).

On group, organisational and societal levels, to:

- Determine to what extent societal values are conscious expressions (manifestations) of underlying archetypal patterns (EO3);
- Ascertain to what extent archetypal motifs are universal (collective) by incorporating a cross-cultural (Eastern) perspective (EO4);
- Determine whether value-based archetypal motifs are universal (collective) by investigating gender-related manifestations (EO5);
- Explore the classical and contemporary manifestations of archetypal ideas as illustrated by Greek mythology, fairy tales and modern myths (films, music, and popular heroes) respectively (EO6); and
- Investigate the practical applications of archetypal motifs within the fields of organisational and consumer psychology (EO7).

6.1　INTRODUCTION

The manifestation of each value-based archetypal motif will be discussed in the following order to ensure that discussions follow a clear storyline, are comprehensive across the identified system levels (contexts) and are comparable.

1) ***Positioning and imagery:*** The quaternity structure of the Value-based Archetypal Model is transformed into a conceptual map (i.e., the Value-based Archetypal Map) to indicate the positioning of each value-based archetypal motif. In addition, images are presented to elucidate each motif, as "no intellectual formulation comes anywhere near the richness and expressiveness of mythical imagery" (Jung, 1983f, p.274).

2) ***Value perspective:*** Commencing with the most conscious manifestation, the indicators from the Schwartz Value Scale are briefly presented. As quantitative measurement, these indicators provide a clear, crisp overview of what each value-based archetypal motif entails.

3) ***The archetypal motif and its role in individuation:*** The analytical psychological significance of each value-based archetypal motif in terms of dynamics and role in individuation are discussed.

4) ***An Eastern perspective:*** Each value-based archetypal motif is investigated from an Eastern view (within the chakra system) and compared to a Western perspective (in terms of Maslow's understanding of human motivations).

5) ***Manifestations in classic tales and popular culture***: The various forms (personified archetypal figures) each archetypal motif might assume within fairy tales, myths, and popular culture are presented. The comparison of both traditional forms and modern manifestations allow the recognition of central underlying themes.

6) ***Personification of Greek gods/goddesses:*** Through storytelling (as another way to apply mythical imagery) the manifestation of each value-based archetypal motif as a Greek god/goddess will enrich understanding. The gods/goddesses are complex (exhibit multiple selves) and can manifest a variety of value-based archetypal motifs, but to ensure clarity each story is limited to the specific value-based archetypal motif under discussion to explicate the main themes.

7) ***Psychological type and personality characteristics:*** The psychological types and

personality characteristics as activated archetypes (i.e., the dominant function) relating to each value-based archetypal motif are presented.

8) ***Applications in consumer psychology:*** The utilisation of each value-based archetypal motif in brand strategies (relating to brand imagery, brand personalities, customer segmentation, marketing and communication) are examined.

9) ***Applications in organisational psychology:*** The utilisation of value-based archetypal motifs to gain more in-depth understanding of organisational dynamics (in terms of organisational culture, internal branding, and corporate values) is explored.

6.2 THE MANIFESTATION OF ARCHETYPAL MOTIFS UNDERLYING THE VALUES OF TRADITION AND CONFORMITY

Tradition and conformity are positioned in the Conservation quadrant and revolve around finding safety in belongingness by being compliant.
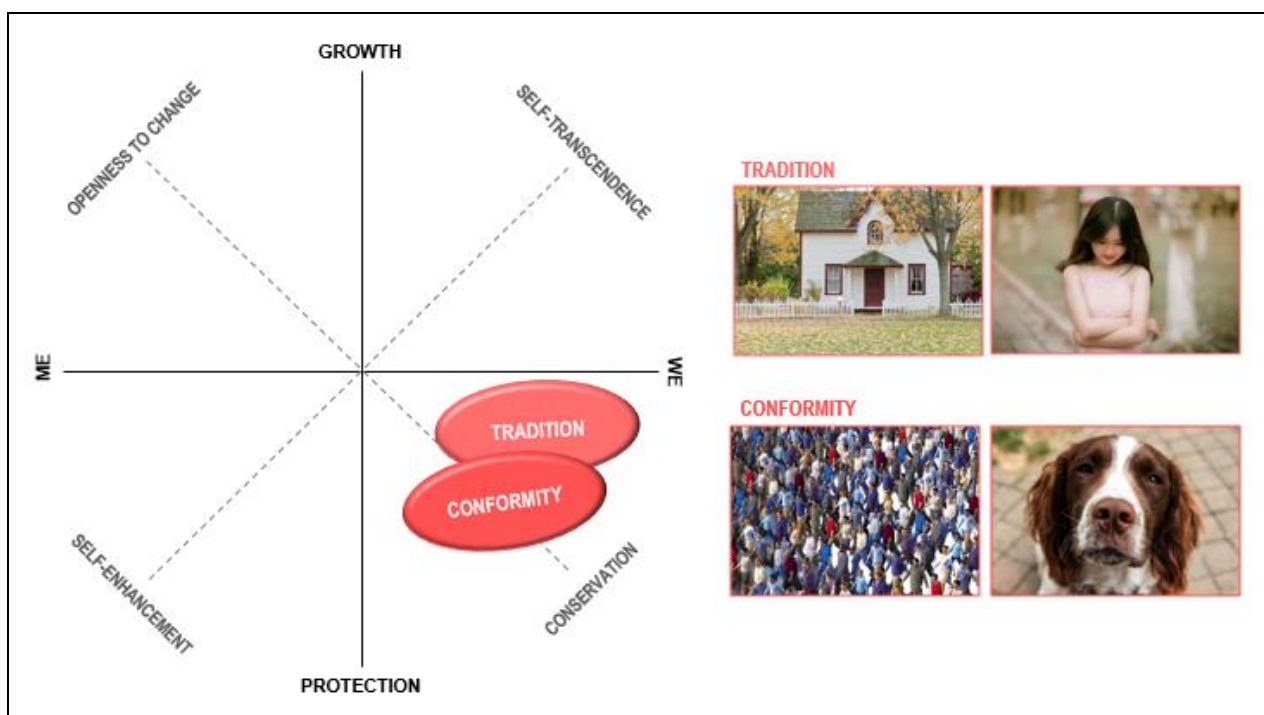
Figure 29:   The positioning and imagery of tradition and conformity

The surrendering of the self to the will of others indicates an undifferentiated consciousness – a state of ignorant bliss corresponding to Jung's (1959a, 1983f, 1989f) concept of *unus mundus*. As value-based archetypal motif, tradition and conformity manifest mostly as innocence, characterised by passive submissiveness and basic trust in others.

6.2.1 The values of tradition and conformity: Motivational goals and value indicators

Values are conscious (and socially agreed upon) manifestations of archetypal ideas. The central motivational goal underlying tradition is respect, commitment, and acceptance of the customs and ideas that traditional culture or religion provides (Schwartz & Sagie, 2000; Struh et al., 2002). Tradition value indicators, as items in the adapted Schwartz Value Scale (Zhang & Bloemer, 2008, p.175), are:

- Forgiving (willing to pardon others);
- Respect for tradition (preservation of time-honoured customs);
- Moderate (avoiding extremes of feeling and action);
- Humble (modest, self-effacing); and
- Accepting my portion in life (submitting to life's circumstances).

The central motivational goal underlying conformity is the restraint of actions, inclinations and impulses likely to upset or harm others or that violate social expectations or norms (Schwartz & Sagie, 2000; Struh et al., 2002). Conformity value indicators, as items in the adapted Schwartz Value Scale (Zhang & Bloemer, 2008, p.175), are:

- Devout (holding to religious faith and belief);
- Politeness (courtesy, good manners);
- Self-discipline (self-restraint, resistance to temptation); and
- Honouring parents and elders (showing respect).

In agreement with Schwartz (1994) tradition and conformity operate within the same domain as both value types share a single motivational goal, i.e., the subordination of

self in favour of socially imposed expectations.

6.2.2 Tradition and conformity as archetypal motif and its role in individuation

The subordination of self in favour of socially imposed expectations points toward the need to fit in, please others and be acted upon by others rather than to act oneself, that is, "*to be compliant in action and passive in attitude*" (Bolen, 2004, p.199). Both tradition and conformity link closely to a more undifferentiated consciousness - the blissful state of *unus mundus* where a sense of a distinct self (ego-consciousness) is not yet developed.

Within the individuation process, the subordination of the self first appears as the idyllic state of wholeness and safety, as is evident with the infant's initial symbiotic state with the (good) mother. The mother acts as container (Judith, 2004) and symbolises the nurturing source of life (Wertime, 2002) that keeps the infant nourished, comforted and safe. In fairy tales this utopian state of safety, security and unconditional acceptance (Pearson, 1991) can be represented by the miraculous birth of a much-yearned-for child to barren parents, being loved dearly by the birth mother, father and/or siblings and an initial life of harmony and belonging where all needs are fulfilled. This harmonious state of bliss represents the initial stage of individuation before the call to adventure (which is initiated by a crisis). At its core, this is a stage of innocence. In agreement with Myss (2001), retaining or regaining a sense of innocence in adult life is important as it provides hope in the future.

Later in life the surrendering of the self to the social good (survival of the group) is an important milestone in development. Both tradition and conformity correspond with the development of a persona (the mask to the world that complies with societal traditions, norms and values). The persona assists in adapting socially to fit in (as discussed in the previous chapter: *5.8.2 Values give birth to the persona*). In the extreme*,* compliance to others' expectations (traditions and customs) can be to such an extent that a sense of self is missing (Jung, 1983c). Rather than merely presenting a mask (persona) to the world to comply with societal expectations, the risk with undifferentiated consciousness is to *become* the mask (*participation mystique*).

To summarise from an analytical psychology perspective: tradition and conformity; as it manifests initially in development as a state of innocence, is important in developing basic trust, whereas later in life it also becomes important to develop a mask to comply to social expectations in order to survive in the world. If a sense of selfhood (ego consciousness differentiating the self from others) in adulthood does not develop, psychological growth is however severely hampered as an individual will remain in a state of infantilism and dependence. However, in mature, self-actualised individuals the retention of some level of innocence remains important as it provides hope and courage for the future.

6.2.3 Tradition and conformity from an Eastern perspective

Tradition and conformity correspond to chakra one (*Muladhara* or root support), which has as central motifs survival and security (Judith, 2004). Chakra one is located at the base of the spine (*coccygeal plexus*) and the main purpose is to provide a firm foundation (stability, containment, and grounding) upon which all other experiences are built (Johari, 2000; Judith; 2004). Underlying this foundation is the basic instinct to survive, linking closely with Maslow's (1943a, 1943b) physiological and safety needs. The earth, as the first chakra's corresponding element, offers the basic elements for survival (such as food, water and air). The survival instinct also relates to a sense of security in terms of health, money, housing and a secure job.

With healthy first chakra development a firm foundation (strong physical identity) develops that offers stability, security, solidity, firm boundaries, consistency and connectedness with the environment and one's body (Judith, 2004, Myss, 2001). When the survival instinct is satisfied it moves to the subconscious and allows consciousness to engage in other activities. In other words, with basic trust in place the first step towards independence is enabled. Children that grow up in a nurturing and loving environment exhibit faith in the world as a safe place and trust others to offer support (Pearson, 1991). Correspondingly, Maslow (1943b, p.388) asserted that "people who have been made secure and strong in the earliest years, tend to remain secure and strong thereafter in the face of whatever threatens."

However, when the survival instinct is threatened it dominates consciousness, resulting in disembodiment, instability and disconnect from the environment: "Without an anchor we float aimlessly, battered by the winds and waves of life... We lose our centre, fly off the handle, get swept off our feet, or daydream in the fantasy world. We lose our ability to contain, which is the ability to have and to hold" (Judith, 2004, p.54; p.63).

6.2.4 Manifestations of tradition and conformity in tales and popular culture

Archetypal characters in myths and fairy tales that symbolise undifferentiated consciousness are the maiden, kore, damsel in distress, waif, the child, the innocent, or simpleton (Bettelheim, 1976; Bolen, 2004, Cowden et al., 2000; Judith, 2004; Jung, 1959g, 1959i, 1959f, 1971; Mark & Pearson, 2001; Myss, 2001' Pearson, 1991; Wertime, 2002). All these figures represent "the purity in all of us - the need to hold certain things sacred and undefiled" (Wertime, 2002, p.181).

Modern manifestations in films, literature and popular culture can be seen in characters such as (Cowden, et al., 2000; Mark & Pearson, 2001, Wertime, 2002):

- Children's movies (Disney, Warner Brothers), especially old Disney classics such as *Cinderella*, *The Sleeping Beauty, and Bambi;*
- Meg Ryan as Annie Reed in *Sleepless in Seattle;*
- Demi Moore as Molly Jensen in *Ghost;*
- Tom Hanks as Forrest in *Forrest Gump;*
- Ingrid Bergman as Ilsa Laszlo in *Casablanca,* and
- Doris Day.

It is interesting to notice that even modern manifestations are, for the most part, personified by female characters. This dynamic can be linked to patriarchal values where femininity is equated to submissiveness and passive dependence.

6.2.5 Tradition and conformity as personified by Persephone in her role as the kore

In ancient Greece, Persephone in her role as maiden (kore) was worshipped as a beautiful innocent goddess surrounded by fertility nature symbols (such as grain, corn and pomegranates). The myth of Persephone illustrates the role of the Good Daughter who wants to please her mother (Bolen, 2004). Similarly, the myth reveals how an over-protective mother incapacitates her child to develop an independent sense of self. Persephone denotes a protected, carefree, innocent state of dependence (*unus mundus*) before being abducted by Hades. Unsurprisingly, Persephone played the role of victim throughout the whole ordeal and waited to be rescued. The first sign of her expanding ego-consciousness is visible in the act of eating the pomegranate seeds and lying about it (hence, *not* conforming to her mother's wishes). By willingly eating the seeds in the underworld, she took the first step towards taking ownership of her own life's course (and therefore transcending the state of innocence).

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The myth of Persephone as the kore: Maiden, receptive woman and mother's daughter (summarised from Bolen, 2004)

Persephone as the kore (Rosetti, 1874)

Persephone (Proserpina to the Romans) was the only daughter of Zeus and Demeter and a lovely, carefree young girl. One day when she gathered flowers Hades abducted her into the underworld and forced her to become his unwilling bride. The abduction was sanctioned by Zeus, but Demeter was outraged and refused to function until her daughter was returned to her. As a result, nothing could grow or be born. Not until famine threatened to destroy the human race did Zeus command Hermes, the Messenger God, to fetch Persephone from the underworld and return her to her mother. Persephone was delighted but before she accompanied Hermes, Hades gave her some sweet pomegranate seeds to eat.

On their joyful reunion Demeter asked Persephone whether she had eaten anything in the underworld. She lied and told Demeter that Hades 'forced' her to eat the pomegranate seeds (which she took willingly). Because she did eat the seeds, Persephone had to remain in the underworld with Hades for one-third of the year and could join her mother in the upper world two-thirds of the year (hence the seasonal changes of summer and winter.)

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6.2.6 Tradition and conformity as psychological type: Personality characteristics and shadow aspects

Tradition and conformity as activated archetype manifest mostly in young people that do not know who they are, what they want in life 'when they grow up' or what their desires and strengths are (Bolen, 2004). For this reason, no definite psychological type can be determined as no superior patterns of consciousness are established thus far. The personality characteristics (as an undifferentiated type) can be summarised as (Bolen, 2004; Cowden, et al., 2000; Johari, 2000; Pearson, 1991):

- Young, undifferentiated
- Dependent on others
- Innocent / pure
- Trusting
- Optimistic / idealistic
- Naive, childlike, appears eternally youthful
- Kind / sympathetic / gentle
- Susceptible / fragile
- A chameleon - conforms to others' wishes
- Patient, passive and receptive – waiting for someone or something to change his/her life
- Indistinct, compliant and malleable

- Ethereal / lacks sense of self
- Indecisive / unassertive
- Non-competitive and a follower (not leader)
- Not career-oriented
- Evokes a maternal response in older / stronger women and protectiveness from males
- Non-judgmental, accepting and adaptable - receptive to change and new possibilities in life
- Open and flexible to grow
- Inner strength - endures hardships without complaint

From an Eastern perspective the analogy of ants is used in describing a person dominated by the first chakra as ants work faithfully for their queen to gain her favour, are solid, productive, humble, readily follow orders and are respectful towards superiors (Johari, 2000).

On the negative side the shadow characteristics of this undifferentiated type are (Bolen, 2004; Cowden, et al., 2000; Pearson, 1991):

- The lack of assertiveness and confidence increase vulnerability to be dominated or exploited;

- The constant need to fit in is at the detriment of his/her own needs;

- The lack of direction, drive and accountability results in an inability to commit as well as poor performance in work that requires initiative, persistence or supervisory skills;

- The avoidance of conflict and submissiveness may be used to manipulate others, and

- A predisposition to passive aggressiveness and depression.

6.2.7 Tradition and conformity as applied in consumer and organisational psychology

6.2.7.1 The innocent brand strategy

"Eden can be restored if you buy our product."
(Mark & Pearson, 2001, p.54)

Brands that manifest tradition and conformity as value-based archetypal motif correspond to what both Mark and Pearson (2001) as well as Jansen (2006) labelled "innocent" brands and incorporate some of the aspects Wertime (2002, p.173) personified as "The Mother of Goodness".

Innocent brands "promise the experience of returning to innocence – that life can be simple, uncomplicated, and good" (Mark & Pearson, 2001, p.54). A central theme is escapism (Jansen, 2006, Mark & Pearson, 2001; Wertime, 2002), where the brand promises users refuge from the pressures of a complex, competitive and imperfect world by offering purity, goodness, simplicity, and wholesomeness.

Imagery applied in this brand strategy are simple, gentle, uncluttered, nostalgic, classic, soft pastels or white (symbolising milk), impressionist paintings, natural sounds, water symbolism and might signify innocence by portraying babies, moms with kids, young maidens or nature's bounty like pristine mountain pastures filled with grazing cows, tropical jungles with waterfalls, rain showers, or fruits and flowers (Mark & Pearson, 2001; Wertime, 2002).

Quite often the innocent brand strategy is applied with natural products, where the purity of all-natural ingredients serves as antidote to over-processed and genetically engineered products (Wertime, 2002) as is evident with the move in South Africa towards organic foods, even though these are premium-priced. Product descriptions such as '100% pure'; 'no additives', 'fresh', and 'gentle' denote purity and trust, as humans inherently trust nature (Wertime, 2002) as the way God intended the world to be. Other examples of innocent brands and product categories are (Jansen, 2006, Mark & Pearson, 2001; Wertime, 2002):

- Natural products (across various categories, such as skincare, homeopathic medicines, pet food, children's snacks and fruit juice);
- Cleaning products;
- Jolly Green Giant - fresh, wholesome veggies;
- Hello Kitty in merchandising;
- Ronald McDonald;
- Holiday destinations (portrayed as pristine getaways from the daily rush);
- Clothing in classic styles / natural fabrics (such as Trenery or Poetry in SA), and
- Laager Rooibos (in SA) – natural, wholesome goodness without pretence.

Consumers attracted to innocent brands (Jansen, 2006, Mark & Pearson, 2001; Wertime, 2002) are:

- Inherently optimistic – naive, trusting;
- Appreciate simplicity and predictability (offers sense of security);
- Childlike, dependent;
- Fantasise about being rescued;
- Traditional;
- Moralistic (valuing kindness over greed);
- Conforming and value fellowship, and
- Loyal, tending to stick to trusted brands (thus making life simpler by offering peace-of-mind).

6.2.7.2   *Characteristics of innocent organisations*

Mark and Pearson (2001) described the organisational culture characteristics of innocent organisations, where mom-and-pop stores (small neighbourhood businesses) are typical examples. Within innocent organisations job security and loyalty are most valued. The leadership style tends to be "parental" (Mark & Pearson, 2001, p.350), that is, employees are well taken care of by management and are expected to be obedient and follow the rules. On the shadow side, management can exhibit controlling behaviours and employees can become overly dependent. As predictability is much more valued than change, innovation lags. Innocent organisations are not limited to SMEs – Mark and Pearson (2002) also mentioned the example of McDonalds which is designed for children and families and offers the same food worldwide (thereby offering predictability and security).

6.3   THE MANIFESTATION OF ARCHETYPAL MOTIFS UNDERLYING THE VALUE OF SECURITY

Security is positioned in the Conservation quadrant and revolves around the need to feel safe, reassured and protected from threats.
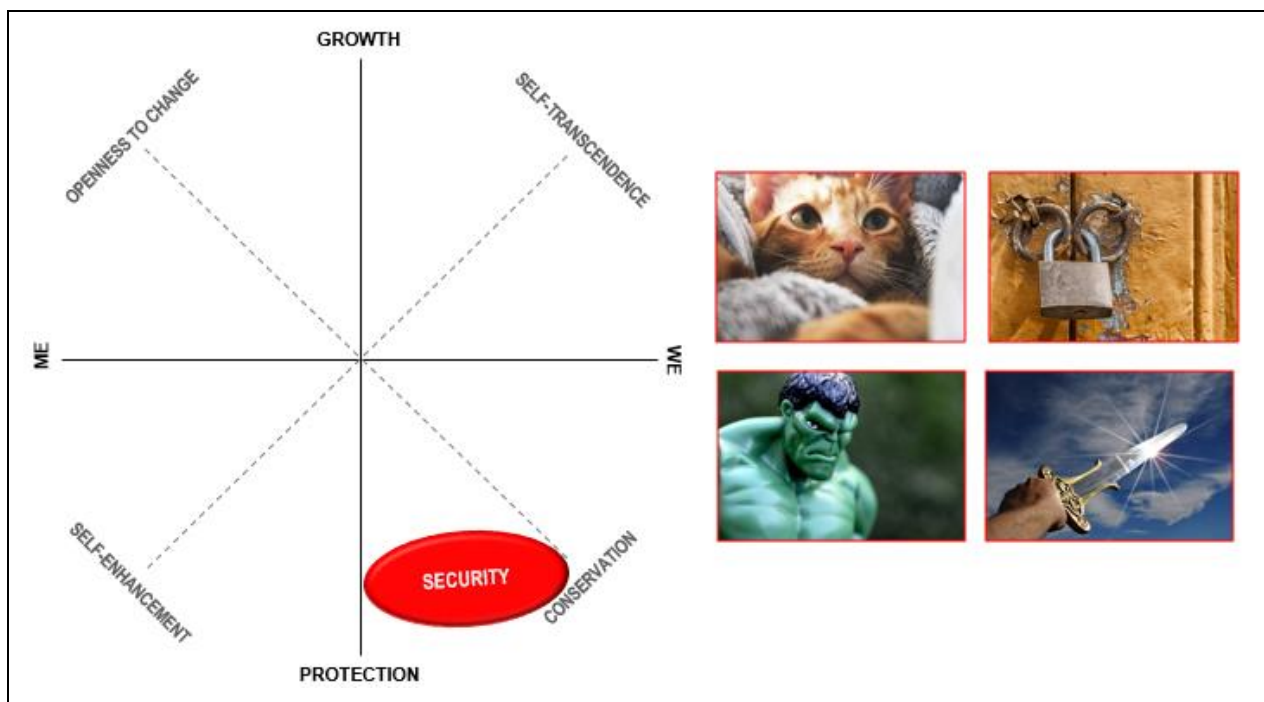
Figure 30:   The positioning and imagery of security

When threats arise, the basic strategy is fight – to fiercely protect one's own. Security as value-based archetypal motif remains a relatively undifferentiated (instinctual) state of consciousness where the focus is on physical rather than mental power and is best described by its personification as warrior.

6.3.1 The value of security: Motivational goal and value indicators

The central motivational goal underlying security is safety, harmony, and stability of society, relationships and of oneself (Schwartz & Sagie, 2000; Struh et al., 2002). Security value indicators, as items in the adapted Schwartz Value Scale (Zhang & Bloemer, 2008, p.175), are:

- Obedience (dutiful, meeting obligations);
- Social order (stability of society);
- National security (protection of my nation from enemies);
- Family security (safety for loved ones); and
- Reciprocation of favours (avoidance of indebtedness).

6.3.2 Security as archetypal motif and its role in individuation

"*This figure represents the warrior in all of us - the need to challenge,
prove and endure.*"
(Wertime, 2002, p.94).

Security, together with conformity and tradition are positioned in the Conservation quadrant of the Value-based Archetypal Model. A central theme for both value-based archetypal motifs is the need to preserve the *status quo* and to feel safe. The difference between these motifs can be best described in terms of the two basic strategies for survival, namely flight or fight. With conformity and tradition, the basic inclination is flight (passive submission), whereas with security the basic inclination is fight (active protection). From an analytical psychology perspective, the value of security is most aptly personified by the figure of the warrior, who has as main goal to protect, challenge, conquer, and enforce his/her own way (Pearson, 1991).

Within the individuation process, the warrior as personified archetype is still a relatively

undifferentiated (instinctual) state of being and at the beginning of the trials and tribulations that the hero faces. The warrior archetype typifies "*battle lust*" (Bolen, 2003, p.197) and can be linked to what Von Franz (1968a, p.206) referred to as the first stage of animus development, where a male figure appears as the "personification of mere physical power", epitomised in figures such as the fictional jungle hero Tarzan, an athlete, or Muscle Man. This stage represents purely instinctual and biological needs and embodies physical power and sex (Jung, 1956), that is, the fulfilment of basic needs such as protection and procreation. The topic of sex will be discussed in more detail with hedonism (see section 6.6.2 *Hedonism as archetypal motif and its role in individuation*), but both aggression and sex/procreation constitute basic needs relating to survival (of the self and the species).

As fierce protector the role of the warrior in the beginning of the individuation process is quite self-centred (thus linking closely with power and achievement as value-based archetypal motifs), where the emphasis will initially be on the establishment and protection of ego boundaries – the stage when it is time "for a man to be a man" (Jung, 1959c, p.71) or as Pearson (1991, p.95) stated: "claiming our power in the world, establishing our place in the world."

As an individual matures, the battle transcends self-directed interests and includes the protection of one's own (family, community, nation). Campbell (1949) described this protection of one's own as egocentric, where the identification with the in-group remains at its core an enlargement of personal interests:

> Instead of only thinking of himself, the individual becomes dedicated to the whole of his society. The rest of the world meanwhile (that is to say, by far the greater portion of mankind) is left outside the sphere of this sympathy and protection… The laws of the City of God are applied only to his in-group (tribe, church, nation, class or what not) while the fire of a perpetual holy war is hurled (with good conscience, and indeed a sense of pious service) against whatever uncircumcised, barbarian, heathen, "native", or alien people happens to occupy the position of neighbour" (Campbell, 1949, p.156).

Later during the individuation process the warrior may also appear during phases of introspection, where the expansion of ego-consciousness necessitates the acknowledgement of shadow aspects. Pearson (1991, p.103) referred to this process as a battle against the "enemies within." With maturation and self-actualisation opposites unite. Much later during the individuation process (in mature, self-actualised individuals), the role of the warrior transcends towards the protection of the greater societal good with the aim of making the world a better place (Pearson, 1991). At this stage security as value-based archetypal motif resembles universalism (characterised by transcendence of the self) more.

6.3.3 Security from an Eastern perspective

Similar to tradition and conformity, security corresponds primarily with Maslow's (1943a, 1943b) safety needs and chakra one (*Muladhara* or root support), which has as central motif survival and security (Judith, 2004).

Part of surviving in the world entails the establishment and protection of ego-boundaries. As such, the Warrior archetype also corresponds to some extent to chakra three (*Manipura* or lustrous gem) and Maslow's esteem needs which have as central motifs power, will and ego. The difference is that with security as value-based archetypal motif the emphasis is on the application of physical strength rather than mental power.

6.3.4 Manifestations of security in tales and popular culture

Archetypal characters in fairy tales and myths might be represented by a warrior, giant, soldier, crusader, rescuer, superhero, dragon slayer, Ares as God of War, Hercules, Samson (bible), Atlas, Achilles, Hector, and Nike the Greek goddess of victory (Campbell, 1949, Mark & Pearson, 2001; Wertime, 2002). In Classical Greece feelings towards Ares as God of War were ambivalent as he was perceived as protective but also destructive. Both Zeus and Athena disparaged Ares' impulsive emotionality and regarded him as cruel, irrational and bloodthirsty (characteristics in direct conflict with Zeus and Athena's predisposition towards emotional detachment, restraint, rationality and strategy) (Bolen, 2003). Conversely the Romans had high regard for Ares (as Mars),

and he ranked second only to Zeus. As a god of action, they admired his courage, resilience, physical strength, ferociousness and boldness. He was honoured as the protector of Roman citizens and fathered Romulus and Remus, the twin founders of Rome (Bolen 2003).

Resembling the Roman viewpoint, modern times are almost overpopulated with the warrior archetype. On a societal collective unconscious level this popularity of the warrior archetype is indicative of the need for safety and to 'protect our own' as is evident by the global rise in nationalism (Ulansky, 2016), that is not only observable with increased separatism (such as Brexit), but the building of physical boundaries (such as the Mexican border wall and armed detention camps in Europe for refugees). In South Africa increased nationalism is evident with the rise in popularity of left-wing parties to raise black consciousness in parties such as Black First Land First (BLF) and the Economic Freedom Fighters (EFF).

The modern popularity of the warrior archetype is further illustrated by the discussions on archetypes, where several authors (Jansen, 2006; Mark & Pearson, 2001; Wertime, 2002) viewed 'the hero' archetype as synonymous to 'the warrior' archetype. For the purpose of this thesis the hero refers to 'everyman', that is in the process of individuation. As all people on the path of individuation (not regression), the journey entails the confrontation of several obstacles which include, but are not limited to, the need to win, conquer, challenge and protect oneself and others.

The modern manifestations of the warrior in films, literature and popular culture can be seen in characters such as (Cowden et al., 2000; Jansen, 2006; Mark & Pearson, 2001; Wertime, 2002):

- All superheroes (DC Comics and Marvel Comics);
- John Wayne (all his movies);
- Mel Gibson as William Wallace in *Braveheart;*
- Bruce Willis as John McClane in *Die Hard;*
- Clint Eastwood as Harry Callahan in *Dirty Harry;*
- Steven Seagal as Casey Rayback in *Under Siege;*

- Atticus Finch in *To Kill a Mockingbird* by Harper Lee;
- Arnold Schwarzenegger in *The Terminator;*
- Sigourney Weaver as Ellen Ripley in *Alien;*
- *Xena: Warrior Princess* (television series);
- Popeye (cartoon character by Segar);
- All competitive sport (like Olympics, rugby, boxing and athletics) and competitive sport icons (such as all *WWF* contenders and Muhammed Ali); and
- Reality programmes such as *Survivor.*

The manifestation of the warrior archetype is strongly disposed towards masculine heroes as a distinct characteristic is physical strength. Like all value-based archetypal motifs, the warrior (and the associated masculine potency this figure embodies) is present in both men and women. With female emancipation there is an increase in popular culture in female warrior manifestations (as discussed in section 5.4.1.4 *Zeitgeist and patriarchal influences on gender roles*).

6.3.5 Security as personified by Ares in his role as god of war

The myth of Ares illustrates the "image of masculine physical power, intensity, and immediate action" (Bolen, 2003, p.192). Ares personifies the aspect in men and women that is passionate, lives in the here-and-now, is in touch with his/her feelings, and reacts instinctively when emotionally provoked. Stassinopoulos (in Bolen, 2003, p.192) concurred: "In Ares we see our own aggression raw and bloody, before civilisation tempered or repressed it".

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The myth of Ares: Warrior, dancer and lover (summarised from Bolen, 2003)

Statue of Mars (Grandmont, 2013)

Ares (Mars to the Romans) was the only son Zeus had with his wife Hera. Ares was known to some extent as a lover god and had numerous affairs (of which his relationship with Aphrodite was most prominent). As a result of Ares' affairs, he fathered a great number of children. He was fiercely protective of his children. When one of Poseidon's sons raped one of his daughters, Ares killed him on the spot. Similarly, when one of his sons was killed in the Trojan war he instantly retaliated with combat (against Zeus' will).

Ares is most well-known as the God of War and epitomises the violent, aggressive aspect of war - "the uncontrolled lust for battle and bloodshed" (Bolen, 2003, p.192). He was a ferocious, untamed force to be met with on the battleground and soldiers would pray to him to drive away their cowardice. He was typically portrayed as muscular, armoured with his helmet, shield and spear. Suiting his forceful nature, his symbols were the dog, boar, vulture, chariot and flaming torch (Lopez, 2016). In the Trojan war Ares fought on the side of the Trojans against the Greeks. Whereas most Olympians were detached from the Trojan war and seemed to view it as "*a spectator sport*" (Bolen, 2003, p.193), Ares participated with heart and soul and often, together with his sons Panic and Fear, aided the Trojans in their battles.

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6.3.6 Security as psychological type: Personality characteristics and shadow aspects

The personality characteristics of a person with security as dominant activated archetype are (Bolen, 2003; Cowden, et al., 2000; Pearson, 1991, Mark & Pearson, 2001):

- Spontaneous
- Generous
- Active, energetic and physically expressive
- Aggressive, hot-blooded, fiery and quick-tempered

- Action-oriented (prefers getting hands dirty rather than strategising from afar)
- Fiercely protective of loved ones as well as the weak and vulnerable
- Commands and inspires others

- Assertive and courageous (can be intimidating)
- Headstrong, single-minded and unswerving
- Dedicated to his / her cause
- Tough, tenacious and resilient
- Competitive
- Impulsive and easily absorbed in-the-moment
- Restless / easily bored - likes variety, stimulation and physical exploration
- Moved by emotions and instincts and do what one feels like (which might result in difficulty following rules and conflict with authority)
- Reacts instinctually and with full force (mindless physical aggression or uncontrolled verbal responses) without considering consequences

- Merciless with enemies but loyal unto death with friends
- Principled - focussed on justice and believes that evil cannot go unpunished
- Has meaningful friendships with men, values camaraderie and enjoys sharing interests and physical activities (a 'man's man; macho).
- Deeply emotional and in touch with his/her body (sensual nature)
- An earthy, passionate lover and apt dancer
- Occupations that appeal present risk and physical skill, such as a soldier, athlete, law enforcement or construction. Does not adjust well in corporate hierarchies and desk jobs.

From an Eastern perspective the analogy of a ram (corresponding with Ares) is used in describing a person dominated by the third chakra: a ram walks with a proud air, charges opponents head-on without thinking about consequences, and does not give up easily (Johari, 2000).

On the negative side the shadow characteristics are (Bolen, 2003; Cowden, et al., 2000; Pearson, 1991; Mark & Pearson, 2001) of security as dominant activated archetype:

- Impulsive emotionality (a devalued aspect in patriarchal societies that might give rise to low-self-esteem and ostracisation);
- Emotional reactivity without considering consequences resulting in destructive actions (for self and others);
- Living in the present without strategising for the future impacts negatively on work

achievements and commitment in relationships;

- Lacks introspection;
- An overly competitive mindset (winning at all costs);
- Black-and-white thinking;
- Demanding too much of others and finding it difficult to ask for help; and
- Might be arrogant and/or bullying.

6.3.7 Security as applied in consumer and organisational psychology

6.3.7.1 The warrior brand strategy

Brands that manifest security as value-based archetypal motif are labelled warrior brands in this thesis but are referred to by other authors as "The Ultimate Strength" (Wertime, 2002, p.87) or 'Hero' brands (Jansen, 2006; Mark & Pearson, 2001).

The warrior brand strategy communicates to consumers that the challenges that they face are well understood, but more importantly, offer ways to conquer these obstacles (Jansen, 2006; Wertime, 2002). The conquering of obstacles might take various forms (depending on the product category and specific brand), such as:

1) Pledging superior strength, performance, and/or endurance (Wertime, 2002) where products are portrayed as offering toughness and resilience (Mark & Pearson, 2001). Consumer confidence are built by using torture tests and performance messages emphasising the quality or durability of a product (Wertime, 2002).

2) Highlighting special ingredients as unique sources of strength and power like specially formulated crystals in dishwashing powder or a new patented formula in an anti-aging cream (Wertime, 2002).

3) Making use of celebrity endorsements with celebrities personifying the warrior archetype. For example, Rolex built its brand mythology by associating itself directly with various adventurers, explorers and top athletes (Crown & Caliber, 2014; Wertime, 2002). At present Alain Hubert, Roger Federer and Garbiñe Muguruza are

some of the top athletes that are Rolex ambassadors (Patel, 2018).

4) Promising consumers that through using warrior brands *they* will become strong, competent, and capable (Mark & Pearson, 2001).

5) Demonstrating a competitive advantage (Mark & Pearson, 2001), where the strategy is comparative advertising to prove superiority to direct competitors. This strategy is however limited in South Africa as disparaging adverts are illegal (ASA, 2017).

Imagery used in the warrior brand strategy revolves around strong colours, definitive lines/shapes, and the facing of obstacles such as a battlefield, competition, pinnacles and mountains that need to be conquered. The tone is energetic, fast-moving, aggressive, dramatic and purposeful (Mark & Pearson, 2001; Wertime, 2002). Examples of warrior brands and product categories are (Jansen, 2006, Mark & Pearson, 2001, Wertime, 2002):

- Nike;
- Duracell;
- Gillette;
- Gaming category – online and video with the warrior as prominent archetypal motif (for example *Mortal Kombat*, *Prey*, *The Legend of Zelda, Breath of the Wild and League of Legends*);
- Automobile advertising – sturdy, rough, resilient vehicles (such as Ford / Nissan trucks in SA);
- Marketing of competitive sport;
- Personal care products that fight the war against aging;
- House care products, cleaning products, washing powders, stain removers offering solutions to obstacles (Mr. Muscle in SA), and
- Trellidor in SA, where advertisements are focussed on torture test to show the sturdiness of their security gates.

Consumers that are attracted to warrior brands might exhibit (or aspire to exhibit) the following characteristics (Jansen, 2006, Mark & Pearson, 2001):

- A strong competitive spirit - the drive to win and be better than others;
- Ascribe success to nerve, courage and perseverance;
- Admire well-developed capabilities and skills;
- Value discipline and perseverance; and
- Enjoy testing his/her own limits.

6.3.7.2   Characteristics of warrior organisations

Mark and Pearson (2001) described the organisational culture characteristics of warrior organisations (referred to by them as hero organisations). The most typical Warrior organisations are military forces, for example the US Army or SANDF in the South African context. Warrior organisations are goal oriented, set high standards and are committed to a worthwhile cause. It is expected of employees to be dedicated and for goals to be met. These organisations are High Performance Organisations, competitive and a premium is placed on winning. Employees are required to reach full capacity and continuous growth is demanded.

The organisational structure is hierarchical with well-coordinated and effective teams characterised by *esprit de corps*. Warrior organisations are flexible and able to act quickly. These organisations are good at motivating and making employees feel that their efforts matter. Employees feel valued as long as they remain productive, but deadwood is not tolerated. Burnout is not uncommon due to continuous high expectations.

6.4   THE MANIFESTATION OF ARCHETYPAL MOTIFS UNDERLYING THE VALUE OF ACHIEVEMENT

Achievement revolves around the development of an ego identity, that is, to differentiate the self from others. Underlying this process of distinguishing the self from others is the achievement of independence, expanding knowledge, developing talents, reaching success, and later in life being influential on others. For this reason, achievement is positioned in the Self-Enhancement quadrant of the Value-based Archetypal Model.
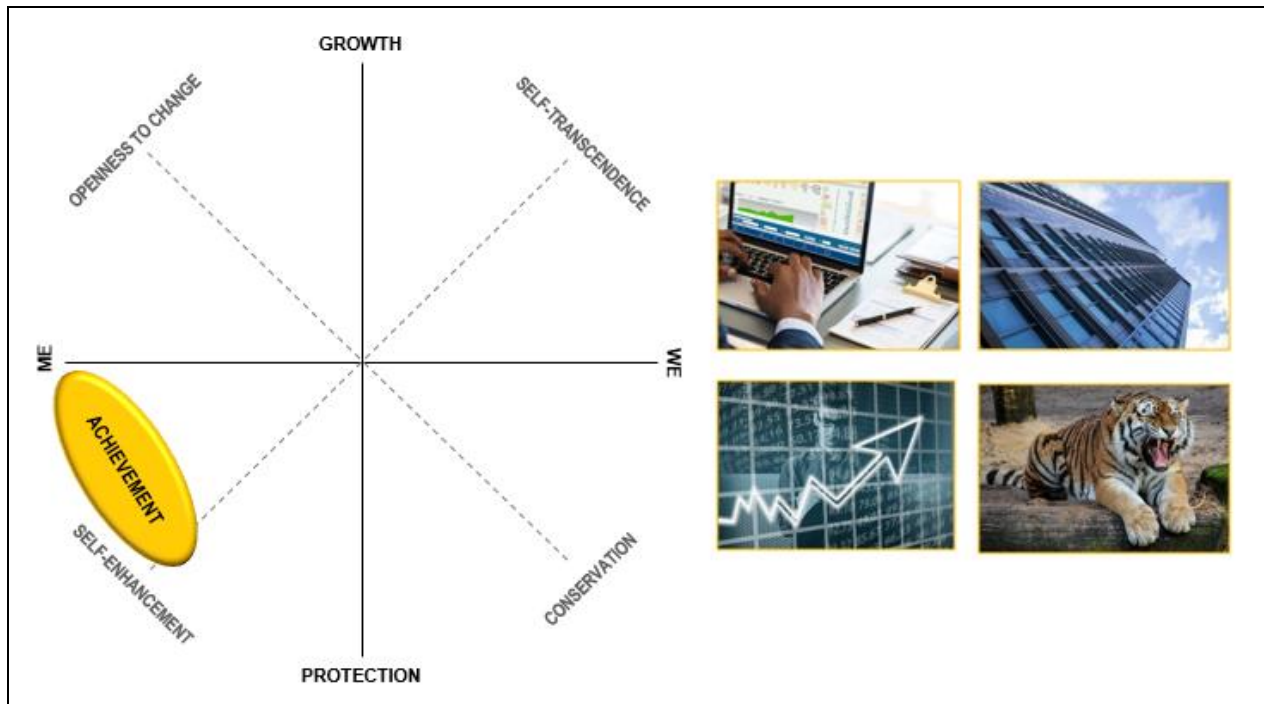
Figure 31:   The positioning and imagery of achievement

Whereas tradition, conformity and security as value-based archetypal motifs entail a more undifferentiated consciousness, achievement brings about expanding ego-consciousness as the sense of self as 'in-dividual' (Jung, 1983g) develops.

6.4.1 The value of achievement: Motivational goal and value indicators

The central motivational goal underlying achievement is personal success through demonstrating competence according to social standards (Schwartz & Sagie, 2000; Struh et al., 2002). Achievement value indicators, as items in the adapted Schwartz Value Scale (Zhang & Bloemer, 2008, p.175), are:

- Preserving my public image (protecting my "face");
- Ambitious (hard-working, aspiring);
- Influential (having an impact on people and events);
- Capable (competent, effective, efficient); and
- Successful (achieving goals).

6.4.2 Achievement as archetypal motif and its role in individuation

Achievement as value-based archetypal motif embodies esteem needs (Maslow, 1943a, 1943b) which include striving towards independence, success and differentiating oneself from others. The first step in individuation towards independence is to leave security (the state of innocence) behind to develop an autonomous sense of self by making one's mark in the world (Estés, 1992). Jung (1989b, p.30) described this dynamic as prevalent in the first half of life when it is most important "to win for oneself a place in society ...It is a fight waged within oneself as well as outside, comparable to the struggle of the child for an ego" (Jung, 1989b, p.30). Von Franz referred to this struggle for an ego as the second stage of animus development, where a male figure appears as a "man of action" that "possesses initiative and the capacity for planned action". Von Franz (1968a) considered this stage as a woman's need for increased independence and to fulfil the role of provider. The author contends that this yearning for independence, success and to be a provider is inherent (and most often a conscious drive) in both genders.

Achievement commences in the first half of life by taking responsibility for one's own life (Judith, 2004; Pearson, 1991), thus realising that the onus is on oneself to become self-sufficient, for example by setting goals, developing the necessary skills, earning an income, finding a place to live, taking care of oneself independent of support from others, making money and starting a family (Jansen, 2006; Judith, 2004; Jung, 1989b; Pearson, 1991). With the development of an ego identity (i.e., the rising ego-consciousness and differentiation of the self from others) the emphasis is on thinking and action, rather than introspection, emotionality, and relatedness (anima). For this reason, achievement is positioned within the 'me-dimension' of the Value-based Archetypal Model. Jung (1959c, p.71) asserted in this regard:

> Younger people, who have not yet reached the middle of life (around the age of 35), can bear even the total loss of the anima without injury. The important thing at this stage is for a man to be a man. The growing youth must be able to free himself from the anima fascination of his mother... After the middle of life, however, permanent loss of the anima means a diminution of vitality, of flexibility, and of human kindness.

Later in life, as capabilities develop and goals are achieved, confidence in one's own 'in-dividuality' (Jung, 1983g) develops, as well as courage to remain authentic (despite opposition) to create the life one wants to have (Judith, 2004; Pearson, 1991). With well-grounded ego boundaries a person can begin to exert influence on others and achieve goals on a group level. The exertion of influence links closely to power as value-based archetypal motif and will be discussed in the following section (6.5. *The manifestation of archetypal motifs underlying the value of power).*

6.4.3 Achievement from an Eastern perspective

Achievement corresponds to chakra three (*Manipura* or lustrous gem), which has as central motifs ego, will and power – all of which underlie the development of ego identity (Judith, 2004). Chakra three is located in the solar plexus and the main purpose is expanding ego-consciousness, increasing ego strength and the development of strength of will, purpose and self-esteem (Judith, 2004), thus linking with Maslow's (1943a, 1943b) esteem needs as well as Jung's (1989b) views on the first half of life.

The third chakra's base element is fire, denoting the awakening of consciousness where raw energy is bound into power, direction and transformation. Whereas energy in chakras one (survival) and two (sexuality) is unconsciously motivated by survival and pleasure respectively, energy in chakra three is consciously transformed into willed activity (Judith, 2004). Through the exercise of will (intended conscious action), individuality develops, where, according to Judith (2004), healthy ego strength involves a firm grasp of oneself as a separate, unique individual that takes responsibility to determine his/her own destiny and dares to live authentically.

Judith (2004) considered healthy third chakra development as channelling and containing the power within, where this power relates to inner authority (the basic trust and confidence in oneself) without diminishing the power of others. Incomplete third chakra development might result in holding on too tightly to power (by being dominating, controlling and power-hungry) or letting go too readily (by being weak willed, passive and fearful).

6.4.4 Manifestations of achievement in tales and popular culture

A central plot in myths and fairy tales is the hero separating from the safety of his / her family to follow his / her own path. Campbell (1949, p.37) labelled the first phase of the hero's journey as the call to adventure which is initiated by a "symbolic deficiency" within the self or the world. In myths and fairy tales this deficiency is often expressed by a crisis, such as the death of a parent, the presence of evil, poverty, famine, abandonment, tyranny, or a dangerous path through the woods to visit an ailing grandmother (Bettelheim, 1976; Campbell, 1949; Cashdan, 1999; Gadd, 2007).

Jung (1959f, p.316) concurred that one of the first quests of the hero is to gain independence from the "all-devouring Terrible Mother" (Jung, 1956, p.316) to establish his "in-dividuality" (Jung, 1983g, p.418). Similarly, Estés (1992, p.81) used the analogy of the mother dying (as a recurring motif in fairy tales and myths) as an important psychic process that initiates the development of independence and individual consciousness, that is, "the too-good mother ... the hovering, protective psychic mother" must die as mothering turns into smothering that prevents "responding to new challenges and thereby to deeper development" (Estés, 1992, p.81).

This crisis results in the hero's loss of security as well as innocence (Estés, 1992), that is, the blissful state of original wholeness (*unus mundus)* is left behind to develop an autonomous sense of self. In other words, the crisis initiates the move from a state of relative undifferentiating unconsciousness to increased levels of ego-consciousness. Archetypal characters in myths and fairy tales that personify this budding sense of self are the son, prince, hero, hunter, the apprentice/young artisan, Artemis and Apollo (Bolen, 2003, 2004; Campbell, 1949; Jung, 1956, 1969; Von Franz, 1968a). The modern manifestations of achievement in films, literature and popular culture are observable in various personifications as different aspects of success-in-the-world are highlighted:

1) Young apprentices learning new skills from their mentors (thereby increasing their capabilities and chances to succeed), for example:
   – Luke Skywalker learns from Obi-Wan Kanobi in the *Star Wars* Films (Wertime, 2002);

- The *Karate Kid* learns from Mr. Miyagi to not only defend himself but to become a better person; and
- The true story of the Austrian mountaineer Heinrich Harrer that learned humility from the Dalai Lama as portrayed in the film *Seven years in Tibet*.

2) Logical, pragmatic and rational characters that personified an intellectual (i.e., thinking) rather than emotional approach to life, for example (Cowden et al.,2000):
   - David Levinson in *Independence Day*;
   - Mr. Spock in *Star Trek*;
   - Dana Scully in *The X-Files*; and
   - The Sherlock Holmes stories by Sir Arthur Conan Doyle.

3) Hero figures that portrayed courage, determination and inner strength (rather than overpowering physical strength or control over others) in overcoming adversity (Wertime, 2002), for example:
   - *Erin Brokovich* (Cowden et al., 2000);
   - Amelia Earhart (Wertime, 2002);
   - David against Goliath in the Bible (Wertime, 2002); and
   - Neil Armstrong (Wertime, 2002).

4) Inspirational leaders that followed a strong code of ethics (Mark & Pearson, 2001), remained true to their core beliefs and ideals (Wertime, 2002) and maintained law and order, for example:
   - John F. Kennedy;
   - Martin Luther King; and
   - Nelson Mandela.

6.4.5 Achievement as personified by Greek gods and goddesses

6.4.5.1 *Achievement as personified by Artemis in her role as goddess of the hunt*

The myth of Artemis provides insight into the independent feminine spirit and self-sufficient (non-relational) aspect of the female psyche (Bolen, 2004). Artemis lived life on her own terms and did not fulfil traditional (patriarchal) female roles as she never married or had children. From an analytical psychology perspective, Artemis represents the "women-who-will-not-marry aspect of the female psyche" (Estés, 1992, p.390) – that part that wants to keep to herself, do not need validation from others (Bolen, 2004), but rather follows her own dreams regardless of what others think.

Artemis' achievements are based on ambition, pursuing her personal interests, hard work and developing her capabilities (by becoming a superb archer and hunter). She is an exceptional example of developing her own 'in-dividuality' (Jung, 1983g) by taking ownership to create the life she wants to live. Unsurprisingly, Artemis serves as inspiration for the women's movement (Bolen, 2004).

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The myth of Artemis: Goddess of the hunt and the moon
(summarised from Bolen, 2004)

Diana of Versailles (Nguyen, 2005)

Artemis (Diana to the Romans) was the daughter of Zeus (chief god of Olympus) and Leto (a Titan and nature deity), and first-born twin sister of Apollo. Due to Hera's (Zeus' wife) vindictive wrath, Leto was forced out of Olympus and had to give birth on the inhospitable island of Delos. Artemis was firstborn and aided Leto in her difficult labour with Apollo for nine days and nights. (Due to Artemis' role as midwife, she was considered a goddess of childbirth and women would pray to her to alleviate their pain).

When Artemis turned three, Leto took her to Olympus to meet her father and divine relatives. Zeus was enchanted and offered his young daughter anything she desired. She asked for a bow and arrow, a pack of hounds (to hunt with), nymphs as company, a short tunic (to run in easily) and wilderness and mountains as her special places. Impatient to try out her gifts, she hunted at night by

torchlight. She became known as the goddess of the hunt and of the moon (also portrayed as light-bearer).

Artemis was not only a superb huntsman with unerring aim, but also protector of wildlife and at one with nature. She was portrayed with many animals with which she shared the same qualities, such as the elusive nature of the stag, the majestic prowess of the lioness, the protectiveness of a bear, but also the ferociousness of the boar.

Artemis was characterised by her quick and decisive action, whether it was to help or punish others. She came to her mother's aid on several occasions, for example, slayed Tityus the giant that tried to rape Leto, turned Niobe (that insulted Leto) into a weeping pillar of stone, and, together with Apollo, slew all Niobe's children. She could be merciless if she felt offended, as Actaeon discovered when he wandered into the forest and came upon Artemis and her nymphs bathing. She turned him into a stag, and he was torn to pieces by his own hunting dogs.

She remained a virgin goddess but unknowingly killed Orion, the only man she ever loved. One day Orion was swimming and Apollo (who was jealous of Artemis' love for him), challenged Artemis that she would not be able to hit a distant black speck (Orion's head) in the water. Not being able to resist a contest Artemis took the shot. Afterwards she placed Orion among the stars and gave him one of her hounds, Sirius, to accompany him.

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6.4.5.2   *Achievement as personified by Apollo in his role as god of the sun*

The manifestation of achievement as value is evident in Apollo's goal-oriented approach. His ambition is observable through the mastering of various skills (such as archer, musician, driving his sun chariot, taking over the oracle of Delphi, and fulfilling the role of lawgiver).

Apollo strived towards increasing his authority and influence but did not reach his father Zeus' heights as ruthless ruler of Olympus. Apollo was never envious of his father's position but rather sought approval and viewed his mission as revealing Zeus' will to mankind. His authority related more to self-mastery through the development of various skills, whereas Zeus functioned within the domain of social authority and dominance over others.

Apollo was however Zeus favourite son and, next to his father, the most important Greek God (Bolen, 2003). He fitted well in Zeus' (patriarchal) world and as God of the Sun (his most important symbol) shared Zeus' sky realm, which is characterised by an intellectual approach to life, logical thinking, determination, observing from afar and emotional detachment (Bolen, 2003). Apollo embodies the patriarchal ideal, and, unlike Artemis that did not fulfil the traditional female role, Apollo fulfilled the traditional and idealised role of the male as "Logos" (Jung, 1989d, p.93).

The myth of Apollo: God of the sun, archer, lawgiver and favourite son (summarised from Bolen, 2003)

Apollo of the Belvedere (Andronico, 2014)

Apollo (also Apollo to the Romans) was the son of Zeus (chief god of Olympus) and Leto (a Titan and nature deity), as well as twin brother of Artemis (Goddess of the Hunt and Moon). Artemis taught Apollo archery. Both were exceptional archers that shot from afar with unerring aim (resulting in a painless death). As twins they shared similar characteristics: both were unapproachable, aloof, watched over youths and were swift but unforgiving in their punishments (such as killing Niobe and her children for insulting their mother). Apollo preferred not to be entangled in everyday affairs but to observe and rule from a distance. For example, he refused Poseidon's challenge to a duel during the Trojan war, justifying his choice by stating that he will not get involved with unimportant mortals.

Although Apollo was portrayed as a handsome, beardless, athletic and bright youth, he remained unsuccessful in love. When he ridiculed Eros' archery skills, Eros retaliated by shooting a golden love arrow into Apollo's heart but a lead love-resisting arrow into Daphne's. He pursued her relentlessly until her father changed her into a laurel tree (the leaves of which adorned Apollo's headdress). Apollo gave Cassandra, a princess of Troy, the gift of prophecy on condition that she will be his lover. Once she received the gift, she rejected Apollo and he retaliated by ensuring that no one would ever believe her. He also killed Coronis who was cheating on him and accidently killed his young male lover Hyacinth in a game of discuss-throwing.

Apollo was Zeus favourite son and, next to Zeus, the most important Greek god. He never fulfilled Zeus position of power but supported his father and viewed his mission as revealing Zeus' will to mankind. One of his most important daily tasks was to drive his sun chariot

across the sky to ensure the sun followed the correct path. He also took over the oracle of Delphi when he killed Python (a snake goddess). Although he did not practise divination himself, he was known as the god of prophecy and people would visit Delphi to consult the oracle. Apollo resided in his temple at Delphi most of the time, apart from the winter months when he handed his temple to Dionysus to go far north to the warm, sunny land of Hyperborean.

Apollo was "*both the giver and interpreter of the law... the divine authority for law and order*" (Bolen, 2003, p.134). Lawmakers would seek his advice and people visited his temple to receive absolution from committing a crime. Up to today Greeks accredit their constitution to him. Apollo's laws and principles were inscribed on his temple, which were: (Bolen, 2003, p.131; p.134):

- Know thyself
- Nothing in excess
- Curb thy spirit
- Observe the limit
- Hate hubris (pride)

- Keep a reverent tongue
- Fear authority
- Bow before the divine
- Glory not in strength
- Keep women under rule

Apollo was also god of the arts (especially music and poetry). With his lyre (and proclivity towards moderation) he would play beautiful, clear and harmonious (classical) music that lifts the spirit (unlike Dionysus turbulent but passionate music).

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6.4.6 Achievement as psychological type: Personality characteristics and shadow aspects

I think, therefore I am."
René Descartes (in Bolen, 2003, p.135)

Both Apollo and Athena personify Jung's (1971) thinking function. The personality characteristics of a person with achievement as dominant activated archetype are (Bolen, 2003, 2004; Cowden, et al., 2000; Judith, 2004; Pearson, 1991, Mark & Pearson, 2001; Wertime, 2002):

- An intellectual approach to life
- Detached - prefer to observe

- Confident, assertive and courageous
- Admired and respected by others for

- objectively from a distance
- Logical, rational and pragmatic - follows the laws of cause and effect (not a dreamer)
- Favours thinking over feeling and wants clear definitions - *"prefers to look at the surface rather than what underlies appearances"* (Bolen, 2003, p.135)
- Future oriented – goal-focussed, considers consequences and sets realistic targets
- Determined, strong-willed and steadfast
- Views difficulties as challenges
- Ambitious – success-driven and achievement-focused
- Accomplishes success via "*will, skill and practise*" (Bolen, 2003, p.135)
- Independent, individualistic and self-sufficient

- his / her success
- An active, on-the-move lifestyle
- Competitive
- Values appearance, status and prestige
- Structured - values order, form, moderation and harmony (uncomfortable with chaos)
- Dependable and responsible
- Follows clear-cut principles / black-and-white thinking and likes laws
- Remains true to his/her core beliefs and ideals
- Acts fairly and with integrity
- Conventional /conforming to traditional patriarchal values (males)
- Fits well in corporate environments and knows how to play the game – "*the ideal organisation man*" (Bolen, 2003, p.145)

On the negative side the shadow characteristics of achievement as dominant activated archetype are (Bolen, 2003; 2004; Cowden, et al., 2000; Judith, 2004; Pearson, 1991, Mark & Pearson, 2001; Wertime, 2002):

- Emotional detachment (resulting in difficulty with intimacy, expressing feelings and lacking empathy);
- Lacking introspection and denial of own vulnerabilities;
- Judgmental – black-and-white thinking and tend to be dogmatic;
- Mercilessness and destructive rage (when emotions do erupt); and
- Predisposed towards arrogance and narcissism.

6.4.7 Achievement as applied in consumer and organisational psychology

6.4.7.1   The intellectual brand strategy

A prominent aspect of achievement as value-based archetypal motif is the predisposition towards an intellectual approach to life where thinking is favoured over emotionality. In consumer psychology one strategy is to follow a more rational approach in marketing. Mark and Pearson (2001) as well as Jansen (2006) personified this approach as 'Sage' brands. Within the context of this thesis, the sage as personified archetypal figure refers to intuitive wisdom, rather than intellectual and mental acuity, and is therefore more applicable to the manifestation of universalism values. For this reason, the rational approach is labelled the intellectual brand strategy.

The main aim of the intellectual brand strategy is to enhance consumers' knowledge. This strategy can be applied in various ways, such as offering tips or information, emphasising research and development (such as scientific breakthroughs) or recommendations from experts (Jansen, 2006; Mark & Pearson, 2001). Messages promise consumers that they will be smarter, be able to think better and typically congratulate them on making smart choices (Jansen, 2006; Mark & Pearson, 2001). Imagery in the intellectual approach revolves around the use of dignified / subdued colours (grey, beige, white, light blue), being prestigious, elite, intellectual, a master or expert – all cues to convey to the consumer that he / she is "refined, intelligent, and knowledgeable" (Mark & Pearson, 2001, p.96).

Examples of intellectual brands and product categories are:

- Technical brands that are leaders in innovation within a given category (Jansen, 2006), such as Intel and Adobe (Mark & Pearson, 2001);
- Universities such as Harvard (Mark & Pearson, 2001);
- Mayo Clinic that is renowned for their diagnostic expertise (Mark & Pearson, 2001);
- News channels such as the New York Times, CNN (Mark & Pearson, 2001; Wertime 2002);
- Procter & Gamble - stressing innovative breakthroughs from research (Mark &

Pearson, 2001);

- Audi with the slogan *Vorsprung durch Technik* / leading through technology (Jansen, 2006); and

- In SA various brands are advertised as recommended by experts, such as Panado pain medication (supported by doctors), Sensodyne toothpaste (commended by dentists) and Salon Selective hair products (endorsed by professional stylists).

Consumers that are attracted to intellectual brands (Jansen, 2006, Mark & Pearson, 2001) tend to be:

- Predisposed to an intellectual approach to life and have the need to feel smart and competent;

- Objective, analytical and consider multiple solutions;

- Rational and pragmatic - follow the laws of cause and effect and value facts, hence purchasing decisions are typically rational and logical; and

- Independent – want to develop their own opinions.

6.4.7.2   Characteristics of intellectual organisations

Mark and Pearson (2001) described the organisational culture characteristics of intellectual organisations (referred to by them as sage organisations). Intellectual organisations promote continuous learning and value expertise. Typical examples are learning systems such as universities and research laboratories where the emphasis is on "analysis, learning, research, planning" (Mark & Pearson, 2001, p.89). The pace is measured, and quality is valued over quantity (as thorough research takes time). Employees enjoy autonomy and freedom to work in their own manner. Mark and Pearson (2001, p.350) described the leadership style as "collegial" - decision-making is decentralised as expertise is more valued than control. Systems and processes tend to be very bureaucratic. Due to the bureaucratic processes and emphasis on quality these organisations are slow to act.

6.5 THE MANIFESTATION OF ARCHETYPAL MOTIFS UNDERLYING THE VALUE OF POWER

Together with achievement, power as value-based archetypal motif is also positioned within the Self-Enhancement quadrant of the Value-based Archetypal Model.
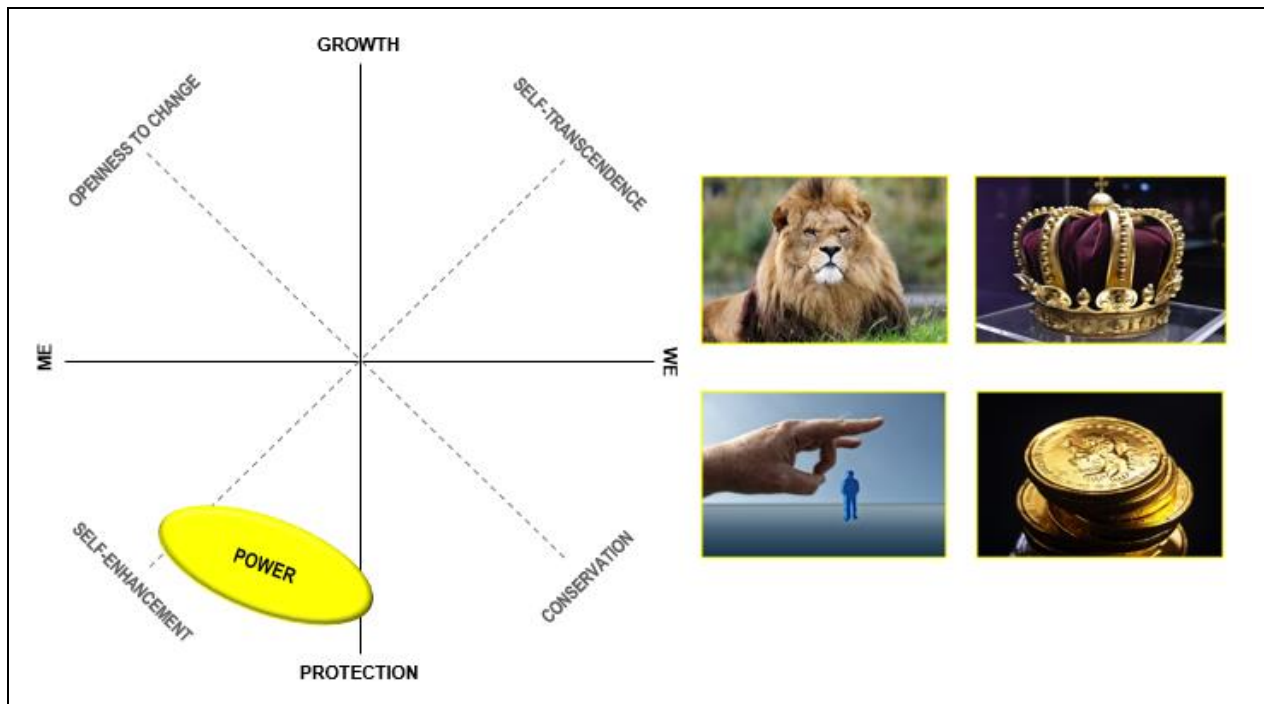
Figure 32: The positioning and imagery of power

Whereas achievement is focused on authority from within (self-mastery and the development of ego identity), the emphasis with power is on authority from without by exerting influence on others. Power as value-based archetypal motif typically manifests in the personified archetypal figures of king or ruler.

6.5.1 The value of power: Motivational goal and value indicators

The central motivational goals underlying power is social status (prestige) and control (dominance) over people and resources (Schwartz & Sagie, 2000; Struh et al., 2002). Power value indicators, as items in the adapted Schwartz Value Scale (Zhang & Bloemer, 2008, p.175), are:

- Clean (neat, tidy);

- Social power (control over others, dominance);
- Wealth (material possessions, money); and
- Authority (the right to lead or command).

6.5.2 Power as archetypal motif and its role in individuation

Power as value-based archetypal motif embodies the universal need "to have authority and influence" (Wertime, 2002, p.151). Power corresponds closely with achievement and is also part of the first half of life that Jung (1989b, p.30) characterised as "the struggle...for an ego".

Whereas achievement is focussed on establishing ego boundaries (exemplified by for example becoming self-sufficient, developing skills and earning an income), power is focused on expanding those ego boundaries (in terms of spheres of influence). To state it differently: achievement is characterised by the development of an inner authority in terms of becoming an authentic 'in-dividual' (Jung, 1983g), whereas power is characterised by exerting authority and dominance in the outer world.

Power manifests as governing on a group/societal level and encompasses leading (or dominating) others as well as the utilisation of resources which can be for the good, or detriment, of a group/society. In its positive aspects the manifestation of power ensures upholding order, maintaining harmony and fostering growth for all, whereas in its negative aspects the focus is on egotistical pursuits, often accompanied by tyrannical behaviour (Johari, 2000; Judith, 2004; Myss, 2001, 2003; Pearson, 1991; Wertime, 2002) or as Jung (1959d, p.88) commented: "Where love is lacking, power fills the vacuum."

From an analytical psychology stance "all that is outside, also is inside" (Jung, 1959d, p.101). From this perspective power (as personified for example by the figures of ruler or king) is also an archetypal aspect within the self. One perspective is that the 'inner-ruler' symbolises the organising aspect within the psyche where the focus is on the manifestation of inner knowing in the outer world (Estés, 1992; Pearson, 1991). The 'inner-ruler' has as goal to govern life on the physical plane (Pearson, 1991) and (ideally)

exert power in such a way as to create a harmonious, successful and meaningful life. As consciousness expands (individuation progresses) new ways of knowing are incorporated into the self and manifested in the world (Estés, 1992).

6.5.3 Power from an Eastern perspective

Power (together with achievement) as a value is positioned in the Self-Enhancement quadrant within the model. Both power and achievement correspond to chakra three which has as central motifs power, will and ego (Judith, 2004) and link to Maslow's esteem needs (see section 6.4.3 *Achievement from an Eastern perspective*). The main difference is that achievement revolves around the development of inner authority (the basic trust and confidence in oneself) without diminishing the power of others, whereas power refers to having "authority and influence" (Wertime, 2002, p.151) over others.

From an Eastern perspective authoritative and social power (control over others) are indicative of an imbalance in the third chakra and viewed as excessive characteristics associated with domination, control, manipulation, power-hungriness and arrogance (Johari, 2000; Judith, 2004). The cultural differences between East and West are apparent: within an Eastern mindset the main focus on power is as an inner authority, referring to taking ownership for one's one life, whereas power in the Western mindset is far more focused on exerting power over others.

6.5.4 Manifestations of power in tales and popular culture

Archetypal characters in myths and fairy tales that symbolise power are the king, father, queen, chief, sultan, boss, or master (Campbell, 1949; Cowden et al., 2000; Jung, 1959g, Mark & Pearson, 2001; Pearson, 1991). The modern manifestation of power in films, literature and popular culture can be seen in characters such as (Cowden et al., 2000; Mark & Pearson, 2001; Wertime, 2002):

- Famous kings and queens such as Queen Elizabeth as portrayed in the film *Elizabeth* and King Arthur of the Camelot legend;
- Political leaders such as Winston Churchill, Margaret Thatcher, and Donald Trump;

- Top entrepreneurs such as Rupert Murdoch, Donald Trump, Malcolm Forbes and Hugh Hefner;

- The portrayal of power plays in the corporate world and political arena in television series such as *Suits*, *House of Cards*, *The West Wing*, *The Good Wife* and *Game of Thrones*;

- Individuals portraying different positions of power, for example Professor Henry Higgins (as intellectual power) in the film *My Fair Lady*, Captain Kirk (as commander) in the television series *Star Trek*, and Dolly Levi (with her social prowess) in the classic 1969 film *Hello, Dolly!*; and

- Criminal leaders such as the characters of Vito Corleone in *The Godfather* or Tony Soprano in the television series *The Sopranos*.

Wertime (2002) remarked that the popularity of characters that manifest power in entertainment can be ascribed to the seductiveness of power, where these characters elicit both admiration and loathing: admiration for being in a position of influence, wealth, authority and being 'in the know' with the right people, but also loathing due to the lack of empathy, and abuse of power which can turn into megalomania.

6.5.5 Power as personified by Greek gods and goddesses

6.5.5.1   *Power as personified by Zeus in his roles as ruler and god of the sky*

Zeus personifies men and women in whom power as value-based archetypal motif dominates (is active) and refers to individuals that want to be rulers of their kingdoms and have power, authority and dominance over their chosen domains (Bolen, 2003). The sky, as Zeus chosen domain, symbolises consciousness, reason, will and control and connotes Zeus dominance: he ruled from a distance; and the sky as vantage point facilitated a broad overview of his domain without getting entangled with earthly concerns (Bolen, 2003). His symbols are the thunderbolt and eagle, similarly connoting his superior position, panoramic perspective, astute eyesight and ability to act swiftly (Bolen, 2003).

Zeus provides an excellent example of the manifestation of social power (dominance

over others) and authoritarian power (the right to lead) as values, where he did not only exert his personal (will)power to claim additional realms (earth), but eventually became the chief god of Olympus, ruling over all.

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The myth of Zeus: God of the sky and powerful ruler of the realm of will (summarised from Bolen, 2003, 2004)

Phidias' statue of Zeus (Smit, 2002)

Cronus (the Titan) was married to the earth goddess Rhea, with whom he had six children. He was forewarned that he would be defeated by his own son and as a result he swallowed all his children (Hestia, Demeter, Hera, Hades, Poseidon) apart from his youngest son, Zeus (whom Rhea saved by giving Cronus a stone to swallow instead). Zeus (Jupiter to the Romans) was raised in secret in Crete and after reaching manhood, Metis (a pre-Olympian goddess of wisdom and his first consort) assisted him by making Cronus regurgitate his siblings. Zeus, together with his siblings and other alliances (such as the Cyclopes and Hundred-Handed Ones) conquered the Titans.

After their victory Zeus and his brothers (Hades and Poseidon) drew lots to divide the universe. Zeus received the sky as his realm and also ruled over earth (even though it was not claimed as his), and eventually became the chief god, ruling over all.

Zeus was renowned for his philandering ways and through various sexual liaisons (with goddesses, nymphs and mortals) fathered the next generation of deities (numerous gods and demigods). He was married several times, but finally remained married to Hera. After their honeymoon of 300 years Zeus turned back to his philandering ways which unleashed Hera's jealous wrath. Her anger was aimed at the 'other women' and their offspring, not Zeus, even though several women had been raped or deceived by him as he shape-shifted (for example into a shivering little bird, a swan, white bull and a shower of gold). Zeus' affairs were not limited to women – he also had the beautiful young boy, Ganymede, as his lover.

As father, Zeus could be generous and protective but also destructive. He rejected Ares for his impulsivity and authorised Hades to abduct, rape and marry his daughter Persephone (against her will). Just like his father Cronus, Zeus was forewarned that a son would overthrow him. To prevent the prophecy from realising, Zeus tricked the pregnant Metis (his first consort) into

becoming small and swallowed her. As a result, Athena was born as a full-grown woman out of Zeus' head. However, she became his only child he trusted with his symbols of power. When Semele died Zeus sewed Dionysus' foetus into his thigh until he was ready to be born and he gave the young Artemis everything her heart desired to become goddess of the hunt.

6.5.5.2 *Power as personified by Athena in her role as advisor*

The myth of Athena illustrates the role Athena played as her father Zeus' right hand in assisting him to maintain dominance. She was the only Olympian Zeus trusted with his symbols of power and she excelled in exerting social power (control over others). She was particularly renowned for taking up authority during times of war.

Even though Athena was a warrior, she differs from her brother Ares, in that she exerted mental power rather than physical strength. As such, Athena personifies logical women that are ruled by their heads (not their hearts) (Bolen, 2004). Athena functioned within the male principle, that is, she naturally gravitated towards powerful men and defended patriarchy with its emphasis on rationality, emotional detachment and mental control (Bolen, 2004).

The myth of Athena: Goddess of wisdom and crafts (summarised from Bolen, 2004)

Athena Farnese (Sailko, 2014)

Athena (Minerva to the Romans) was the daughter of Zeus (chief god of Olympus) and Metis (an ocean deity and Zeus' first royal consort). According to a prophecy, Metis would bear two children, the first being Athena, while the second, a son, would be so powerful that he would overthrow Zeus. Zeus tricked Metis into becoming small and swallowed her to prevent the prophecy from realising. Athena was born as a full-grown woman out of Zeus' head and she never acknowledged Metis as her mother.

Athena was her father's right hand and the only Olympian Zeus trusted with his symbols of power (his aegis and thunderbolt). She was a warrior goddess, presided over strategy in wartime and the protector of cities. She is quite often portrayed as wearing armour and offered protection, advice and aid to several heroic men in their quests. For example, she assisted: Perseus in slewing the Gorgon Medusa; Jason

and the Argonauts to build their ship; Bellerophon to tame Pegasus the winged horse; Achilles in the Trojan war; and Odysseus on his journey home.

Unsurprisingly, Athena related best with powerful men and was a keen supporter of patriarchy. In addition, Athena also ruled over domestic arts during peacetime. Both war and craft require purposeful thinking and practicality, that is, the ability to think strategically to produce tangible results.

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6.5.6 Power as psychological type: Personality characteristics and shadow aspects

Both Zeus and Athena personify Jung's (1971) thinking function and are dominated by the third (power) chakra (in that both exhibit a strong desire for power and control). The personality characteristics of a person with power as dominant activated archetype are (Bolen, 2003, 2004; Cowden, et al., 2000; Judith, 2004; Pearson, 1991, Mark & Pearson, 2001; Wertime, 2002):

- Powerful, assertive and opinionated
- Self-assured, confident, brash and arrogant
- Authoritarian - seeks supremacy / dominance
- Commands with ease
- Respected
- Rules from above and from a distance
- Rational and logical
- Pragmatic and realistic (no romanticism or idealism and not swayed by emotions or sentiment)
- Values power, wealth and status and willing to take risks to achieve it

- Resourceful, calculating and crafty - may utilise deception and personal influence to reach goals
- Decisive, wilful and ruthless
- Action- and goal-oriented
- Detail-oriented and values structure
- Disciplined and demanding
- Protective of the *status quo*
- Competitive - concentrated on winning
- Looks out for his/her own best interest (and expects others to do the same)
- Views people as expendable - able to make tough decisions without guilt

- Controlled - will and intellect valued above instinct and nature (thus keeping a cool head amidst conflict)
- Ambitious
- Dynamic, opportunistic and visionary - focussed on forever expanding his/her domain (entrepreneurial spirit)
- Exhibits a strategic mindset and has the foresight to form alliances with others in authority to further establish his/her power
- Persuasive (superb negotiating skills)

- Maintains laws and punitive against the disobedient and disloyal
- Due to acumen; thrives in business, military, political and academic arenas
- Power dynamics are especially visible in fraternal organisations such as the armed forces, the Roman Catholic Church and large corporations with the CEO and executive board on top (similar to the structure of Mount Olympus!)

Bolen (2003) identified additional power characteristics as personified by Zeus in terms of patriarchal male attitudes towards the perceived role of females and family:

- Females are seen as less powerful and limited to support roles;
- A tendency towards philandering, where the seduction of women offers a sense of conquest, proof of sexual prowess and is an expression of power;
- Marriage is viewed as an alliance to gain power and status (not emotional bonding);
- Traditional gender roles of the husband as breadwinner (that takes pride in taking care of his family well) and the wife as taking care of the household and children (with minimal involvement from her husband) are supported; and
- To be a "*dynastic father*" (Bolen, 2003, p.54), where children fulfil the function of carrying out the father's will and expanding his influence.

On the negative side the shadow characteristics of power as dominant activated archetype are (Bolen, 2003, 2004; Cowden, et al., 2000; Judith, 2004; Pearson, 1991; Mark & Pearson, 2001; Wertime, 2002):

- The abuse of power as characterised by megalomania, tyrannical behaviour, intimidation, ruthlessness, vindictiveness, manipulation and an excessive need to be in control at all costs;

- Arrogance and selfishness;

- Emotional distance (i.e., being cut off from others, hence lacking passion, intimacy and ecstasy in relationships);

- The lack of introspection giving rise to intellectualising (rather than admitting vulnerabilities);

- The lack of empathy (and despising weakness in others); and

- The fear of losing power that might give rise to paranoia and an inability to trust.

6.5.7 Power as applied in consumer and organisational psychology

6.5.7.1   The ruler brand strategy

Brands that manifest power as value-based archetypal motif are labelled "ruler brands" (Jansen, 2006; Mark & Pearson, 2001) but also referred to by Wertime (2002, p.145) as "The Powerbroker". Ruler brands address consumers' needs to exert authority, influence and dominance (Wertime, 2002) and appeal to the desire to be successful and important (Mark & Pearson, 2001). Different ruler brand strategies are available:

1) Brands that are category leaders enjoy a premium position in relation to competitors and capitalise on this position through dominant-leadership advertising (Mark & Pearson, 2001; Wertime; 2002). Brands that are leaders in the field already enjoy premium status (Jansen, 2006) and references to a brand as 'the world's leading', 'the best' or 'number one' offers consumers' assurance as it engenders respect for the brand as a winner (Wertime, 2002);

2) Another marketing strategy for ruler brands is to capitalise on the emotive value of products as social markers (Wertime, 2002). Ruler products are portrayed as godlike (not mere mortal) and symbolises discernment, success, status, power and prestige (Mark & Pearson, 2001; Wertime, 2002); and

3) The ruler strategy could also focus on making life easier. On a functional level ruler brands understand that their target market (ruler consumers) has no time as they are busy with more important things, but still need to be organised and in control. Within

this context ruler brands may offer lasting quality (sturdiness), consistent quality (predictable performance) and simplicity to ease an over-complicated life (Mark & Pearson, 2001).

The imagery of ruler brands is understated status, that is, not blatant, tasteless and arrogant (Mark & Pearson, 2001; Wertime, 2002). Similarly, the tone of ruler brands in advertising is definitive and straightforward, thereby implying control and authority (Wertime, 2002). Ruler consumers are respected to have the acumen to make up their own minds and marketing messages are simply to affirm their power and assist in taking decisive action (Mark & Pearson, 2001).

Examples of ruler brands and categories are (Jansen, 2006, Mark & Pearson, 2001, Wertime, 2002):

- Brands that are category leaders (across all categories);
- Luxury goods as a category such as sport cars, expensive suits, fancy pens, food and premium alcoholic beverages (for example Bentley, Mercedes, Ralph Lauren, Mont Blanc, Waterman, Ferrero Rocher and Johnnie Walker Blue Label);
- Financial products aimed at the wealthy (such as American Express) and premium client loyalty programmes (where platinum customers enjoy special treatment such as access to private airport lounges); and
- New technology products might also encompass power dynamics by communicating that users are at "the bleeding edge in today's Image Economy" (Wertime, 2002, p.50) with brands such as Microsoft, IBM and Apple iPhone remaining top-of-mind.

Consumers that are attracted to ruler brands might exhibit (or aspire to exhibit) the following characteristics (Jansen, 2006, Mark & Pearson, 2001):

- Exhibit a strong need to be in control;
- Want to exert authority, influence and dominance;
- Are image-conscious - aspire to success, status, power and prestige;
- Value structure and order; and
- The ideal self is envisioned as being respected as a leader, and by being one up from the rest.

6.5.7.2　Characteristics of ruler organisations

"The buck stops with the guy who signs the checks."
(Rupert Murdoch, CEO Fox News)

Mark and Pearson (2001) described the organisational culture characteristics of ruler organisations and viewed typical ruler organisations as corporate companies and international conglomerates that set industry standards. Examples of these organisations are Microsoft, IBM, American Express, Cadillac, old-style banks, insurance companies, high-status law and investment firms, regulatory and government agencies, numerous global firms and wealth management companies.

Ruler companies are characterised by impressive surroundings (denoting a position of power) and, as a rule, the dress code tends to be formal and conservative. These companies exhibit a monopolistic mindset by leveraging partnerships, where takeovers and acquisitions are at the order of the day. The structure is hierarchical with "clearly defined power relationships" (Mark & Pearson, 2001, p.256). Similarly, roles are clearly defined - employees know where they stand, what is expected from them and follow protocol. Processes are highly bureaucratic and characterised by strict governing policies, clear checks and balances between divisions, and decisions are made via the chain of command (hence take time). This focus on procedures and policies "reinforce order and predictability" (Mark & Pearson, 2001, p.206). Ruler organisations offer employees security but due to limited autonomy foster dependency and restrict innovation.

6.6　THE MANIFESTATION OF ARCHETYPAL MOTIFS UNDERLYING THE VALUE OF HEDONISM

Hedonism is positioned in the 'me'-component of the Value-based Archetypal Model and revolves around sensual pleasure and self-gratification.
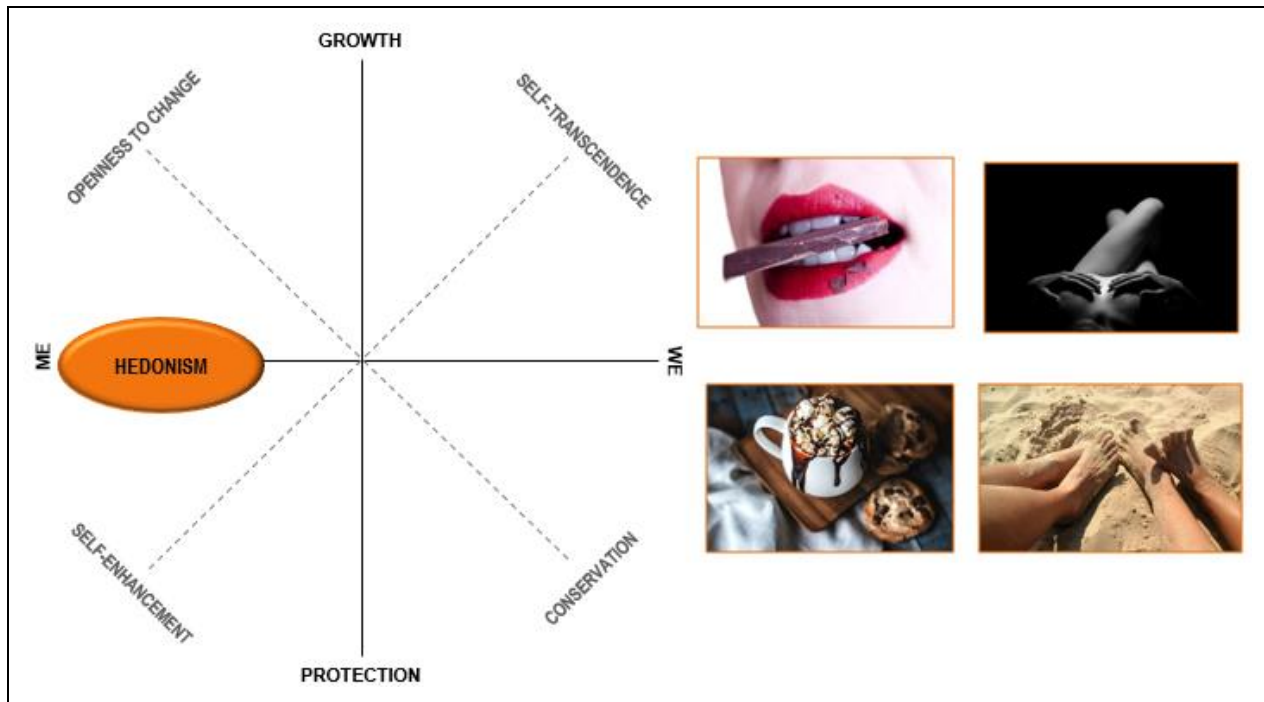
Figure 33:   The positioning and imagery of hedonism

Hedonism entails a relatively undifferentiated consciousness as pleasure is for the most part not consciously acknowledged but merely experienced on a sensate level (Jung, 1956; Mark & Pearson, 2001).   For this reason, hedonism embodies mankind's instinctual, animalistic side. Although the sexual instinct is the most popular topic in psychology, hedonism also includes other sensual pleasures such as decadent foods, indulgent fragrances and enjoyable leisure activities.

6.6.1 The value of hedonism: Motivational goal and value indicators

The central motivational goal underlying hedonism is pleasure and sensuous gratification (Schwartz & Sagie, 2000; Struh et al., 2002). Hedonism value indicators, as items in the adapted Schwartz Value Scale (Zhang & Bloemer, 2008, p.175), are:

- Self-indulgent (enjoying);
- Pleasure (gratification of desires); and
- Enjoying life (enjoying food, sex, leisure).

6.6.2 Hedonism as archetypal motif and its role in individuation

"All humans want to attain early Paradise here on earth."
(Estés, 1992, p.49)

"Passion, attachment, desire, even lust ... makes us really alive."
(Pearson; 1991, p.149)

Hedonism as value-based archetypal motif embodies mankind's instinctual, animalistic side. As "unlearned, inherited tendencies" (Reber, 1995, p.375) instincts resemble undifferentiated consciousness where perception (i.e., sense impressions via feeling, taste, sound, smell, and sight) is primarily unconscious and irrational. Hedonism is specifically focussed on pleasurable sensations, referred to by Freud (1920, p.3745) as "the sexual or life instincts" that are contained in the id and function according to the pleasure principle, where "mental activity is directed towards achieving pleasure and avoiding unpleasure" (Freud, 1911, p.3415). Within the field of psychology the sexual instinct is the most written about topic relating to hedonism, but hedonism also include the savouring of "life in a sensory way" (Mark & Pearson, 2001, p.193), whether it is to enjoy food, fragrances, leisure activities, music, or a beautiful panorama.

In the individuation process hedonism relates to Jung's (1956) concept of the second stage of anima integration which is characterised by earthly love and sexual instincts. This stage is personified by the historical figure of Helen of Troy, which represents an ideal sexual image (Jung, 1956; Von Franz, 1968a). During this stage the anima moves away from the containment of the primal mother to the lover as the hero ventures into the world (Jung, 1956, p.332): "The archetype of the Feminine, the anima, first appears in the mother and then transfers itself to the beloved."

The same dynamic is applicable to female sexuality. In both genders the hedonistic instincts are most visible when falling in love where, according to Bolen (2004), the 'afflicted' feels energised, revitalised and erotically charged. On a deeper level Estés (1992) interpreted the process of falling in love with the need to know and to be nourished by merging with one's instinctual nature, that is, to come to terms, accept and embrace one's animalistic side.

Maslow (1943a, 1943b) classified sexuality as one of the basic physiological needs. In agreement with Maslow (1943b, p.381) "love is not synonymous with sex" as sexual behaviour is multi-determined and, depending on the individual or situation, might relate to various needs such as pure sexual release or desires for safety, intimacy, affection, love, affection, power or to impress (Maslow, 1943a, 1943b). For this reason the author disagrees with Pearson (1991) and Mark and Pearson (2001) in their personification of the 'Lover archetype' as encompassing different levels of love with ever-expanding consciousness: first as motherly love, followed bonding with friends, then by erotic love (described within the context of sexual intimacy) and on the highest level spiritual compassion (Agape). With hedonism as value-based archetypal motif, the emphasis remains on pleasure and gratification (me-oriented). The author suggests that once an intimate relationship matures into mutual acceptance and commitment, there is a shift in the relationship dynamics from hedonism as value-based archetypal motif (within the 'me'-component of the model) towards benevolence as value-based archetypal motif (the 'we'-component). Sexuality within this context moves from pure sensual pleasure to sexual intimacy (Eros).

6.6.3 Hedonism from an Eastern perspective

Hedonism corresponds to chakra two (*Svadhisthana* or sweetness), which has as central motifs sexuality and emotions (Judith, 2004). Chakra two is located in the abdomen, genitals, lower back and hips and the main purpose is to provide connection and pleasure. Once survival needs are satisfied, the next milestone is pleasure. In the second chakra there is a move away from the boundaries and solidity of earth towards the second element of water, which implies fluidity, movement and growth. The second chakra is the prime mover of energy and is the centre of "sensation and feeling, emotion and pleasure, intimacy and connection, movement and change" (Judith, 2004, p.106). Judith (2004, p.31) referred to this process as the formation of an "emotional identity" which has as its main purpose "self-gratification".

Healthy second chakra development is only possible when the need for pleasure and the realm of emotions are acknowledged, which in turn allows clarity in emotional states (that is, the ability to both express and contain emotion as needed and appropriate). On

this level a person's emotional core is grounded enough to be contained, but open enough to engage with life fully on an emotional and sensate level (Judith, 2004). With an imbalance in chakra two compensation can either be excessive (such as sex addition and obsessive attachments) or deficient (such as frigidity) (Johari, 2000; Judith, 2004).

In Western culture maturity is equated with the ability to deny pleasure, which gives rise to disconnectedness (with self and others), or as Judith (2004, p.157) stated: "Life is flat, experience is empty, and meaning is elusive". The repression of sexuality in the Western culture, especially during the Victorian era, provides some insight as to why sexuality is such a popular topic in psychopathology theories, especially within the psychoanalytical paradigm.

6.6.4 Manifestations of hedonism in tales and popular culture

References to sexual desires and sensual pleasures are common in Greek mythology and especially prevalent in the figures of Zeus, Aphrodite, Dionysus and Poseidon. Archetypal characters in fairy tales and folklore that symbolise hedonism are primarily *femme fatale* figures such as Lorelei, Delilah, succubus, witches, nixies, mermaids and sirens (Jung, 1956, 1959a; Von Franz, 1968a). These magical feminine beings fascinate, bewitch, play tricks and are mischievous – causing both depression and ecstasy (Jung, 1959a). Moreover, they infatuate young men, secretly enslave them, suck the life out of them (Jung, 1956) and lure them away from reality with a wishful fantasy that cannot be fulfilled (Von Franz, 1968a).

The modern manifestations of hedonism in films, literature and popular culture remain focussed on *femme fatale* figures as personified by:

- Sharon Stone as Catherine Tramell in *Basic Instinct* (Cowden et al., 2000; Wertime, 2002);
- Glenn Close as Alex in *Fatal Attraction* (Wertime, 2002);
- Vivian Leigh as Scarlett O'Hara in *Gone with the Wind* (Cowden et al., 2000);
- Cleopatra in *Antony and Cleopatra* by William Shakespeare (Cowden et al., 2000);
- Kathleen Turner as Matty Walker in *Body Heat* (Wertime, 2002); and

- Female pop stars such as Madonna, Jennifer Lopez, Britney Spears and Rihanna, linking music, singing and dancing with the rhythmic nature of sex (Wertime, 2002).

Hedonism and specifically sexuality is intuitively and intimately more related to the sensual and instinctive feminine consciousness as can be seen by the multitude of personifications, even up to today, as female characters. One way of looking at this trend is that, even though we moved away from the restrictive Victorian era, the contemporary patriarchal mindset is still characterised by sexuality as taboo. To date sexual temptation is primarily projected onto females, whereas sexual desire and the striving for pleasure are universal to both sexes. Whether it is Eve in the Garden of Eden tempting Adam with forbidden fruit, or Glenn Close boiling a rabbit, females are portrayed as sexual temptresses that secretly enslave men by using "vile potions of love and death" (Jung, 1959a, p.26). The fear revolves around the power that is conferred to sexual temptation, where the patriarchal view is that "attraction and seduction involves some degree of risk, which frequently leads to destruction" (Wertime, 2002, p.98). For this reason, "the witch must die" (Cashdan, 1999, p.35).

Estés (1992) revealed a refreshingly different take on the female-as-temptress motif. Rather than letting the witch die, it is necessary to let the "too-good mother" (Estés, 1992, p.81) and "too-sweet child" (Estés, 1992, p.91) aspects of the self die to embrace the power of the witch which symbolises the wild, natural and instinctive female psyche:

> The word *witch* deriving from the word *wit*, meaning wise. This was before the one-God-only religions began to overwhelm the older Wild Mother religions. But regardless, the ogress, the witch, the wild nature, and whatever other *criaturas* and aspects the culture finds awful in the psyches of women are the very blessed things which women need most to retrieve and bring to the surface (Estés, 1992, p.93)

The author contends that rather than viewing the "potions of love and death" (Jung, 1959a, p.26) as "vile", the witch will be rather proud of it! Getting to terms and embracing one's animalistic side is just as applicable to males. In agreement with Bolen (2003) sexual instincts brought to consciousness result in beauty and an immense source of strength, power and inspiration. Bolen (2004) also equated sex with creativity as both

entail intense and passionate involvement, heightened senses and being immersed in the moment (Bolen, 2004). Moreover, both sex and creativity seek to generate growth and new life, whether expressed through physical intercourse (as a procreative instinct) or creativity (the conception of new ideas). This link between sexual desires and creativity has been highlighted by numerous authors (Bolen, 2003, 2004; Estés, 1992; Freud, 1905; Jung, 1956; Von Franz, 1968a;) and is discussed in more detail with the 'creator' as personified archetypal manifestation of stimulation and self-direction values (see section 6.9.2.4 *The creator as archetypal motif and its role in individuation)*.

6.6.5 Hedonism as personified by Greek gods and goddesses

6.6.5.1 Hedonism as personified by Aphrodite in her role as goddess of love

In the myth of Aphrodite aspects of raw feminine sexuality and more subtle sensuality, as well as the deep appreciation of beauty come to the fore. Bolen (2004, p.224) aptly described Aphrodite as an "alchemical goddess" that had the unique gift of transformation, characterised by her ability to cause mortals and deities to fall in love and conceive new life. On a deeper level, her presence was also felt as a source of creative inspiration and spiritual growth. Bolen (2004, p.238) described Aphrodite as the embodiment of "women's enjoyment of love and beauty, sexuality and sensuality... [that] impels women to fulfil both creative and procreative functions."

The Birth of Venus (Botticelli, 1485)

According to Homer, Aphrodite (Venus to the Romans) was the daughter of Zeus and Dione (a sea nymph). In Hesiod's version Aphrodite originated from Uranus: Cronus (the Titan and Zeus' father) cut his father Uranus' testicles off and threw them in the sea. From the semen mixed with seawater Aphrodite emerged as a full-grown goddess.

Aphrodite was the most beautiful of goddesses, had irresistible charm and was most often associated with symbols of sensuality and beauty such as sweet fragrant fruits (apples, pomegranates), flowers (roses), doves and swans. Many of the gods vied for her hand in marriage but she chose Hephaestus, the lame god of craftsmen and the forge (symbolising the union of beauty and craft out of which art is born).

Aphrodite did not remain faithful to Hephaestus and was renowned for her sexual liaisons with numerous gods and mortals, many of whom fathered her children. She had relationships with Ares, God of War (who fathered Harmonia, Deimos, Phobos and possibly Eros), with Hermes, Messenger of the Gods (who fathered Hermaphroditus), with Anchises, a mortal (who fathered Aeneas, the founder of Rome), and Adonis (whom she shared with Persephone). She did not have any children with her husband Hephaestus.

Apart from sexual relationships she also aided men to find love. For example, she provided the three golden apples to Hippomenes that helped him win the race against Atlanta in order to marry her and she turned the sculpture that Pygmalion fell in love with into a real woman that he married.

Aphrodite could be vengeful when she did not receive the necessary respect or acknowledgement. For example, she caused Myrrha to fall in love with her own father (after

her mother boasted that she is more beautiful than Aphrodite) and Hippolytus' stepmother to fall in love with him because he did not honour Aphrodite. Both instances ended in tragedy. Similarly, Aphrodite felt offended when Psyche's beauty was compared to hers. She wanted Eros (her son according to some versions) to cause Psyche to fall in love with a very ugly man. Instead, Eros and Psyche fell in love. Before they could be united Aphrodite gave Psyche four impossible tasks to complete, which she did successfully. In this instance Aphrodite had a transformational impact as Psyche matured by completing these difficult tasks.

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6.6.5.2 Hedonism as personified by Dionysus in his role as god of ecstasy

Dionysus' myth is described in detail in his role as outcast as archetypal manifestation of stimulation and self-direction values (see section 6.9.5.2 *Openness to Change as personified by Dionysus in his roles as wanderer and outcast*). However, Dionysus' myth within the context of hedonism is highly relevant as he was well-known as the god of ecstasy. Dionysus was always surrounded by women, a passionate lover, lured women away from their usual roles as mothers and wives and his wild orgiastic rituals were characterised by irrational, frenzied ecstatic states. Similar to Aphrodite, Dionysus personifies men (and women) that are deeply sensual individuals that experience the outer world and inner emotions through their bodies. They are absorbed in the immediacy of the moment and experience life to the full by being attuned to their senses (Bolen, 2003).

6.6.5.3 Hedonism as personified by Poseidon in his role as god of the sea

"*Life is a tragedy for those who feel and a comedy for those who think.*"
Horace Walpole

Within the context of hedonism as value-based archetypal motif, Poseidon personifies mankind's instinctive nature, the part that is untamed and in touch with nature (Bolen, 2003). Poseidon's raw, almost animal-like instinctive nature represents unconscious depths, similar to the dark and unknown depths of the sea (as his realm).

Emotions are always indicative of hidden subconscious content (Jung, 1959j). Poseidon responded with intense emotionality and as Jung (1969, p.9) described, with "scarcely

controlled emotions one behaves more or less like a primitive, who is not only the passive victim of his affects but also singularly incapable of moral judgment." Bolen (2003) asserted that emotionality and instincts that are brought to consciousness and integrated, result in beauty and serve as an immense source of strength and power, but when they remain repressed and uncontained can erupt and cause havoc. Poseidon remained for the most part unconscious of his instincts and emotionality and hence, represents more the shadow aspects of hedonism as characterised by his: (1) predisposition to impulsivity and need for instant gratification (lacks control and a goal-focus); (2) strong sexual appetite resulting in rape and promiscuity, and (3) emphasis on self-gratification and insensitivity towards others' feelings and needs (Bolen, 2003).

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The myth of Poseidon: God of the Sea and Ruler of the Realm of Emotion and Instinct (summarised from Bolen, 2003)

A statue of Poseidon in the port of Copenhagen (Andersen, 2005)

Poseidon (Neptune to the Romans) was the son of Rhea and Cronus (the Titan). Cronus swallowed five of his children (including Poseidon), but all were freed when Zeus overpowered him. When the universe was divided, Poseidon and his brothers (Zeus and Hades) drew lots and he received the sea as his realm to rule over.

He was discontented with his lot and wanted to expand his domain. Poseidon plotted fruitlessly against Zeus. He also competed unsuccessfully against various gods and goddesses for property (cities and islands in Greece). In the contest for Athens, Athena won by offering the citizens an olive tree – a more useful gift than Poseidon's brackish spring. Out of wrath he flooded Athens as well as Troezen and dried up all the rivers in Argos.

Poseidon did not fare well in relationships with women. First, both Poseidon and Zeus set their sights on marrying Thetis, a sea goddess, but when it was revealed that her son would be more powerful than his father, they let her marry the mortal Peleus. Next, he fell in love

with Amphitrite (another sea goddess) when he saw her dancing. When she was repulsed by his advances, he raped her, and she fled to the Atlas Mountains. Poseidon sent his sea-creatures after her. Delphinus (Dolphin) located her and pleaded Poseidon's case so persuasively that she consented to marry him. Out of thankfulness Poseidon placed Delphinus' image among the stars as a constellation.

Poseidon could not remain faithful and his philandering ways unleashed Amphitrite's wrath. For example, Poseidon was taken with Scylla and Amphitrite threw magical herbs into her bath, turning her into a devouring six-head monster that snatched sailors off the decks of ships. Medusa suffered a similar fate and was turned by Athena into a repulsive monster with snakes for hair when she made love to Poseidon in Athena's temple. Poseidon also pursued Demeter, and to escape him she changed herself into a mare amid a herd of horses. He changed himself into a stallion and raped her.

Poseidon fathered many children, several whom were monsters. All his sons inherited his violent, ferocious and destructive nature. Poseidon was fiercely loyal to his sons and had an unforgiving nature. For example, he held a grudge against Odysseus because he blinded his son (the Cyclops Polyphemus) and punished anyone who aided Odysseus. Similarly, he held a grudge against King Laomedon who did not pay him after the city walls of Troy were built, resulting in revenge against the Trojans for generations to come.

Poseidon was portrayed as a powerful king with a beard, holding his trident and was also known as flood-bringer and earth-shaker. His symbolic animal was the horse (signifying animalistic instincts) and the powerful moods of the sea symbolise his deep, raw emotionality. As ruler of the realm of emotion and instinct Poseidon's most discerning characteristic was his emotionality – he could be bad-tempered, vicious and vindictive causing violent storms and destructive earthquakes, but could also calm the sea and be merciful during his quieter moods.

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6.6.6 Hedonism as psychological type: Personality characteristics and shadow aspects

Hedonism corresponds with sensation as psychological function (Jung, 1971) as pleasure is for the most part not consciously acknowledged but merely experienced. The personality characteristics of a person with hedonism as dominant activated archetype are (Bolen, 2003, 2004; Cowden, et al., 2000; Johari, 2000; Judith, 2004; Pearson, 1991):

- Passionate - intensely erotic (Bolen, 2003) and fully engaged with life on

- Non-conformist/unconventional
- Impatient – seeks immediate

an emotional and sensate level (Judith, 2004).

- Deeply sensual and feels emotions and experience the world through his/her body, whether it is the feeling of different textures, enchanting colours, mesmerising music, or delicious smells and tastes (Bolen, 2003)
- Exerts strong sex appeal and exhibits a natural unselfconscious sensuality and charisma - "*magnetism that draws others closer*" (Bolen, 2004, p.238)
- Irrational - focused on experiencing rather than thinking
- Deep appreciation of beauty
- Seeks ecstatic experiences
- Absorbed in the moment - all conscious awareness of time and of the self is lost (Bolen, 2003)
- Responds instinctively without constraints

gratification

- Flirtatious, spontaneous, bubbly and enthusiastic
- Warm, attentive, non-judgmental and emphatic towards others
- Remains young at heart
- Playful and evokes others to have fun and hang loose - "*disrupts mundane life*" (Bolen, 2003, p.262)
- Values emotional bonds but not long-term commitment
- Desires to know others and be known
- Adapts well in physically demonstrative relationships
- Prefers variety and intensity
- Remains fascinated when feeling deep connectedness (to others/projects)
- Commitment is difficult - tends to be unfaithful where "*intense sexual relationships are possible without being in a deep personal relationship*" (Bolen, 2003, p.267)

From an Eastern perspective the analogy of a butterfly is used in describing a person dominated by the second chakra: "Enjoying every beautiful flower, flirting, flying, forgetting" (Johari, 2000, p.103). On the negative side the shadow characteristics of hedonism as dominant activated archetype are (Bolen, 2003, 2004; Cowden, et al., 2000; Johari, 2000; Judith, 2004; Pearson, 1991):

- Inclination towards impulsivity, hence impractical and fails to consider consequences;
- Inability to commit/remain faithful;

- Egotistical where the emphasis is on self-gratification to the expense of others' feelings and needs (Bolen, 2003; Cowden et al, 2002; Judith, 2004);

- Predisposed to sex addiction and the objectification of self and others (Johari, 2000; Judith, 2004; Pearson, 1991);

- Manipulation - using beauty and sexuality to seduce others (Judith, 2004; Cowden et al., 2000);

- Might suffer from low self-esteem as individuals with a strong pleasure orientation (instinctive, passionate predisposition), and especially expressive female sexuality, are condemned in patriarchal societies. The negation of the natural, instinctive self might result in a loss of vitality and connectedness (Bolen, 2003, 2004; Judith, 2004);

- Predisposed to emotional volatility (where mood swings can vary from elation to misery); and

- Without a "*strong, stable ego*" can become exceptionally violent, similar to the mass murderer "*Charles Manson, who was a mystic, a lover, and a killer*" (Bolen, 2003, p.260).

6.6.7 Hedonism as applied in consumer and organisational psychology

6.6.7.1   The siren brand strategy

> *"Sex sells."*
> (Wertime, 2002, p.98)

The term "siren" is borrowed from Wertime (2002, p.97) to refer to brands that manifest hedonism as value-based archetypal motif in this thesis. Other labels used to refer to this brand positioning are 'lover brands' (Jansen, 2006; Judith, 2004; Pearson, 1991; Mark & Pearson, 2001) or 'seductress' (Cowden et al., 2000). Siren brands represent "the sexual being in all of us - the need to attract and be attracted to others" (Wertime, 2002, p.105). The brand strategy is to appeal to the lustful instincts of consumers (Jansen, 2006) which can be done in one of two ways:

1) By addressing consumers' needs to satisfy sexual desires. Within this strategy products are positioned as sources that promise to fulfil sensory pleasures. The most successful way to execute this strategy is to connect on a deeper level rather than

using superficial symbols of sexual attraction (Mark & Pearson, 2001), by subliminally linking marketing messages and images to consumers' sense of self (Wertime, 2002). For this reason, cruder marketing strategies, where scantily clothed females sell for example power tools, are not effective in establishing lasting consumer connections (Mark & Pearson, 2001; Wertime, 2002).

2) By addressing consumers' needs to appear sexually attractive. Within this strategy products are positioned as sources that promise consumers that they will become "worthy of attention" (Mark & Pearson, 2001, p.185), but even more so desirable, seductive and irresistible. Once again, the successful execution of this strategy is to connect on a deeper level with consumers, rather than merely employing superficial symbols of beauty (Mark & Pearson, 2001).

Imagery applied in the siren brand strategy revolves around dark, sultry, sensual, erotic tones, the portrayal of indulgence, pure pleasure (Mark & Pearson, 2001) and animal imagery (Wertime; 2002). Examples of siren brands and product categories are (Jansen, 2006, Mark & Pearson, 2001; Wertime, 2002):

- Categories where taste as sensory stimulation suggest sexual desire, for example Magnum ice cream's *Seven Deadly Sins* campaign (Jansen, 2006), indulgent chocolate (for example Cadbury's Flake and Aero advertisements in SA), and wine and gourmet foods;
- Categories where the main purpose is to sexually attract and according to Wertime (2002) categories that typically lack rational product functionalities, for example (Jansen, 2006, Mark & Pearson, 2001; Wertime, 2002):
  – Perfumes (Gucci *Guilty*, Calvin Klein *Reveal*, Calvin Klein's *Obsession for Men*, Chanel *Coco Mademoiselle*, and Beyonce's *Heat*)
  – Fashion, such as edgy advertisements from *Dior*, Guess and *Victoria's Secret*
  – Jewellery
  – Cosmetics
- Products that offer sensual experiences, such as indulgent bath products (Mark & Pearson, 2001) or fragrant candles;
- Vehicles offering a sensuous driving experience such as *Jaguar* (Mark & Pearson,

2001);

- Male products such as beer, power tools and automobiles (Mark & Pearson, 2001; Wertime, 2002);

- *Durex* condoms; and

- Adult magazines such as *Playboy.*

Consumers that are attracted to siren brands (Jansen, 2006, Mark & Pearson, 2001; Wertime, 2002) are:

- Hedonistic /pleasure seeking;

- Enjoy life via sensory stimulation / sensual experiences;

- Also known as connoisseurs, sensualists, intimates or lovers (Mark & Pearson, 2001);

- Emotive/passionate rather than rational (Jansen, 2006);

- Aspire to be sexually attractive; and

- Value sexual attraction in others.

6.6.7.2   *Characteristics of siren organisations*

Mark and Pearson (2001) described the organisational culture characteristics of siren organisations (referred to by them as 'lover organisations'). These organisations are typical of therapeutic and consulting practices and have a distinct feminine feel, characterised by an "intimate, elegant organizational culture" (Mark & Pearson, 2001, p.195). The surroundings are beautiful and sensory stimulating (indicating an appreciation for the finer things in life). The emphasis is on creating a sense of community where camaraderie and cohesion are valued. Employees are encouraged to communicate openly (sharing feelings and thoughts), and attention is given to social graces and the feeling dimension. Decisions are made via consensus (like at Hewlett-Packard). Employees exhibit positive energy, enthusiasm, and enjoyment. A potential downside might be that conflict is avoided at all costs, which might give rise to power struggles and cliques.

6.7 THE MANIFESTATION OF THE UNCONSCIOUS AS ARCHETYPAL MOTIF: ENTERING HADES' REALM AND MEETING THE SHADOW

The unconscious is positioned within the Openness to Change quadrant of the Value-based Archetypal model, as the expansion of consciousness (i.e., unconscious contents that become known) initiates growth.
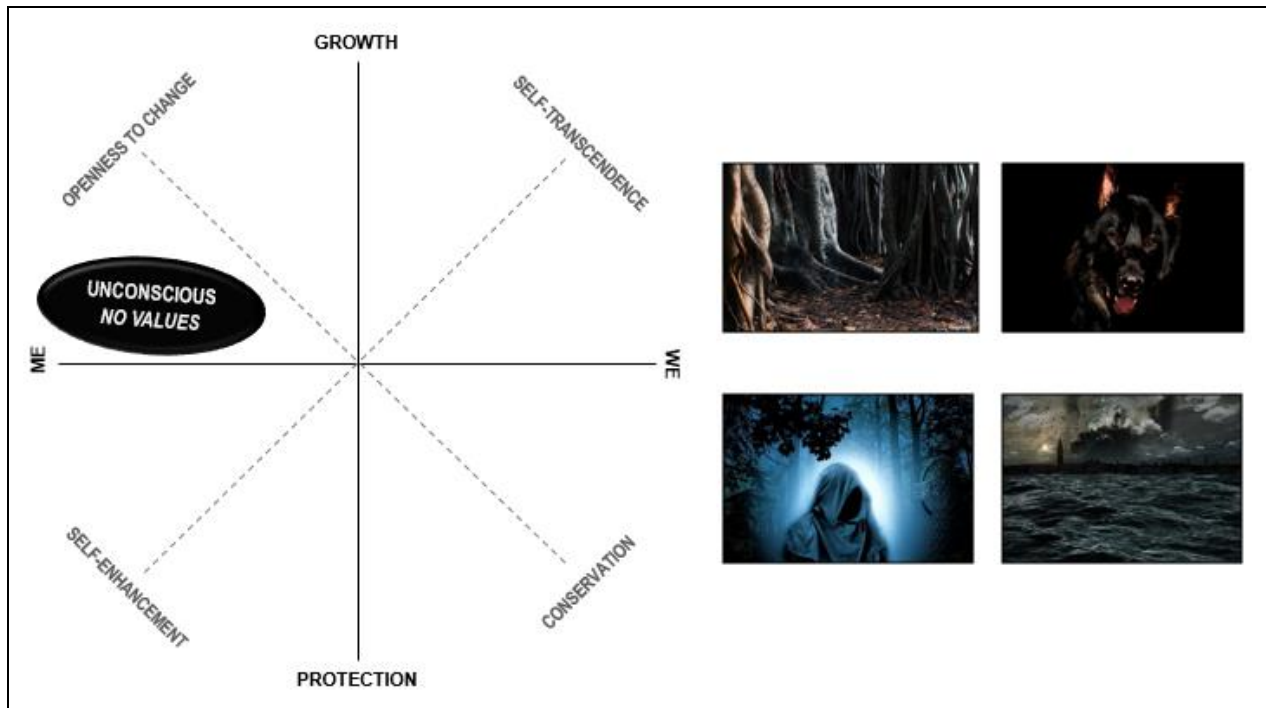
Figure 34:   The positioning and imagery of the unknown (unconscious)

The traditional depth psychology view (especially within the psychoanalytical paradigm) of the unconscious is that it contains unacceptable primitive desires and uncontrolled emotions. Within Jung's analytical psychology paradigm, and especially with the rise of positive psychology, the unconscious is increasingly seen as a source of new life, creativeness and knowledge. The author contends that it is both, where during each phase of individuation the confrontation with the unconscious entails at first a symbolical death which in turn enables the rebirth of expanded consciousness (as unconscious contents are integrated into the self).

6.7.1 The relationship between values and the unconscious

The unconscious (personal and collective) is not represented by collective values. This is not surprising as values are conscious, socially agreed upon manifestations of archetypal ideas, whereas the unconscious is, well, unconscious! Roccas (2003) postulated that values differ from needs and motives as values are inherently desirable and are represented cognitively in ways that enable people to communicate about them, whereas needs and motives might not be desirable and may be subconscious. Mark and Pearson (2001, p.345) claimed that "beneath any set of values lies an archetype". However, when investigating the unconscious (through the manifestation of archetypal patterns) it is evident that not all archetypes embody values.

6.7.2 The unconscious as archetypal motif and its role in individuation

"Man is, on the whole, less good than he imagines himself or wants to be."
(Jung, 1983c, p.88)

"Finding that being good, being sweet, being nice will not cause life to sing."
(Estés, 1992, p.85)

Since the unconscious is unknown, it represents both uncertainty (generating fear) and mystery (eliciting fascination). People in general are hesitant to investigate the unconscious as the journey into unknown aspects of one's psyche could be compared to opening Pandora's Box, and thereby risking confrontation with one's own shadow. In this regard Jung (1959a, p.20) stated:

> It is generally believed that anyone who descends into the unconscious gets into a suffocating atmosphere of egocentric subjectivity, and in this blind alley is exposed to the attack of all the ferocious beasts which the caverns of the psychic underworld are supposed to harbour. True, whoever looks into the mirror of the water will see first of all his own face. Whoever goes to himself risks a confrontation with himself. The mirror does not flatter, it faithfully shows whatever looks into it; namely, the face we never show to the world because we cover it with the persona, the mask of the actor. But the mirror lies behind the mask and shows the true face.

Whereas values represent the persona (Jung, 1959a,1959j, 1983c) or according to Freud (1914) the ego ideal, the unconscious (shadow) contains unknown aspects of the self, which represents negative, undesirable as well as undeveloped aspects of personality (Jung, 1959j,1983c). Given that psychology originated as a field to address mental illness, associations with the unconscious tend to be "bad, evil, crazy, dirty or dangerous... distorting the truth" (Maslow, 1962, p.171). Correspondingly Jung (1983c) viewed the unconscious aspects of the self as containing primitive, amoral characteristics such as socially unacceptable desires and uncontrolled emotions. Freud (1914, p.2948) referred to these unconscious aspects as the id or "primitive libidinal instincts". In Freud's (1933, p.4682) description of the id the gloomy and uncanny associations with the unconscious are clear:

It is the dark, inaccessible part of our personality; what little we know of it we have learnt from our study of dream-work and of the construction of neurotic symptoms, and most of that is of a negative character and can be described only as a contrast to the ego. We approach the id with analogies: we call it a chaos, a cauldron full of seething excitations... It is filled with energy reaching it from the instincts, but it has no organization, produces no collective will, but only a striving to bring about the satisfaction of the instinctual needs subject to the observance of the pleasure principle. The logical laws of thought do not apply in the id.

Psychological health implies coming to terms with one's own shadow (id) by acknowledging these "dark aspects of the personality as present and real" (Jung, 1969, p.8), or as Estés (1992, p.144) aptly states: "Eventually we all have to kiss the hag." Not kissing the hag, referred to by Campbell (1949, p.59) as the "refusal of the call", results in a state of stasis (Estés, 1992), and eventually life without meaning (Jung, 1968). Campbell (1949) used the example of Sleeping Beauty's (*Briar Rose* in Grimm's Fairy Tales; 1984) hundred-year sleep as symbolising this state of stasis, i.e., the refusal to grow up. The refusal to the call (to rather live life easier) results in "a humdrum existence" (Bettelheim, 1976, p.24) and eventually loss of soul (Estés, 1992). In turn, the loss of soul could give rise to destructive behaviours directed at the self and / or others such as addictions, compulsions, abuse, murder and rape (Pearson, 1991) as "the shadow becomes hostile only when he is ignored or misunderstood" (Von Franz, 1968a, p.182).

Kissing the hag is however not an easy ploy as individuation entails hard work. Each individuation phase requires the hero to leave the safety of the familiar (conscious) world behind to enter the unknown (unconscious realm), where entering the unknown is to encounter symbolical death. The hero is faced with a choice: either to remain naively in his / her comfort zone (which will result in spiritual death) or ironically, facing death, which will entail the dying of the old naive self to be reborn wiser (Campbell, 1949; Estés, 1992). Pearson (1991, p.13) fittingly described this process of death and rebirth through the personified archetypal figure she labelled the "Destroyer". The Destroyer marks the "initiation into the realm of Soul" (Pearson, 1991, p.13) by letting the former self die "to encounter our deeper selves" (Pearson, 1991, p.139), thereby stripping away pretences and letting go of thinking and behavioural patterns as well as attachments that no longer support one's values, life and growth.

Moving away from the doom and gloom that psychologists traditionally associated with the unconscious, Jung (1983a, pp.61-62) acknowledged that the unconscious does not contain "merely incompatible and rejected remnants of everyday life, or inconvenient and objectionable animal tendencies, but also germs of new life and vital possibilities for the future." With the rise of positive psychology, Maslow (1962, p.171) concurred by referring to "a healthy unconscious, or healthy regressions" as the unconscious is also "the source of creativeness, of art, of love, of humor and play, and even of certain kinds of truth and knowledge." Similarly, Wertime (2002, p. 192) described mankind's fascination with the unknown as "a symbol of mankind's insatiable curiosity" that serves as important motivational force as it stretches the imagination, giving rise to wisdom, creative inspiration and new discoveries.

6.7.3 The unconscious from Eastern and Western perspectives

"Together the soul and spirit form an ecology, as in a pond where the creatures at the bottom nourish those at the top and those at the top nourish those at the bottom."
(Estés, 1992, p.271)

Similar to individuals, Jung (1971, p.73) postulated that each culture (as well as epoch) also maintains a conscious (dominant) and unconscious (inferior) stance:

No culture is ever really complete, for it always swings towards one side or the other. Sometimes the cultural ideal is extraverted, and the chief value then lies with the object and man's relation to it: sometimes it is introverted, and the chief values lies with subject and his relation to the idea. In the former case, culture takes on a collective character, in the latter an individual one.

The modern Western the mindset is more pragmatic, materialistic, individualistic, self-directed and focused on achieving success in the outer world (Kotelnikov & Bibikova, 2014), thus skewed towards the Self-Enhancement quadrant within the Value-based Archetypal Model. The collective shadow (unconscious, repressed aspects) in modern Western culture is the negation of spirit /soul. This was not always the case, as can be seen with mythological figures in Western antiquity where the Greek gods and goddesses were characterised as both good and evil. Jung (1959d) observed that this split between good and evil or matter and soul was first introduced by Christianity (between God versus the devil) and later by scientific rationalism (between God versus man). With this split "the symbolical unity of spirit and matter fell apart, with the result that modern man finds himself uprooted and alienated in a de-souled world" (Jung, 1959d, p.109).

The Eastern mindset (as characterised by Buddhism, Confucianism, Hinduism, Taoism and Zen) is idealistic, spiritualistic, other-directed and focussed on liberating the self from earthy attachments to ideally be in a state of "no-self" and at one with the universe (Kotelnikov & Bibikova, 2014, p.1). Eastern thinking is therefore skewed towards the Self-Transcendence quadrant within the Value-based Archetypal Model. A good example of this is the Buddha's path to enlightenment (Nirvana), where he "left behind a life of riches and privilege to find spiritual fulfilment" (Wilkinson & Philip, 2017, p.163). In contrast to modern Western culture the collective shadow in Eastern culture is the negation of an earthly existence.

The inner world of soul (the liberating current) and outer world of matter (manifestation current) are in fact two sides of the same coin (Estés, 1992; Judith, 2004). The integration of the opposites, rather than negation, results in wholeness, or to use Jung's (1971, p.77) words: "It is not the detachment or redemption of the inferior function, but

an acknowledgement of it, a coming to terms with it, that unites the opposites on the path of nature." From both a Western and Eastern perspective fullness of life can only be experienced with soulful functioning in outer world.

6.7.4 Manifestations of the unconscious in tales and popular culture

In myths and fairy tales the unconscious realm is symbolised by unfamiliar land and can be portrayed as a dark forest, deep sea, the underworld, underground, a secret staircase, a dark night, inside a well, inside the belly of a whale, a cave, a cellar, a forbidden room/fruit, or Pandora's box (Bettelheim, 1976; Bolen, 2003; Campbell, 1949; Cashdan, 1999; Estés, 1992; Gadd, 2007; Jung, 1959a,1959d,1959g, Von Franz, 1968a). These unchartered territories are "all free fields for the projection of unconscious content" (Campbell, 1949, p.79). Typical shadow figures in myths and fairy tales are the devil, Hades, the trickster, Bluebeard, a dark stranger, the wicked stepmother, a wolf, serpent, dragon, ogre, witch and devouring mother (Bettelheim, 1976; Bolen, 2003; Campbell, 1949; Cashdan, 1999; Estés, 1992; Jung, 1956, 1959a, 1959b, 1959c 1959d, 1959j; Von Franz, 1968a).

In modern times, mankind's fear and fascination with the unknown can be seen in (Cowden et al., 2000; Wertime, 2002):

- Intriguing and mysterious characters in films such as *Zorro*, *Batman*, and *X-men*, Nicholas Cage as Ronny Cammareni in *Moonstruck*, Mel Gibson as Martin Riggs in *Lethal Weapon* and the Beast in Walt Disney's *Beauty and the Beast*;
- Genres such as mystery and suspense (such as television series such as *X-files* and *Twin Peaks* or novels by Agatha Christie and Mary Higgins Clarke), science fiction (*Star Trek*), and the horror genre; and
- People's intrigue with astrology, fortune telling and magic shows.

6.7.5 The unconscious as personified by Hades in his role as god of the underworld

> *"The recovery of the divine is done in the dark of Hel."*
> (Estés, 1992, p.279)

*"It is just the most unexpected, the most terrifyingly chaotic things which
reveal a deeper meaning... Life is crazy and meaningful at once."*
(Jung 1959a, p.31)

Psychologically Hades (the underworld) represents the realm of the unconscious, both the personal unconscious (repressed or simply forgotten feelings, memories, thoughts and dreams) as well as the collective unconscious (the realm for universal archetypal human patterns that contains "everything possible to imagine becoming, everything that has ever been" (Bolen, 2003, p.99). Descending into the unconscious can be involuntary (for example with depression or being cut off from reality), or voluntary, as with religious practices, therapy (Bolen, 2003; 2004) or during times of introspection. Whether voluntary or involuntary, the underworld contains unconscious potential that needs to be tapped into to become an 'in-dividual' (Jung, 1983g). Hades as personified archetype of the unconscious can be seen as "the god presiding over our descents, investing the darkness in our lives, our depressions, our anxieties, our emotional upheavals and our grief with the power to bring illumination and renewal" (Stassinopoulos in Bolen, 2003, p.98).

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The myth of Hades: God of the underworld and ruler of the realm of souls and the unconscious (summarised from Bolen, 2003, 2004)

Hades holding his sceptre and key with Cerberus at his side (Miller, 2015)

Hades (Pluto to the Romans) was the son of Rhea and Cronus (a Titan). Cronus swallowed five of his children (including Hades), but all were freed when Zeus overpowered him. Hades, together with Zeus and Poseidon conquered the Titans in a war that lasted ten years. After their victory, the universe was divided, and Hades received the underworld as his realm to rule over.

The underworld as a place is also known as Hades and is the after-world where souls live after death. As a place, Hades consisted of different levels: (1) the blessed (heavenly) Elysium on top was reserved for the selected few; (2) the Plain of Asphodel in the middle was a dreary place where most mortals resided; and (3) Tartarus at the bottom is filled with eternal darkness and reserved for wicked mortals and immortals (like the Titans) that were banned from Olympus. The underworld was guarded by Cerberus, the three-headed dog that allowed souls to enter but prevented them from leaving.

For most, Hades was a fearful place associated with evil, hell, death, being defeated, victimised, or in short, being cut off from "*the sunlight of everyday life*" (Bolen, 2003, p.98). Hence, entering the underworld was predominantly involuntarily, since descending was only via death (which could be physical death, but also psychological death in terms of the loss of hope and purpose). Within this context Hades as god was referred to as the Unseen One or the Hateful One and often portrayed as grim, gloomy, cold and merciless.

Conversely some heroes, heroines and gods entered the underworld voluntarily as part of their heroic tasks to gain wisdom or unite with loved ones. For example, Orpheus was united with Eurydice (his wife), Dionysus with Semele (his mother), Odysseus gained valuable information from Tiresias (the blind seer) and Psyche fetched beauty ointment for Aphrodite (in order to be united with Eros). Within this context Hades as god was referred to as the Rich One or Good Counsellor and was quite often portrayed with a cornucopia that was brimming with jewels, vegetables and fruits.

Hades as god also assisted Persephone to transform from the innocent kore to queen of the underworld. Persephone unwillingly entered the underworld when Hades abducted her, but before leaving willingly ate the pomegranate seeds Hades offered, ensuring that she had to return to the underworld each winter. As queen of the underworld Persephone was worshipped as a mature, wise goddess reigning over dead souls and served as guide for visitors in their quests. It is clear that by tapping into and embracing her unconscious potential Persephone did indeed become an 'in-dividual' (Jung, 1983g).

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6.7.6　The unconscious as psychological type: Personality characteristics and shadow aspects

Hades can personify both a psychological type and state. As type, Hades personifies men (and women) that prefer to withdraw from the world to focus inward on subjective experiences (Bolen, 2003). As a state this retreat from the external world and move towards the internal world of the unconscious is also characteristics of each new stage of individuation. This withdrawal entails "some sort of dying to the world" (Campbell, 1949, p.35) and is characterised by a phase of introversion (Jung, 1989a), where each

rebirth (expansion of consciousness) can only follow "after a time of rest and concentration" (Bettelheim, 1976, p.214).

The following personality characteristics can be seen a dominant pattern (activated archetype) in individuals that prefer inward experiences to participation in the world, but are also characteristic of the introverted phase individuals undergo during individuation (Bolen, 2003; Cowden, et al., 2000):

- A loner that values solitude – comfortable being reclusive and secluded
- Detached - holds back and takes experiences in
- Introspective– prefers and gain insight from the richness of his/her subjective world
- Focussed on personally meaningful choices (regardless of expectations from others)
- Unsociable and uninterested in fitting with the outer world (hence, lacks a persona). Concepts like power and ambition are meaningless
- Mysterious, secretive, intriguing and appears eccentric, shy, serious, withdrawn, and even autistic to others
- Exudes inner strength (not likely to be victimised)

- Discerning (intuitively detecting others' motivations)
- Not emotionally or verbally expressive (lacks spontaneity) but deeply emotional (loves deeply, hates passionately) and is capable of a "*deep soulmate connection*" with individuals that are able to share "*the riches of his inner world*" (Bolen, 2003, p.114).
- Values stability and order (which allows more room to focus on inner life)
- Due to the inward focus the person is "*familiar with the inner world of dreams and images and the connection with the collective unconscious*" (Bolen, 2003, p.117), which may serve as inspirational source of creativity

On the negative side the shadow characteristics of individuals preferring inward experiences or experiencing extended states of withdrawal are (Bolen, 2003; Cowden, et al., 2000; Pearson, 1991):

- Emotional unresponsiveness (lacking spontaneity);
- Possible low self-esteem (as introversion is not valued in extraverted, patriarchal cultures where spending time on one's own is frowned upon);
- Predisposition to depression (feeling isolated from everything and everyone); and
- Predisposition to psychosis (total withdrawal from reality) when subjective perception is distorted.

6.7.7 The unconscious as applied in consumer and organisational psychology

6.7.7.1   The enigmatic brand strategy

The closest the unconscious as archetypal motif manifests in consumer psychology is through brands referred to by Wertime (2002, p.191) as "The Enigma". Enigmatic brands capitalise on consumers' fascination with the unknown, in other words the "need to interpret the unanswered questions" (Wertime, 2002, p.199) in their lives.

Marketing communication and advertising within this context typically use fear, uncertainty and doubt (FUD) as strategy to highlight consumers' insecurities. The product is then positioned as the saviour / solution that will offer consumers peace-of-mind (Wertime, 2002). This approach is often blatantly used in product categories such as life insurance, insecticides and vehicle safety, and more subtly applied by emphasising the importance of familiar and trusted brand names, offering money-back guarantees or free product samples (Wertime, 2002).

The enigmatic brand strategy can also be applied to fascinate consumers, for example by using a closely guarded secret recipe or ingredient such as KFC and Coca Cola (Wertime, 2002). The main message of this approach is that "the formula or process is so special and important that it's worth keeping a secret" (Wertime, 2002, p.195).

6.7.7.2   The unconscious within organisations

There are no examples of organisations that manifest the unconscious as dominant archetype per se as all organisations consists of consciousness (i.e., the organisational

ego that manifest in organisational culture and wilful actions such as planning, managing, and marketing), and unconscious components encompassing unknown and unacknowledged aspects of organisational life (Corlett & Pearson; 2003).

On reviewing literature concerning the role of organisations as carriers of meaning, as discussed in Chapter 4 (section 4.7 *The application of myths and fairy tales in organisational psychology*), it is evident that in most contemporary organisations organisational consciousness is too one-sidedly focussed on power, regulations and rationality (Bowles, 1993), i.e., the Self-Enhancement quadrant of the Value-based Archetypal model. What is lacking in modern organisations (i.e., the organisational unconscious or shadow) are Self-Transcendence values, such as:

- A stronger relational focus (Antonacopoulou, 2008; Bourne, 2008);
- Acknowledgement of feelings and intuition (Bowles, 1993)
- Inspiring, engaged and creative leadership (Antonacopoulou, 2008; Bourne, 2008; Bowles, 1989, 1993, 1997; Tyler, 2008);
- Embracement of diversity (Bowles, 1989, 1993, 1997);
- Female empowerment (Aaltio, 2008; Matilal, 2008; Olaison, 2008);
- Cultivation of creativity (Lindqvist, 2008); and
- Wisdom and deeper meaning (Aggestam, 2008; Kostera, 2008a, 2008e).

6.8 THE MANIFESTATION OF ARCHETYPAL MOTIFS UNDERLYING THE VALUE OF BENEVOLENCE

Benevolence presents a new stage in individuation by introducing the desire to love and be loved by significant others. These significant others represent meaningful bonds between parent and child, husband and wife / life partners, siblings, friends and even bonds with animals. As benevolence encompasses mankind's relational needs, this value-based archetypal motif is situated within the 'we' component of the Value-based Archetypal Model.
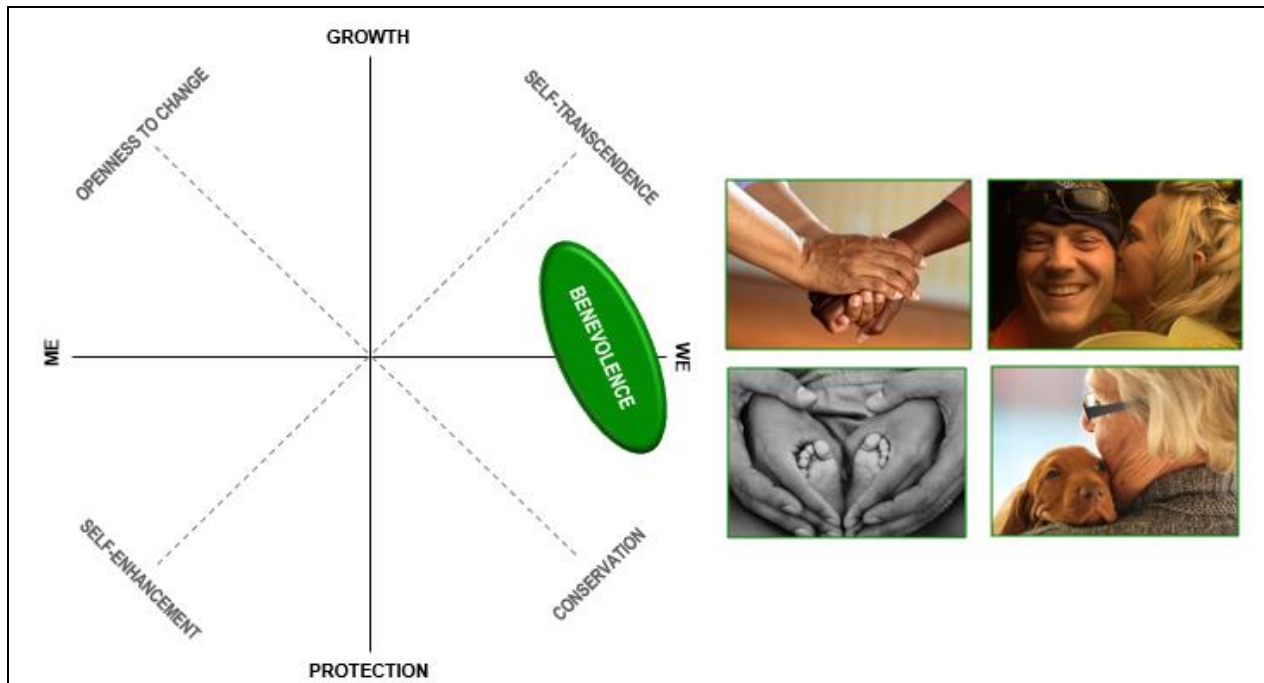
Figure 35:   The positioning and imagery of benevolence

Moreover, benevolence as value-based archetypal motif is also positioned in the middle of the growth-protection dimension of the Value-based Archetypal Model as it pertains to both protection (i.e., the development of a strong sense of self as prerequisite to truly relate to others), as well as growth (i.e., by incorporating significant others into the sense of self, ego-consciousness expand). For this reason, benevolence plays a balancing and integrating role across all individuation stages, from a relative undifferentiated consciousness (characteristic of tradition, conformity and security as value-based archetypal motifs) to a highly differentiated consciousness (that is more characteristic of universalism as value-based archetypal motif).

6.8.1   The value of benevolence: Motivational goal and value indicators

The central motivational goal underlying benevolence is to preserve and enhance the welfare of people with whom one is in frequent personal contact (Schwartz & Sagie, 2000; Struh et al., 2002). Benevolence value indicators, as items in the adapted Schwartz Value Scale (Zhang & Bloemer, 2008, p.175), are:

- Loyal (faithful to my friends, group);
- Honest (genuine, sincere);

- Responsible (dependable, reliable); and

- Helpful (working for the welfare of others).

6.8.2   Benevolence as archetypal motif and its role in individuation

Benevolence as value-based archetypal motif links with Jung's views on feminine consciousness (Eros) as women's "*capacity to relate*" (Jung, 1989d, p.93) and the male unconscious (anima) as the emotional and relational facets of men (Jung, 1959c). Maslow (1954, p.44) described mankind's desire to relate as love and belongingness needs, defined as the need for affection, "our deeply animal tendency to herd, to flock, to join, to belong", including the needs for "contact, for intimacy" to overcome "feelings of alienation, aloneness, strangeness, and loneliness." Benevolence signifies the reciprocal nature (give and take) of human relationships (Maslow, 1943b), which relates to nurturing and approval/acceptance needs respectively (Bolen, 2004). In disagreement with Jung, benevolence is not gender specific as both genders have the need for love on conscious and unconscious levels. However, in patriarchal societies the expression of relational needs is more acceptable (*and* expected) by females and frowned upon when expressed by males.

Benevolence fulfils a middle position in both Maslow's (1943a, 1943b) hierarchy of needs and the Eastern chakra system where love needs are positioned at the heart (centre) of the body (Judith, 2004). Estés (1992, p.159) described the heart as symbolising essence, that is, the "psychological and physiological center is the heart… the nerve center that encompasses feeling for another human, feeling for oneself, feeling for the earth, and feeling for God" (Estés, 1992, p.159). Jung (1959d) described this middle position as the third or unifying principle that fulfils a transcendent function (Jung, 1959j, 1971) by integrating opposites, thus balancing and harmonising opposing needs. Within the individuation process the healthy development of benevolence (love) needs encompasses both the protection and growth components in the Value-based Archetypal Model.

Pertaining to the protection component, the first stages of individuation marked the development of the self as individual (in terms of identity and ego strength) by fulfilling

the desires for security, sensuality, achievement and power. Several authors asserted that a strong sense of self is necessary before reaching out to others, that is, a well-developed ego-identity is required to truly love and accept being loved:

"You will never be able to love somebody else if you don't love yourself." (Buscaglia, 1979, 00:15:10)

"If our own needs have been met and satisfied, we can now share our fullness with another." (Judith, 2004, p.244)

"Only after one has attained inner harmony within oneself can one hope to find it in relations with others." (Bettelheim, 1976, p.235).

With security needs satisfied, a healthy ego strength offers a stable container for future growth (Judith, 2004). Concerning the growth component, benevolence introduces the opportunity for ego expansion by incorporating the significant other into the sense of self. Buscaglia (1979, 00:23:06) explained this principle best by saying that "you really become you in the real sense of the word when you recognise that me are in us." From a gestalt perspective 'we' entail more than simply 'me and you', or as Kübler-Ross (1975, p.166) described:

What is important is to realize that whether we understand fully why we are here or what will happen when we die, it is our purpose as human beings to grow— to look within ourselves to find and build upon that source of peace and understanding and strength which is our inner selves, and to reach out to others with love, acceptance, patient guidance, and hope for what we all may become together. (Kübler-Ross, 1975, p.166).

The expansion of ego-consciousness by 'becoming together' is not only on a conscious level. From an analytical psychology perspective benevolence, as value-based archetypal motif, also initiates the integration of the different aspects of personality on an unconscious level. That is, the 'meaningful bond' within this context encompasses the acknowledgement and integration of different (and paradoxical) aspects that belong

to the self. This process corresponds to what Jung (1989a, p.22) referred to as the second half of life where psychic energy revolves mainly around "the assimilation of contrasexual tendencies ...bringing together 'conscious' and 'unconscious'." Paradoxically, only through self-acceptance (which includes the acceptance *and* nurturing of unconscious aspects in the self) can a person become an 'in-dividual' (Jung, 1983g), and only by becoming an individual is he / she able to form meaningful bonds with others. Another way of looking at this process is that by accepting and nurturing disparate aspects in the self, one can accept and nurture it in the other. In turn, by accepting and nurturing it in the other, the sense of self expands.

6.8.3 Benevolence from an Eastern perspective

According to Judith (2004) benevolence corresponds to chakra four (*Anahata* or unstruck), which has as central motifs sharing, love and relationships. Chakra four is located in the heart area (*cardiac plexus*) and its base element is air, which denotes softness, spaciousness and equilibrium. Whereas the lower chakras are self-centred and dominated by the manifesting current, the liberating current at chakra four allows the reach beyond the conscious self (ego) toward others, thereby allowing the expansion of one's limited ego to connect with others and eventually all life.

In healthy fourth chakra development the ego transcends without sacrificing autonomy, which is characterised by the ability to balance intimacy and autonomy, giving and receiving, as well as commitment and freedom. This balance is typified by self-acceptance and acceptance of others, inner stability and stable relationships, compassion, altruism, the ability to see the bigger picture as well as the ability to reach out to the divine (Judith, 2004). Incomplete fourth chakra development results when there is a lack of love and "the emphasis of the *other* is out of balance" (Judith, 2004, p.269). Strategies that individuals might follow to cope with the lack of love is either overcompensation (for example neediness, possessiveness and jealousy) or avoidance (such as withdrawal, lack of empathy and bitterness).

6.8.4 Manifestations of benevolence in tales and popular culture

Archetypal characters in myths and fairy tales that personify benevolence relate to meaningful bonds with various significant others. Linking with Jung's (1959d, p.101) observation that "*all that is outside, also is inside*", these characters are portrayed on two levels, i.e., as personifying benevolence as having meaningful relationships within different roles in the outer world (of consciousness), and from an analytical psychology stance, as characters representing disparate aspects of the self in the inner world (of the unconscious). Examples of these personifications and disparate aspects of the self are summarised in Table 18 below.

Table 18:   Characters in myths and fairy tales personifying benevolence

RELATIONSHIP TYPE	EXAMPLES IN MYTHS AND FAIRY TALES	DISPARATE ASPECTS OF THE SELF
Parent/caretaker and child	Demeter and Persephone Zeus and Dionysus	Protector versus protected Container versus contained Give versus take
Husband and wife/life partners	Zeus and Hera Prince and princess King and queen	Logos versus anima Eros versus animus
Friends	Apollo and Hermes David and Jonathan (Bible)	Self versus other Me versus Not-me
Siblings	Brother and Sister The two brothers	Self versus other Persona versus shadow
Animals	Bellerophon and Pegasus Beauty and the Beast	Instinctual versus rational self Persona versus shadow

Archetypal characters that personify benevolence are also described as Caregiver (Jansen, 2006; Mark & Pearson, 2001; Pearson, 1991), Nurturer (Cowden et al., 2000), Best Friend (Cowden et al., 2000) and Healer (Judith, 2004). The modern manifestations of benevolence in films, literature and popular culture can be seen in characters that provide feelings of warmth and comfort, such as (Cowden et al., 2000; Mark & Pearson, 2001; Wertime, 2002):

- Princess Diana;
- Mother Teresa;

- Florence Nightingale;
- Julie Andrews as Maria in *The Sound of Music* and as Mary Poppins in *Mary Poppins*;
- Michael Learned as Ma Walton in the television series *The Waltons*;
- Ruth in the Old Testament;
- Tom Hanks as Joe Fox in *You've Got Mail*;
- Christopher Robin in *Winnie the Pooh* by A.A. Milne*;*
- True friendships in television series such as *Cheers*, *Friends***;**
- Ordinary family relationships in television series such as *Roseanne*, *Malcolm in the Middle*;
- Camaraderie in war movies such as *Saving Private Ryan*, *Band of Brothers*; and
- Romantic love stories in novels and typical chick flicks.

Even though the 'ability to relate' functions on the 'feminine principle', both men and women have the capacity to relate meaningfully with others. Moreover, patriarchal gender stereotypes are increasingly changing in society today (Cowden et al., 2000; Pearson, 1991; Mark & Pearson, 2001). Bolen (2003) used the example that even Zeus (as the epitome of patriarchy), changed from a distant to a nurturing father with his youngest son Dionysus. Even though Dionysus did not fit Zeus' sky realm (patriarchal ideal), he was favoured by his father (who gave birth to him, protected him and made Ariadne immortal for him). Bolen (2003) viewed this change in Zeus as a change in the father archetype that is increasingly visible in modern men that are present at childbirth, bond deeply with their children and remain involved in their lives.

6.8.5 Benevolence as personified by Greek goddesses

6.8.5.1 Benevolence as personified by Demeter in her roles as mother and nurturer

> "*Love is life in all of its aspects and if you miss love you miss life.*"
> (Buscaglia, 1979, 00:51:06)

The myth of Demeter illustrates benevolence within the context of the relationship between mother and child. Apart from fulfilling the role of mother and nurturer, Demeter

illustrates the lifegiving power of love. In this regard Demeter encompasses the universal archetypal motif of "providing physical, psychological, or spiritual nourishment to others" (Bolen, 2004, p.171), which is applicable to both genders.

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**The myth of Demeter: Goddess of grain, nurturer and mother
(summarised from Bolen, 2004)**

Demeter rejoiced, for her daughter was by her side (Crane, 1914)

Demeter (Ceres to the Romans) was the second child born to Rhea and Cronus (the Titan) and the second child to be swallowed by him. On her release she became Zeus' fourth consort and out of their union Persephone, Demeter's only child, was born.

One day Persephone was gathering flowers but before she could pick some Hades emerged from the depths of the earth and abducted Persephone into the underworld. Demeter heard Persephone's cries but could not find her. She searched frantically for nine days and nights. On the tenth day of Demeter's search, Helios told her that Zeus authorised Hades' marriage to Persephone, and moreover approved Hades' rape and abduction of her daughter. Helios advised Demeter that she should accept Zeus' will, as Hades was a worthy husband. Demeter rejected this advice and was outraged at Zeus' betrayal.

Demeter left Mount Olympus and, disguised as an old woman, wandered across the countryside. She ended up in Eleusis where she fulfilled the role of nursemaid to Celeus' young son, Demophoőn. She raised him as a god, feeding him ambrosia and holding him in a fire to immortalise him. When Demophoőn's mother saw this, she screamed. In anger, Demeter shed her disguise and revealed her true identity as goddess.

She commanded that a temple be built where she remained alone with her grief for her daughter. Demeter refused to function until her daughter was returned. As a result, nothing could grow or be born. Not until famine threatened to destroy the human race (and thus, depriving the gods and goddesses of their offerings) did Zeus take notice. He commanded Hermes, the Messenger God, to fetch Persephone from the underworld. Both mother and daughter were rejoiced by their reunion and held each other close. As Persephone ate pomegranate seeds in the underworld, she could stay two thirds of the year with Demeter in the upper-world (hence the appearance of summer) and one third with Hades in the

underworld (characterised by winter).

After Demeter was united with her daughter, she restored growth and fertility to earth and provided the Eleusinian Mysteries to the people of Eleusis (which were secret religious rites for renewal of life after death concurring with Persephone's annual return from the underworld).

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6.8.5.2 Benevolence as personified by Hera in her role as goddess of marriage

The myth of Hera illustrates benevolence within the context of marriage / a love relationship. On a conscious level Hera personifies mankind's capacity to bond and the yearning to find a partner that completes one (Bolen, 2004). On an unconscious level Hera also embodies the sacred marriage referred to by Jung (1959d, p.109) as "*hieros gamos*" between opposing aspects of the self, which Bolen (2004, p.145) described as the "intrapsychic union between masculine and feminine... an experience of wholeness".

In addition, Hera's myth illustrates what happens when love is unreciprocated, that is, the shadow side of benevolence. Zeus' philandering ways denoted to Hera that she was unlovable at the core (Judith, 2004) which gave rise to her extreme jealousy, bitterness and vengeful behaviour. From an analytical psychology perspective Zeus' unreciprocated love can also signify the difficulty experienced when integrating opposing aspects of the self, as all experiences of wholeness and growth are preceded symbolically by spiritual death.

Viewed differently, Hera's myth can also be understood within the context of security as value-based archetypal motif as she is illustrative of the manifestation of the traditional gender role of the woman-as-wife. According to Bolen (2004) marriage provides women in whom this archetype is active public acknowledgement (prestige, respect and honour), a feeling of belonging by conforming to social norms, as well as a sense of stability. For these women the husband is of central importance in her life (where roles as mother, professional or friend come second). From this viewpoint Hera's myth corresponds more with an undifferentiated consciousness corresponding to security

values (as discussed in section 6.3: *The manifestation of archetypal motifs underlying the value of security*), rather than benevolence values.

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The myth of Hera: Goddess of marriage, commitment maker and wife (summarised from Bolen, 2004)

Zeus and Hera (Rubens, 1622)

Hera (Juno to the Romans) was the daughter of Rhea and Cronus (the Titan). Cronus swallowed five of his children (including Hera), but all were freed when Zeus (his youngest son) overpowered him. Once freed, Hera was taken care of by two nature deities and grew up to be a lovely goddess. She caught Zeus' eye and he attempted to trick her by turning himself into a small shivering bird that Hera took pity on and held against her breast. At that moment Zeus shed his disguise and tried to force himself on her. She resisted his amorous attempts until he promised to marry her.

After their honeymoon (that lasted 300 years) Zeus reverted to his philandering ways and thereby released Hera's intense jealousy and wrath. Her anger was never directed at Zeus but always aimed at the 'other women' and their offspring (even though several women had been raped or deceived by Zeus). For example, when Zeus carried Aegina of to an island to rape her, Hera let a dragon lose that killed most of the populace. She turned Callisto into a bear, drove Dionysus' foster parents mad in an attempt to destroy him, forced Leto out of Olympus and delayed Apollo's birth.

To make matters worse Zeus favoured his children by other women whereas he held Ares (Zeus and Hera's only son) in contempt for losing self-control in a battle. A further insult to injury was when Zeus gave birth to Athena (out of his head), demonstrating that his wife was not needed for this function. In retribution Hera, as sole parent, gave birth to Hephaestus (a defective child with a clubfoot) and the monster Typhaon.

Regardless of Hera's intense jealousy and vindictive nature, the Greeks held her in high regard, and she was revered as the goddess of marriage. Her name signifies the feminine form for the Greek word *hero* and throughout the year she would be worshipped: In spring as

the virgin, in summer and autumn as the fulfilled one and in winter as the widow (denoting the three stages of a woman's life).

6.8.6 Benevolence as a psychological type: Personality characteristics and shadow aspects

Demeter and Hera personify Jung's (1971) intuition and feeling functions respectively, both of which are situated in the 'we' (relational) component of the Value-based Archetypal Model. The personality characteristics of a person with benevolence as dominant activated archetype are (Bolen, 2004; Cowden, et al., 2000; Judith, 2004; Pearson, 1991, Mark & Pearson, 2001):

- Compassionate and empathetic
- People-and family-oriented
- Wellbeing depends on establishing a deep bond with others /having significant relationship(s), i.e., needs to be needed
- Derives meaning and experience fulfilment from taking care of others' physical, emotional and/or spiritual needs
- Maternal, nurturing, caring, warm, loving, friendly and kind
- Supportive – develops a homely, nurturing, safe environment where meaningful others feel a sense of belonging, are cared for and encouraged to grow

- Best of friends
- Generous, giving, bountiful
- Accepting, patient and calm
- Undemanding and compliant
- Protective
- Principled – loyal and committed through thick and thin
- Dependable – a rock in a crisis
- Humble, down-to-earth (not status- or achievement oriented)
- Values emotional security
- A team player (one of the group; never the leader)
- Drawn to helping professions such as nursing, teaching, counselling, social work, physical therapy, priest, nun, hairdresser and bartender.

From an Eastern perspective the analogy of a musk deer is used in describing the behaviour of a person dominated by the fourth chakra, which is graceful, gentle and pure. Others respect this person and feel secure in his/her presence as "the love and compassion of fourth-chakra persons makes them a source of inspiration to others who find peace and calm in their presence" (Johari, 2000, p.121).

On the negative side the shadow characteristics of benevolence as dominant activated archetype are (Bolen, 2004; Cowden, et al., 2000; Judith, 2004; Pearson, 1991; Mark & Pearson, 2001):

- Vulnerability due to reliance on others to fulfil needs for approval, love and nurturing;
- Dependency and co-dependency dynamics (such as neediness, clinginess, jealousy, a tendency to smother and discouraging independence in others);
- Fostering unrealistic expectations of meaningful other(s) to provide the sole meaning to life;
- Emotional manipulation and controlling others through guilt;
- Over-sacrificing (unassertiveness) and continually putting others' needs first (therefore neglecting own needs/ personal development and increasing the possibility of burnout);
- Lacks confidence – tend to underplay strengths;
- Inability to leave destructive relationships; and
- Feeling unloved/not accepted might give rise to disconnectedness, coldness, bitterness as well as becoming judgmental, overly critical and unforgiving.

6.8.7 Benevolence as applied in consumer and organisational psychology

Benevolence as value-based archetypal motif manifests in two distinct ways in consumer and organisational psychology, where brands and organisations can either (1) fulfil the role of nurturer by being a provider and taking care of consumers/employees, or (2) fulfil the role of best friend by being ordinary and real and thereby offering a sense of connectedness.

6.8.7.1   *The nurturer brand strategy*

Nurturer brands are also referred to as "caregiver" brands (Jansen, 2006; Mark & Pearson, 2001) and incorporate some of the characteristics of brands personified as "The Mother of Goodness" by Wertime (2002, p.173) and "lover brands" by Mark and Pearson (2001, p.178).

Nurturer brands address the need to feel valued (Jansen, 2006), where meaning is derived from caring for others and feeling cared for. This strategy can be applied to position brands in two ways:

1) By supporting consumers to be more caring by helping them to meet their obligations (of providing love and warmth to others) with greater ease (Mark & Pearson, 2001; Wertime, 2002). One tactic that is often applied within this approach is to play on consumers' guilt (Mark & Pearson, 2001), where the product promises to alleviate guilt by assisting users to provide the much-needed care; or

2) By making consumers feel "nurtured in a world that often feels cold and impersonal" (Mark & Pearson, 2001, p.194). With this approach products are presented as surrogate nurturers by epitomising motherly care, warmth and love, and thereby offering consumers comfort (Wertime, 2002).

Imagery applied in the nurturer brand strategy revolves around nurturing, soothing, reassuring tones, the portrayal of nostalgic moments or intimate bonding moments (for example between family members, mother and child, close friends), the use of soft colours, and overall, creating a harmonious, homely atmosphere (Jansen, 2006, Mark & Pearson, 2001; Wertime, 2002).

Examples of nurturer brands and product categories are:

- Baby care products - used by mothers as part of their loving routine in caring for their infants (Wertime, 2002);
- Health products, cleaning products or wholesome foods – all categories that can be

positioned as taking care of the family's general wellbeing (Jansen, 2006, Mark & Pearson, 2001; Wertime, 2002);

- Medical care, insurance, banks and financial planning, that is, categories that entail grudge purchases where playing on consumer guilt is quite often applied (Mark & Pearson, 2001);

- General Electric (GE) that aims to improve life in the home (Mark & Pearson, 2001);

- Communication technology / connecting with others, for example Nokia's *Connecting People* campaign by focussing on the need to strengthen mutual ties (Jansen, 2006);

- Volvo, portraying the nurturer as protector (Mark & Pearson, 2001); and

- Within the South African context Ouma rusks is an apt example, where care and love went into the preparation of these treats, and through sharing, love and care is bestowed on others.

Consumers attracted to nurturer brands are (Jansen, 2006, Mark & Pearson, 2001):

- Compassionate;
- Generous;
- Helpful;
- Altruistic;
- Caring;
- Protective of the vulnerable;
- Value relationships; and
- Create a harmonious atmosphere where others feel nurtured, safe and at home.

6.8.7.2 *Characteristics of nurturer organisations*

Mark and Pearson (2001, p.350) described the organisational culture characteristics of nurturer organisations (referred to by them as "caregiver" organisations). Nurturer organisations are people-oriented and typical within the Service Industry, such as NGOs, hospitality organisations (restaurants, hotel groups, catering businesses), hospitals and even politics. These organisations aim to deliver superb customer service by anticipating customers' needs, paying attention to detail, offering bespoke solutions to cater for unique needs and provide peace-of-mind by flexible return policies. Good customer relationships are established and retained through loyalty programmes,

regular newsletters (or company magazines) and social media (interacting with customers). Nurturer organisations are committed to high standards of quality and the structure tends to be bureaucratic to ensure that no harm is done. Employees are treated well, but the continuous emphasis on helping others can lead to demoralisation and burnout.

6.8.7.3 The best friend brand strategy

Whereas the nurturer strategy promotes consumers / employees to have meaningful bonds with others within the role of nurturer versus nurtured, the best friend strategy promotes meaningful bonds with others that are on equal footing. This approach is also labelled by other authors as "The Loyalist" (Wertime, 2002, p.163), "Everyman" (Jansen, 2006, p.43), or "Regular Guy/Gal" (Mark & Pearson, 2001, p.165).

This strategy addresses consumers' need for belongingness by positioning the brand as a "buddy" (Wertime, 2002, p.163), that is, the brand fulfils the role of "the friend in all of us - the need to form lasting connections with others and to build confidences" (Wertime, 2002, p.170). The brand is portrayed as ordinary, humble, down-to earth, real and non-elitist (Jansen, 2006; Mark & Pearson, 2001), thereby reassuring consumers "that they are OK just as they are" (Mark & Pearson, 2001, p.171).

The imagery applied in the best friend brand strategy revolves around upbeat tones, everyday wholesomeness (no pretence), and the portrayal of plain middleclass people that are down-to-earth, solid, reliable and honest (Jansen, 2006; Mark & Pearson, 2001). A favourite scenario is to portray two friends in a kitchen where one gives the other personal advice. According to Wertime (2002) this informal situation indicates familiarity, comfort and trust and reassures consumers that they are making smart, reliable choices, whilst at the same time creating emotional empathy for the brand.

Examples of best friend brands and product categories are:

- Television talk shows (such as Oprah and Larry King) where the host fulfil the role of emphatic confidant listening to ordinary people's views (Mark & Pearson, 2001;

Wertime, 2002);

- Volkswagen - the people's car (Jansen, 2006);
- *People* Magazine (Mark & Pearson, 2001);
- Visa for the ordinary person (Mark & Pearson, 2001);
- Nivea – aimed at "practical, down-to-earth functionalism" (Mark & Pearson, 2001, p.170);
- Country / folk music (Mark & Pearson, 2001); and
- In SA Spur Steak Ranches embody down-to-earth, family-oriented fun.

Consumers attracted to best friend brands:

- Dislike pretence and elitism (Jansen, 2006) and rather identify with "simply being an ordinary person" (Mark & Pearson, 2001, p.165);
- Tend to be empathetic, family-oriented, down-to-earth, no-nonsense and honest (Jansen, 2006; Mark & Pearson, 2001);
- Value all people and support equity;
- Want to fit in and be part of the group;
- Might use self-deprecating humour (not taking him-/herself too seriously) or humour "to take others down a peg" (Mark & Pearson, 2001, p.168); and
- Prefer a sensible advertising approach based on common sense and realistic expectations (Jansen, 2006).

6.8.7.4   *Characteristics of best friend organisations*

Mark and Pearson (2001, p.175) described the organisational culture characteristics of best friend organisations (referred to by them as "regular guy/gal" organisations) as companies that are down-to-earth, wholesome, simple and unpretentious. These characteristics are typically found in mom-and-pop-stores, labour unions, cause-related NGOs, progressive political movements and worker-owned companies.

Within best friend organisations employees share a strong group identity and sense of purpose. Working relationships are based on camaraderie, where this sense of solidarity is further fostered by frequent social occasions. All employees are valued and therefore

committed to their tasks and take pride in their work. The dress code tends to be casual, connoting that there is no difference in status amongst staff members. The organisational structure tends to be flat and decision making is democratic. With the strong emphasis on egalitarianism these companies are at risk of becoming too bureaucratic and tend to find it difficult to get rid of deadwood.

6.9 THE MANIFESTATION OF ARCHETYPAL MOTIFS UNDERLYING THE VALUES OF STIMULATION AND SELF-DIRECTION

Stimulation and self-direction encompass the Openness to Change quadrant in the Value-based Archetypal Model and have as central theme the move away from society towards individuality (hence, the positioning within the me-dimension of the model).
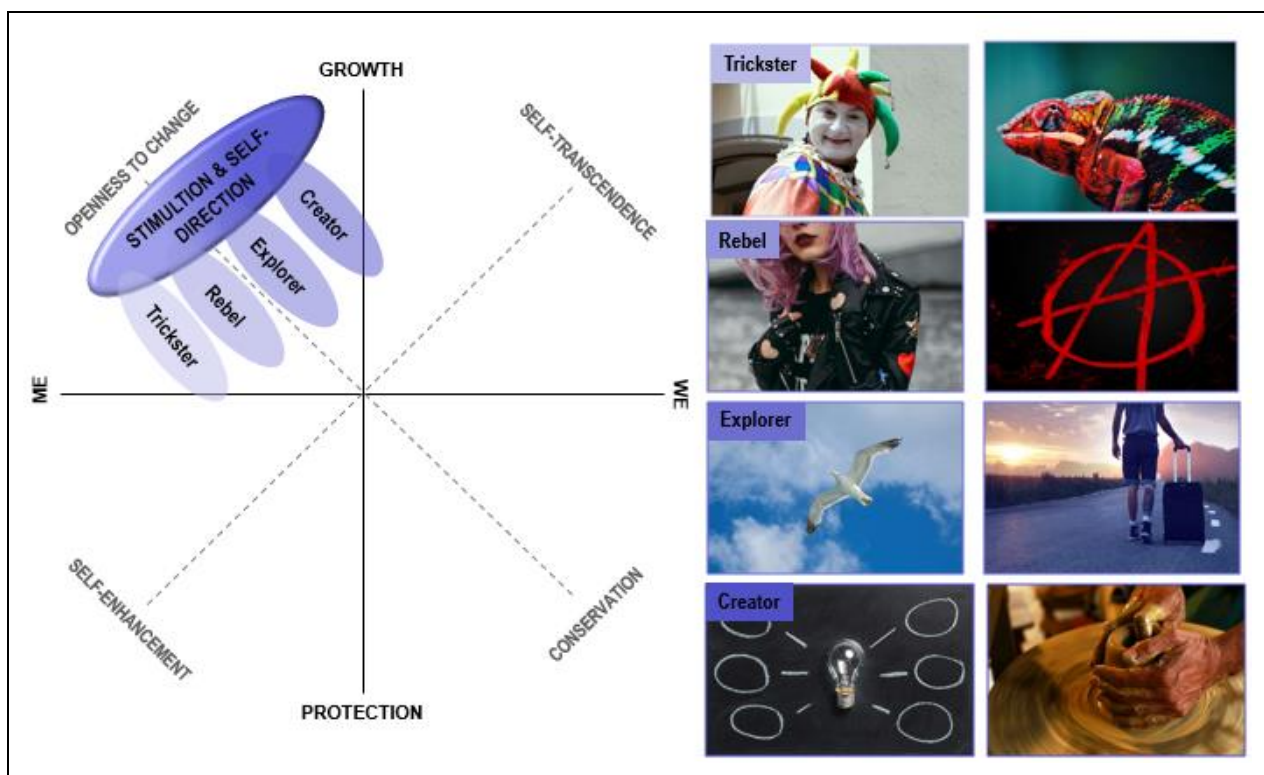
Figure 36:   The positioning and imagery of stimulation and self-direction

The four main archetypal personifications relating to the Openness to Change quadrant are the trickster, rebel, explorer and creator. Each of these personified figures has unique manifestations but share underlying characteristics of being individualistic, unconventional, independent, openminded, freedom-loving, restless, and in search for

a better way, truth and meaning. In individuation the development of an independent sense of self (individuality) represents a well-differentiated consciousness.

6.9.1 The values of stimulation and self-direction: Motivational goals and value indicators

In this section the values of stimulation and self-direction will be discussed together as manifestations relating to the Openness to Change quadrant in the Value-based Archetypal Model as there is quite some overlap between these two value types.

The central motivational goal underlying stimulation is excitement, novelty, and challenge in life (Schwartz & Sagie, 2000; Struh et al., 2002). Stimulation value indicators, as items in the adapted Schwartz Value Scale (Zhang & Bloemer, 2008, p.175), are:

- Self-indulgent (enjoying) – linking with hedonism;
- An exciting life (stimulating experiences); and
- A varied life (filled with challenge, novelty, and change).

The central motivational goal underlying self-direction is independent thought and action by choosing, creating, and exploring (Schwartz & Sagie, 2000; Struh et al., 2002). Self-direction value indicators, as items in the adapted Schwartz Value Scale (Zhang & Bloemer, 2008, p.175), are:

- Daring (seeking adventure, risk);
- Freedom (freedom of action and thought);
- Creativity (uniqueness, imagination);
- Independent (self-reliant, self-sufficient);
- Choosing own goals (selecting own purposes); and
- Curious (interested in everything, exploring).

In both stimulation and self-direction values (constituting the Openness to Change quadrant) preference is given to change and independent thought (Fontaine et al., 2008;

Schwartz, 1994; Struh et al., 2002).

6.9.2 Openness to Change as archetypal motif and its role in individuation

As there are four archetypal personifications (i.e., trickster, rebel, explorer and creator) relating to the Openness to Change quadrant, the underlying motif of each will be discussed separately in terms of unique archetypal manifestations and roles in individuation.

6.9.2.1   The trickster as archetypal motif and its role in individuation

"Many a true word is spoken in jest."
English proverb

On an individual level Jung (1959j, p.284) referred to the shadow as representing aspects that a person "refuses to acknowledge about himself" which can be "unpleasant qualities we like to hide, together with the insufficiently developed functions and the contents of the personal unconscious" (Jung, 1983c, p.86). The shadow in this context was described in section 6.7 (*The manifestation of the unconscious as archetypal motif: Entering Hades' realm and meeting the shadow*). On a collective unconscious level, Jung (1959i, p.270) personified the shadow as the trickster figure: "The trickster is a collective shadow figure, a summation of all the inferior traits of character in individuals. And since the individual shadow is never absent as a component of personality, the collective figure can construct itself out of it continually."

Jung (1959i, p.260) viewed the trickster as "a reflection of an absolutely undifferentiated human consciousness, corresponding to a psyche that has hardly left the animal level." Similarly, Henderson (1968, pp. 103-104) described the trickster as "a figure whose physical appetites dominate his behaviour, he has the mentality of an infant. Lacking any purpose beyond the gratification of his primary needs, he is cruel, cynical, and unfeeling". From a Freudian perspective the trickster is visible in slips of the tongue and jokes, both of which signify the pleasure principle (id) at work and according to Freud (1925, p.4222) are symptoms of "restrained or repressed impulses and intentions." All these views sketch a negative picture of the trickster figure's infantile nature.

However, the trickster is a shapeshifter with a dual nature, "a negative hero and yet manages to achieve through his stupidity what others fail to accomplish with their best efforts" (Jung, 1959i, p.255). Wertime (2002, p.184) described this paradoxical nature as being both innocent as well as offensive, amusing as well as frustrating, and both humorous but delivering serious messages, "pointing out hypocrisy and stupidity" under the veil of jokes and innocence. Therefore, this figure exposes both the ridiculous and the sublime in life and brings equilibrium to situations through humour (Pearson, 1991; Wertime, 2002).

At its core, the trickster figure challenges conformity and the *status quo* (Wertime, 2002). This is best illustrated by the trickster's role in the relationship between the persona (mask) and shadow, where "outwardly people are more or less civilized, but inwardly they are still primitives" (Jung, 1959i, p.269). For civilised man the inner animal represents an evil instinctive drive to overcome (Von Franz, 1968a), where civilisation implies "taming the original trickster-like wildness of the juvenile nature" (Henderson, 1968, p.146). The benefit of civilisation is increased consciousness (ego-expansion), whereas its downfall is the negation of man's inner animal (shadow). For Jung (1959i, pp.267-268) the purpose of the trickster is to reveal the true nature behind the persona (mask), thus serving as a reminder of mankind's animalistic and primitive nature (the shadow):

> We can see why the myth of the trickster was preserved and developed: like many other myths, it was supposed to have a therapeutic effect. It holds the earlier low intellectual and moral level before the eyes of the more highly developed individual, so that he shall not forget how things looked yesterday ... two tendencies are at work: the desire on the one hand to get out of the earlier condition and on the other hand not to forget it.

Jaffe (1968, p.266) explained these two tendencies that underlie the trickster figure by using the analogy of primitive versus civilised man (both of which, on a higher level of abstraction, are parts of the self, i.e., the unconscious and conscious respectively): "Primitive man must tame the animal in himself and make it his helpful companion; civilised man must heal the animal in himself and make it his friend." The trickster as

friend (accepting the shadow) is not only helpful to protect the self from egotism and arrogance (Pearson, 1991), but also as to "vitalize and embellish human existence, but convention forbids!" (Jung, 1983c, p.90).

As undifferentiated consciousness, the trickster marks the beginning of individuation but can appear during any stage (Nichols, 1980). At the start of individuation, the trickster is aligned with mankind's instinctual drives. Pearson (1991) linked this undifferentiated state as characteristic of one's inner child – the aspect of the self that is primitive, spontaneous, playful, creative, focussed on experiencing life with the senses, simply having fun, and avoiding life's difficulties. On a higher level of consciousness, the trickster is associated with using cleverness to trick others, the ability to see through others' (and own) manipulations, to see life from a different perspective, and to tell truths in a humorous, non-provocative way (Pearson, 1991).

On the highest level, the trickster fulfils the role of "wise simpleton" (Jung, 1971, p.401), referred to by (Pearson (1991, p. 225) as the "Wise Fool" that relinquishes attachments to accept life for what it really is (without illusions), and to simply be in the moment: "In old age, the Fool teaches us to let go of the need for power and goals and achievement so that we can live each day as it comes" (Pearson, 1991, p.65). Regardless of the stage of individuation, the trickster as value-based archetypal motif functions primarily on the pleasure principal. In an undifferentiated state the focus is more on personal gratification, whereas the Wise Fool enjoys life simply for what it is (Pearson, 1991).

6.9.2.2 The rebel as archetypal motif and its role in individuation

> "*In fairy tales, the role of the stranger or the outcast is usually played*
> *by the one who is most deeply connected to the knowing nature.*"
> (Estés, 1992, p.85)

Similar to the trickster as value-based archetypal motif, the rebel is non-conformist at the core. Instead of criticising the *status quo* via jest, the rebel is openly disruptive, violates cultural norms and breaks rules. This figure highlights the appeal of going against the grain of societal norms by following his / her own independent thought (Mark & Pearson, 2001) and is an outsider figure that is alienated from the dominant culture.

Within the individuation process the rebel marks the departure and separation of the hero (Campbell, 1949, p.51) from community, as individuation is in essence the initiation of a new beginning where "the familiar life horizon has been outgrown; the old concepts, ideals, and emotional patterns no longer fit; the time for the passing of a threshold is at hand" (Campbell, 1949, p.51).

The rebel as value-based archetypal motif embodies positive, transformational change where the violation of cultural norms is necessary to destroy what is not working - referred to by Mark and Pearson (2001, p.128) as fulfilling a "cathartic role in culture." With the presence of this figure "people are more acutely aware of the ways civilization limits human expression" (Mark & Pearson, 2001, p.124) as the rebel's emphasis is on liberation and radical freedom. Mark and Pearson (2001) ascribed the upsurge in the popularity of counterculture to modern man's increased loss of meaning.

The rebel as value-based archetypal motif also represents mankind's dual nature and highlights the universal struggle between good and evil, creation and destruction. The rebel motif gives voice to "the evil in all of us - the need to deal with our dark side" (Wertime, 2002, p.122). This shadow capacity of mankind to do harm, be evil, act cruelly and giving in to temptation has a seductive quality (Wertime, 2002), or stated differently, it is fun and energising to be the 'bad boy' at times. Even though the average man on the street will not go to the extreme of criminal activity, identification with this figure (through media for example) allows the release of "society's pent-up passions" (Mark & Pearson, 2001, p.124) and thereby compensates for mundane living and allowing societal order and harmony to be maintained.

6.9.2.3   The explorer as archetypal motif and its role in individuation

"*To boldly go where no man has gone before.*"
(*Star Trek* television series)

Similar to the trickster and rebel archetypal motifs, the explorer is non-conformist, but instead of criticising or challenging the *status quo*, is rather driven by an "intrinsic need to explore" (Jansen, 2006, p.57). This need to explore is typified by a strong desire for freedom, and an inherent curiosity about life that is motivated by seeking "a better world"

(Mark & Pearson, 2001, p.71), truth, and a life filled with meaning.

Exploration as process underlies individuation. The individuation journey is initiated by "a wounding of personality" (Von Franz, 1968a, p.169), characterised by "underlying dissatisfaction and restlessness" (Mark & Pearson, 2001, p.51) and feelings of confinement, alienation and emptiness (Pearson, 1991). In the beginning phases of individuation, the explorer's search is focused on the outer world and encompasses the pursuit of a better future and more perfect world (Pearson, 1991), accompanied by the expectation that life can be more fulfilling (Mark & Pearson, 2001).

As an individual matures (individuation progresses), the search is focused on inner exploration (unconscious contents), symbolising the discovery of one's own "in-dividuality" (Jung, 1959j), uniqueness and inner truth that culminates in the development of an authentic self and personal value system (Pearson, 1991; Mark & Pearson, 2001). Later in life the search encompasses a search for the meaning of one's own life and life in general and according to Pearson (1991) ascends to a spiritual level, which ultimately entails the transcendence of an earthly existence to connect to the divine.

6.9.2.4 *The creator as archetypal motif and its role in individuation*

"The special significance of a true work of art resides in the fact that it has escaped from the limitations of the personal and has soared beyond the personal concerns of its creator."
(Jung, 1966, p.71)

The creator as value-based archetypal motif represents the power of imagination and embodies the possibility of new ideas and opportunities (Wertime, 2002). From a psychoanalytical perspective creative inspiration is enthused by unconscious contents through the process of sublimation (Freud, 1905), which Freud (1930, p.1956) regarded as a defence mechanism for "deflecting the sexual instinctual forces away from their sexual aim to higher cultural aims." Jung (1966, p.34) criticised Freud's rational and reductionist account of art, philosophy and religion as "nothing but repressions of the sexual instinct" (Jung, 1966, p.34) and that dreams are merely "disguised wish-fulfilments" (Jung, 1966, p.44). In agreement with Jung (1966, p.71) "a work of art is not a disease" and dreams not merely repressed wishes.

For Jung (1966, p.46) the unconscious did not only contain negative contents but also "helpful, healing powers". Moreover, Jung (1968, p.25) postulated that the ability to fantasise and create is an autonomous complex:

> We would do well, therefore, to think of the creative process as a living thing implanted in the human psyche. In the language of analytical psychology this living thing is an *autonomous complex*. It is a split-off portion of the psyche, which leads a life of its own outside the hierarchy of consciousness.

As an autonomous complex, creative inspiration can appear at any time, demonstrating that the unconscious is an active participant in daily life and future endeavours:

> But just as conscious contents can vanish into the unconscious, new contents, which have never yet been conscious, can *arise* from it... the unconscious is no mere depository of the past, but is also full of germs of future psychic situations and ideas... It is a fact that, in addition to memories from a long-distant conscious past, completely new thoughts and creative ideas can also present themselves from the unconscious – thoughts and ideas that have never been conscious before. They grow up from the dark depths of the mind like a lotus and form a most important part of the subliminal psyche. We find this in everyday life, where dilemmas are sometimes solved by the most surprising new propositions; many artists, philosophers, and even scientists owe some of their best ideas to inspirations that appear suddenly from the unconscious (Jung, 1968, p.25).

Jung (1966) made an interesting distinction between introverted versus extraverted art. Introverted (sentimental) art is the result of an artist's willed intention and "aims against the demands of the object" (Jung, 1966, p.73). Introverted art is therefore more abstract and reflects the intuitive and subjective impression that an object makes on an artist (Jung, 1966, 1971). Conversely, extraverted (naive) art is unwilled (spontaneous), where the artist is subordinate "to the demands which the object makes upon him" (Jung, 1966, p.73). Extraverted art is therefore more realistic and sensation-oriented, reflecting the artist's identification (*participation mystique*) with the object (Jung, 1966, 1971).

Whether intuitive or sensation-oriented, creative inspiration remains mystical in nature and "still have to be translated into conceptual language" (Jung, 1966, p.81). Due to its numinous nature, creative inspiration is quite often linked to the divine, godlike act of creation and hence, creative individuals are perceived to be gifted (Wertime, 2002). Artists themselves are quite often unable to verbalise the sources of their creative inspiration where, according to Bolen (2003), these might vary from intense sexual/erotic instincts, infatuation, love, pain (from hardships, unrequited love), rage or simply a passion for beauty. Regardless of the source, creative individuals are able to draw upon "images and emotions from the collective unconscious of humanity" (Bolen, 2003, p.234). So, even though psychology cannot answer the essential nature of creativity, the products of creative fantasy reflect archetypal ideas: "The primordial image, or archetype, is a figure – be it a daemon, a human being, or a process – that is constantly recurs in the course of history and appears wherever creative fantasy is freely expressed" (Jung, 1966, p.81).

As an autonomous process, the creator as value-based archetypal motif can appear at any time during the individuation process and serves as initiator of change. On a practical functional level Mark and Pearson (2001, p.241) ascribed the pleasure that is derived from creative activity to the ability to exercise control over one's environment: "Any kind of artistic endeavour satisfies the human desire for form and stability." At the beginning stages of individuation creation is a more conscious process, where creation at this level requires mastery and establishment of worldly success (Pearson, 1991). This stage links up with achievement as value-based archetypal motif.

At later stages of individuation, the creator as value-based archetypal motif requires inner listening and trusting one's imagination and inner intuitive knowing by becoming more aware of unconscious contents as expressed in daydreams, visions, hunches, and dreams (Pearson, 1991). At this level of development, the creator as value-based archetypal motif assists in developing a personal vision and mission through self-creation and self-expression (Pearson, 1991). In advanced stages of individuation creative inspiration raises awareness of connecting with the divine and links up with universalism as value-based archetypal motif: "The essence of claiming the creator within is to recognise that the great spiritual source of the universe is not separate from

us. We are part of that source, and hence co-creators of our lives – with God and each other" (Pearson, 1991, p.164).

6.9.3 Openness to Change from an Eastern perspective

Openness to Change corresponds to chakra five (*Vishuddha* or purification), which has as central motif knowledge and communication (Judith, 2004). Chakra five is located at the throat (pharyngeal plexus) and revolves around finding and expressing one's personal truth (Judith, 2004).

All the archetypal personifications that manifest Openness to Change revolve around the search for true knowledge (personal truths), where language is the carrier of wisdom and knowledge (Johari, 2000). Healthy fifth chakra development is characterised by the authentic expression of one's individuality by accepting and speaking one's own truth (regardless of convention), as well as the ability to truly listen and respond to others (Judith, 2004). Self-expression can be through art (such as music, poetry, visual arts, and acting) as well as eloquent speech. This ability to find and express one's own truth is an act of liberation and creativity as it entails breaking away from established patterns and to be open to new possibilities, live creatively and ultimately, contributing to the world (Judith, 2004).

From a Western perspective the fifth chakra links closely to what Von Franz (1968a, p.206) referred to as the third stage of animus development (labelled "the professor"), which is characterised by the emergence of an enterprising spirit and the need for intellectual and creative stimulation and expression. Maslow (1943b, p.384) acknowledged mankind's "desires to know and to understand" and emphasised that there are many avenues to knowledge:

> Science is only one means of access to knowledge of natural, social, and psychological reality. The creative artist, the philosopher, the literary humanist, of for that matter, the ditch digger, can also be the discoverer of truth and should be encouraged as much as the scientist. They should not be seen as mutually exclusive or even as necessarily separate from each other (Maslow, 1954, p.8).

The fifth chakra's corresponding element is space, also referred to as ether or void (Johari, 2000). With the fifth chakra the movement is away from practical, concrete matters into the mental realm where the emphasis is more on "a symbolic level through words, images, and concepts" (Judith, 2004, p.6). From an analytical psychology perspective, the seeking of truth (regardless of avenue) symbolises the inner journey into the soul (unconscious contents) which is, in essence, a process of introversion (introspection). Similarly, Johari (2000) viewed individuals that are dominated by the fifth chakra as seeking solitude to allow time to think, where the emphasis is on the inner world and deep understanding. Equally, all the archetypal personifications that manifest Openness to Change follow their own individual path, away from mainstream conventions.

6.9.4 Manifestations of Openness to Change in tales and popular culture

Each of the personified archetypal figures have unique manifestations in fairy tales, myths and popular culture:

6.9.4.1   *Manifestations of the trickster*

Characters representing the trickster motif are the jester, joker, clown, fool, inner child, comedian, prankster, shapeshifter, charmer and free spirit (Cowden et al., 2000; Jansen, 2006; Jung, 1959i; Mark & Pearson, 2001; Pearson, 1991, Nichols, 1980). Examples of archetypal characters in myths and fairy tales that symbolise the trickster motif are:

- The simpleton-hero such as Tom Thumb, Stupid Hans, and Hanswurst (Jung, 1959i);
- Hermes (Mercury) as trickster, with his fondness for sly jokes and malicious pranks (Bolen, 2003; Jung, 1959i); and
- The devil as the ape of God (Campbell, 1949; Jung, 1959i).

Modern manifestations in films, literature and popular culture can be seen in:

- Comedy and cartoon characters such as Dennis the Menace, Mr. Bean, Bart

Simpson, Jerry Lewis, Goofy, Bugs Bunny, Tom and Jerry (Wertime, 2002), Steve Martin and Charlie Chaplin (Mark & Pearson, 2001)

- Political satire/Talk Shows such as *Jay Leno*, *David Letterman* (Mark & Pearson, 2001) and *The Daily Show with Trevor Noah*
- Tricksters as Charmers (Cowden, et al., 2000):
  - Bill Murray as Dr Peter Venkman in *Ghostbusters*
  - Pierce Brosnan as Remington Steele in *Remington Steele*
  - Petruchio in *The Taming of the Shrew* by William Shakespeare
- Tricksters as free spirits (Cowden, et al., 2000):
  - Goldie Hawn as Gloria Mundy in *Foul Play*
  - Lisa Kudrow as Phoebe Buffay in the television series *Friends*

6.9.4.2 Manifestations of the rebel

Characters representing the rebel motif are the bad boy, outlaw, anti-hero, outsider, outcast, maverick, cowboy, wild man/woman, iconoclast, revolutionary, misfit, vigilante, villain, antagonist and enemy (Estés, 1992; Cowden et al., 2000; Jansen, 2006; Mark & Pearson, 2001; Wertime, 2002). Examples of archetypal characters in myths and fairy tales that symbolise the rebel motif are:

- Dionysus as outcast (challenging the establishment with his wild orgies);
- Hermes in his role as thief; and
- Puss in Boots and Jack in the Beanstalk where both heroes succeed through trickery or theft (Bettelheim, 1976).

Modern manifestations in films, literature and popular culture can be seen in characters such as:

- James Dean as Jim Stark in *rebel Without a Cause* (Cowden et al., 2000; Mark & Pearson, 2001);
- Patrick Swayze as Johnny Castle in *Dirty Dancing* (Cowden et al., 2000);
- Elvis Presley as Vince Everett in *Jailhouse Rock* (Cowden et al., 2000);
- Vigilantes in films such as Cowboy movies, *Robin Hood*, *Bonnie and Clyde*, *Zorro*,

Thelma and Louise, *The Godfather*, *Goodfellas*, and *Fried Green Tomatoes* (Mark & Pearson, 2001);

- Villains/anti-heroes such as Darth Father in *Star Wars*, Hannibal Lecter in *Silence of the Lambs*, Mr. Hyde in *Dr Jekyll and Mr. Hyde*, (Mark & Pearson, 2001; Wertime, 2002);

- Celebrities such as Madonna, Jack Nicholson, Charlie Sheen and Mike Tyson (Mark & Pearson, 2001; Wertime, 2002);

- Hip-hop, Heavy Metal and Rap Music artists (Mark & Pearson, 2001; Wertime, 2002); and

- The 1960's hippy movement that was characterised by revolution against the *status quo* (Mark & Pearson, 2001).

6.9.4.3   Manifestations of the explorer

Characters representing the explorer motif are the seeker, adventurer, wanderer, swashbuckler, pilgrim, individualist, lone wolf and fortune-hunter (Estés, 1992; Cowden et al., 2000; Mark & Pearson, 2001; Pearson, 1991). Examples of archetypal characters in myths and fairy tales that symbolise the explorer motif are:

- Dionysus as wanderer;
- Hermes as traveller;
- Odysseus adventurous journey in Homer's *The Odyssey* (Mark & Pearson, 2001);
- The Ugly Duckling (Andersen, 1983) that underwent various adventures to find his true identity; and
- The exodus out of Egypt representing the search for a better future (Mark & Pearson, 2001).

Modern manifestations in films, literature and popular culture can be seen in characters such as:

- The *Star Trek* series - 'To go boldly where no man has gone before' (Mark & Pearson, 2001);
- *The Adventures of Huckleberry Finn* by Mark Twain (Mark & Pearson, 2001);

- *Peter Pa*n by James M. Barrie (Cowden et al., 2000);
- Michael Douglas as Jack Colton in *Romancing the Stone* (Cowden et al., 2000);
- F. Scott Fitzgerald's *The Great Gatsby* (Mark & Pearson, 2001);
- Antonia Banderas as Zorro in *The Mask of Zorro* (Cowden et al., 2000);
- Cowboy movies (Mark & Pearson, 2001);
- Alice in *Alice in Wonderland* by Lewis Carroll (Mark & Pearson, 2001); and
- Pauline Collins as Shirley in the movie *Shirley Valentine* (Mark & Pearson, 2001).

6.9.4.4   Manifestations of the creator

Characters representing the creator motif are the artist, inventor, innovator, genius, writer, scientist, philosopher and dreamer (Bolen, 2003; Jung, 1968; Mark & Pearson, 2001; Wertime, 2002). Examples of archetypal characters in myths that symbolise the creator motif are:

- Hephaestus as craftsman, inventor and god of the forge (Bolen, 2003);
- Aphrodite as goddess of beauty and creativity (Bolen, 2004); and
- Athena in her role as goddess of crafts / domestic arts (Bolen 2004).

Modern manifestations of the creator motif in popular culture can be seen in:

- Creative individuals (be it artists, authors, directors, musicians, actors or fashion designers) who are public figures in their own right and enjoy stardom through the exposure of mass media. Examples provided by Wertime (2002) of these individuals are Salvador Dali, Picasso, Van Gogh, Mozart, Steven Spielberg, Yoko Ono, Karl Lagerfield and Walt Disney; and
- Creative geniuses that challenge norms, such as Einstein, Maria Callas, Richard Branson, John Lennon and Steve Jobs (Mark & Pearson, 2001).

Examples of the creator motif in films, series and literature are:

- Mad scientists such as Jeff Goldblum as Seth Brundle in the movie *The Fly*; Mike Myers as Dr. Evil in the movie trilogy *Austin Powers*; the Brain in the cartoon series

Pinky and the Brain; and Victor Frankenstein in Mary Shelley's novel *Frankenstein*;

- Artistic geniuses such as Salma Hayek as Frida Kahlo in the movie *Frida*, Tom Hulce as Mozart in the movie *Amadeus*; and

- Creative geniuses such as Russel Crow as John Forbes Nash Jr. in the movie *A Beautiful Mind*; and Leonardo DiCaprio as Howard Hughes in the movie *The Aviator*.

Wertime (2002) ascribed the entertainment value in popular culture of the creator motif to the eccentricity of these figures, which is attributed to having a special source of creativity, i.e., the gift to produce new and fascinating things. In popular media these characters are typically portrayed as having artistic temperaments and being somewhat volatile, wacky and unconventional.

6.9.5 Openness to Change as personified by Greek gods

6.9.5.1 *Openness to Change as personified by Hermes in his roles as trickster, traveller and communicator*

The myth of Hermes in his various roles as trickster, traveller and communicator offers a superb example of the manifestation of values expressing the Openness to Change quadrant. Bolen (2003, p.166) described Hermes as the personification of "*inventiveness, the capacity to communicate well, and the ability to think and act quickly*" (Bolen, 2003, p.166). Moreover, Hermes is characterised by an inherent openness to new experiences and possibilities in life, values the freedom to follow his own mind and never allowed being bogged down by routine or boundaries.

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The myth of Hermes: Messenger god, guide of souls, communicator, trickster and traveller (summarised from Bolen, 2003)

Hermes (Mercury to the Romans) was the son of Zeus and Maia (daughter of the Titan Atlas). From the moment of birth Hermes was curious, resourceful and always up and about. He was born in the morning; invented and played the lyre by midday, stole Apollo's cattle at dusk, and was back in his cradle acting all innocent, at night. The angry Apollo was not fooled by Hermes' disguised tracks and was amused by Hermes' relentless denial of knowing anything about his

missing cattle. When Zeus was brought in as arbitrator, he was also charmed by the infant Hermes' show of innocence and compelled Hermes to give Apollo his cattle back. Apollo longed for Hermes' lyre and in exchange gave Hermes the stolen cattle, a winged staff (to become the messenger of gods), a herdsmen's crook and whip (to oversee cattle herds) and a golden staff (bestowing wealth).

Hermes was favoured by Zeus and his ingenuity, superb communication skills and ability to negotiate (he assisted Zeus to settle disputes) stood in good stead in Zeus' patriarchal sky realm. Hermes' became best known in his role as messenger god and is usually portrayed as youthful, wearing a winged hat and sandals (to support his swift movement across boundaries) and a winged staff (caduceus) with wounding snakes as symbol of authority as messenger god and guide of souls to the underworld.

Hermes also fulfilled the role of caretaker and assisted his fellow Olympians in various ways. For example, he brought Persephone back from Hades, set Ares free from his captivity in a jar, supported Zeus' labour to free Dionysus from his thigh, and guided Aphrodite, Hera and Athena to the judgment of Paris. Hermes' helpfulness extended to the earthly realm - he was also known as the friendliest god towards mortals, the bringer of luck and protector of travellers, athletes, thieves, businessmen and musicians.

Hermes was a bachelor, had numerous affairs and fathered several sons. Apart from Aphrodite, with whom he had Hermaphroditus, none of the women were noteworthy. His sons represented some of Hermes' characteristics (quite often his shadow side). Hermaphroditus shared both his parents' names as well as their sexual natures (having both male and female genitals). Autolycus was a thief and liar but lacked his father's charm. Myrtilus was inventive but without his father's caring nature. Pan, the half human god with goat legs, horns and a beard (and god of the forests, shepherds, herds and pastures) was lively, lustful, impatient and quick-tempered (representing Hermes' instinctual, impulsive side).

Mercury (Giambologna, 1580)

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6.9.5.2 *Openness to Change as personified by Dionysus in his roles as wanderer and outcast*

The myth of Dionysus provides a glimpse of living life on the wild side. Dionysus was an outcast since birth and remained a wanderer throughout most of his life. His

unconventional lifestyle (characterised by socially unacceptable sexual practices and murderous impulses) ensured that he maintained his outsider ('bad boy') status. In his roles as rebel, wanderer and outcast Dionysus personifies Openness to Change as he lived a varied, exciting and daring life, and always remained independent by choosing his own goals and challenging convention.

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The myth of Dionysus: God of wine and ecstasy, mystic, lover and wanderer (summarised from Bolen, 2003)

Dionysus' celebration in front of statue of Pan (Poussin, 1630)

Dionysus (Bacchus to the Romans) was the youngest Olympian and son of Zeus and Semele (a mortal princess and daughter of the king of Thebes). The jealous Hera convinced Semele that Zeus (who disguised himself as a mortal to Semele) was in fact the chief god of Olympus. Semele insisted upon Zeus to reveal his true self, and on seeing him in his full glory Semele perished, but their unborn son (Dionysus) became immortal. Zeus removed Dionysus' foetus and sewed him into his hip until he was ready to be born.

After his birth Dionysus was taken to Semele's sister and her husband to be brought up as a girl to protect him from Hera. However, this guise did not fool the vengeful Hera and she drove his foster parents so mad that they tried to kill the young infant. Zeus came to his rescue and took him to the beautiful nymphs of Mount Nysa. Here the drunken Silenus (his tutor) taught him winemaking and all of nature's secrets.

As young man Dionysus travelled widely and taught others the secrets of winemaking. Possibly on account of Hera's vengeance, violence followed him wherever he wandered as he committed several murders in a state of lunacy. The people who rejected Dionysus also became uncontrollably mad and murderous (for example, King Lycurgus, as well as the daughters of King Proetus and King Minyas who brutally killed their own sons). On his return to Olympus he was purified of the murders by the Great Mother Goddess (either Rhea or Cybele) and was introduced into the mysterious rites of initiation.

Dionysus was always surrounded by women, whether it was nurturing nursemaids or entranced lovers. He was the only god that saved and restored women, unlike his brothers who raped and dominated them (Bolen, 2003). Dionysus rescued and married the beautiful Ariadne (daughter of King Minos) who was abandoned on the island of Naxos by Theseus (her fiancé). As Dionysus' wife, Ariadne was made immortal by Zeus. Dionysus' mother (Semele) also became immortal after he rescued her from the underworld. Understandably, Dionysus was primarily worshipped by women (known as maenads) in ancient Greece.

The worship of Dionysus was known as Orgia (etymon of 'orgy'), held in untamed mountainous areas, and characterised by followers (which were the maenads and satyrs) entering an irrational, frenzied, ecstatic state by intoxication and dancing to passionate music, alternated by moments of complete silence. The high point of the ritual was when unification with the god was reached by tearing a sacrificial animal (Dionysus' incarnation) to pieces and eating the raw meat. During the winter months Apollo handed his temple over to Dionysus and similar orgiastic rituals were held at Delphi during this time.

In some versions of Dionysus' myth, he was torn to pieces by two Titans (under Hera's influence) that ate his body (except for his heart which was saved by Athena). He was reborn, either through Zeus or Semele. Dionysus' grave was also at Apollo's temple at Delphi where an annual worship was executed by women performing sacred dances to reawaken the infant Dionysus. Throughout the myth of Dionysus, a central theme is life, death and rebirth (reflecting the ebb and flow of life that is always in a process of change). This dualistic nature is well presented in his symbols - the panther, lion, leopard, and tiger: "These large cats are the most graceful and fascinating of animals, but also the most savage and blood-thirsty… Beauty and fatal danger were hallmarks of this dualism" (Bolen, 2003, p.260).

Even though Dionysus did not fit Zeus' sky realm (patriarchal ideal), he was favoured by his father (who gave birth to him, protected him and made Ariadne immortal for him). Other Olympians (especially Hera) as well as the ancient Greeks (especially the men) were not as accepting of Dionysus and associated him with madness, intoxication, violence and luring their women away from their expected roles as wives, mothers and caregivers.

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6.9.5.3   *Openness to Change as personified by Hephaestus in his roles as god of the forge, craftsman and inventor*

Hephaestus embodies Openness to Change through his creativity. In line with Jung's (1968) concept of creativity as autonomous complex, Bolen (2003, p.222) described this urge to create as stemming from a deep, inarticulate emotionality that is expressed through the process of designing, inventing and innovating: "The Hephaestus archetype is at the heart of a deep instinct to work and create out of 'the smithy of the soul'." Hephaestus' creations provided him with a source of self-expression that served as a

bridge to others: Although he was a loner, he received acceptance through recognition for his creations (Bolen, 2003). The focus for Hephaestus remained however on inner processes – using his imagination, fantasy and being creatively inspired was more important than fitting into the social world or expected roles. Corresponding to stimulation and self-direction values, Hephaestus can be described as unconventional and non-conforming as he lived a novel life, independent from the Olympians.

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The myth of Hephaestus: God of the forge, craftsman, inventor and loner (summarised from Bolen, 2003)
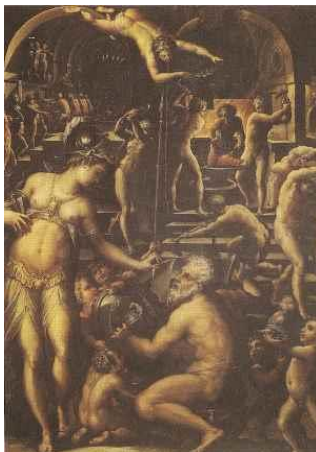
Hephaestus' workshop (Vascari, 1564)

Zeus gave birth to a perfectly formed Athena out of his head and thus, demonstrated to Hera, his wife, that she was not needed for this function. She retaliated by giving birth to Hephaestus as sole parent. Unfortunately, Hephaestus (Vulcan to the Romans) was deformed with a clubfoot and the humiliated Hera flung him of Mount Olympus. In another version of the myth, Hephaestus' foot was deformed after Zeus threw him of Olympus because he came to his mother's defence in a domestic quarrel. Either way, he fell to the island Lemnos and was rescued and raised by two sea nymphs (Thetis and Eurynome). On the island he learned to be a craftsman.

Hephaestus, as god of forge, was most recognised for his craftsmanship. He was the only god that worked – a "*creative genius, and ...the inventive artisan of Olympus*" (Bolen, 2003, p.220). For example, he created a beautiful golden throne that trapped Hera and he created Pandora, the first human woman. He also produced numerous artefacts for the Olympians such as palaces, weapons (for Apollo, Artemis and Athena), Apollo's winged chariot, Demeter's sickle, Zeus' thunderbolts and sceptre, Achilles' armour, and a necklace for Harmonia for her wedding. He also created his own beautiful, talking maidservants that assisted him in his smithy.

Hephaestus was unlucky in love. He was married to the beautiful Aphrodite (Goddess of Love) and their union symbolises the merging of craft and beauty (Bolen, 2003). However, the unfaithful Aphrodite was renowned for her sexual liaisons with numerous gods and mortals. Hephaestus was aware of the affair between Ares and Aphrodite and trapped the lovers in action with an invisible net. When he summoned the gods to witness his betrayal, they reacted by bursting out with laughter.

> Olympus was a hostile environment for Hephaestus as he was rejected by his mother (Hera), Zeus and Athena. Even as an adult he was ridiculed by the gods whenever visiting Olympus. He preferred the safety and solitude of his smithy under the earth, where he used volcanic fires to transform raw matter into beautiful objects. Hephaestus' passionate nature and earthy sensuality are expressed through the process of creating (physically fashioning objects). He did not fit into Zeus' patriarchal sky realm that values mental activity, intellect, emotional detachment, power and appearances.

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6.9.6 Openness to Change as a psychological type: Personality characteristics and shadow aspects

The value-based archetypal motifs as personified by the figures of the trickster, rebel, explorer and creator share similar characteristics relating to the Openness to Change quadrant. Following, both the shared characteristics, as well as the differentiating dynamics unique to each figure will be discussed.

6.9.6.1 Shared personality and shadow characteristics

All four figures share the following characteristics that underlie stimulation and self-direction values (Bolen, 2003, Cowden, et.al., 2000; Jansen, 2006; Mark & Pearson, 2001; Maslow, 1962; Pearson, 1991; Wertime, 2002):

- Individualistic [me-dimension] - unique and authentic;
- Independent and self-sufficient;
- Open-minded and curious - values new experiences, challenges and opportunities and continuously expand boundaries (which might include philosophical, psychological or spiritual domains);
- Restless and always in search for a better way, truth and meaning (hence, future oriented);
- Unconventional and non-conformist - lives by own rules and not fitting traditional gender roles or stereotypical expectations;
- Critical of the establishment / *status quo* - challenges boundaries or questions customary ways in which things are done;

- Elusive and non-committal - no interest to belong to a group;

- Values freedom – wary of boredom and finds routine and settling down suffocating

- Intuitive and perceptive;

- Creative, innovative, imaginative, resourceful and good at problem-solving (thinking out-of-the-box);

- Not driven by competition, ambition, long-term goals, power, or prestige - a poor fit for the patriarchal corporate world; and

- Impulsive and spontaneous - focussed on the here-and-now with no contemplation of consequences.

On the negative side the shadow characteristics might include (Bolen, 2003, Cowden, et.al., 2000; Jansen, 2006; Mark & Pearson, 2001; Pearson, 1991; Wertime, 2002):

- Selfishness;

- Lack of emotional intimacy and a tendency to be elusive (not showing true feelings);

- Easily bored and difficulty seeing projects through;

- The inability to commit might give rise to superficiality;

- Immediate gratification/lacking self-control and not considering consequences;

- Unreliable, irresponsible, fickle;

- An obsessive need for independence might result in isolation and loneliness; and

- Might suffer from low self-esteem as idiosyncratic views and lifestyles are negatively appraised in moralistic and patriarchal societies.

6.9.6.2 *Personality and shadow characteristics underlying the trickster figure*

The unique personality characteristics of a person with the trickster as dominant activated archetype are (Bolen, 2003, Cowden, et.al., 2000; Jansen, 2006; Mark & Pearson, 2001; Pearson, 1991; Wertime, 2002):

- Humorous, mischievous, playful and fun-loving;

- Youthful, carefree, energetic, enthusiastic, charismatic, friendly and optimistic;

- Quite often the life of the party;

- Well-developed people skills and enjoys interacting – comfortable with all walks of life;
- Generally popular and well-liked;
- Truthful - not concerned what others think and no interest in trying to fit but demonstrates "a refreshing faith that it is possible to be truly oneself and be accepted and even adored by others" (Mark & Pearson, 2001, p.196);
- Eloquent – a good orator, smooth talker and persuasive;
- Clever, crafty, ingenious, quick-minded and able to use wit in difficult situations or to outperform others (but avoids physical conflict); and
- Entrepreneurial – enterprising and apt in making deals and allies (but unlikely to fit into the prescriptive boundaries of the corporate world).

On the negative side the shadow characteristics underlying the trickster as dominant activated archetype are (Bolen, 2003, Cowden, et.al., 2000; Jansen, 2006; Mark & Pearson, 2001; Pearson, 1991; Wertime, 2002):

- Excessive pleasure seeking and refusal to grow up; and
- The boundaries between right and wrong is not a main concern, hence impulsivity without considering consequences might result in exploiting others through trickery or manipulation.

6.9.6.3   *Personality and shadow characteristics underlying the rebel figure*

The unique personality characteristics of a person with the rebel as dominant activated archetype are (Bolen, 2003, Cowden, et.al., 2000; Jansen, 2006; Mark & Pearson, 2001; Pearson, 1991; Wertime, 2002):

- Cynical, angry, bitter, revengeful and pessimistic;
- Disappointed in life and search for a better way;
- Anarchistic, revolutionary and destructive - deliberately breaks taboos and openly disrupts social order;
- Wild, reckless and disorderly – a typical 'bad boy';
- Street-smart and might use physical power to gain power;

- Non-repentant and a 'nothing to lose' attitude;
- Passionate – feels deeply but hides emotions;
- Distrustful and rude to others – tends to be a loner; and
- Attracts women.

On the negative side the shadow characteristics underlying the rebel as dominant activated archetype are (Bolen, 2003, Cowden, et.al., 2000; Jansen, 2006; Mark & Pearson, 2001; Pearson, 1991; Wertime, 2002):

- Volatility;
- Inability to acknowledge his/her own vulnerability; and
- The disregard for social norms might result in exploiting others or criminality.

6.9.6.4 *Personality and shadow characteristics underlying the explorer figure*

The unique personality characteristics of a person with the explorer as dominant activated archetype are (Bolen, 2003, Cowden, et.al., 2000; Jansen, 2006; Mark & Pearson, 2001; Pearson, 1991; Wertime, 2002):

- Adventurous – seeks stimulation and new experiences;
- Entertains diverse interests;
- Energetic, enthusiastic, youthful and enjoys life;
- Action-oriented, always on-the-go;
- Enjoys thrills and chills – a daredevil / adrenalin junkie;
- Wild, courageous, fearless and reckless; and
- Just wants to be free (not rebelling against the *status quo*).

On the negative side the shadow characteristics underlying the explorer as dominant activated archetype are (Bolen, 2003, Cowden, et.al., 2000; Jansen, 2006; Mark & Pearson, 2001; Pearson, 1991; Wertime, 2002):

- Recklessness - impulsivity without considering consequences; and

- The refusal to grow up might result in continuous aimless wandering, always looking out for 'the next best thing'.

6.9.6.5 Personality and shadow characteristics underlying the creator figure

The unique personality characteristics of a person with the creator as dominant activated archetype are (Bolen, 2003, Cowden, et.al., 2000; Jansen, 2006; Mark & Pearson, 2001; Pearson, 1991; Wertime, 2002):

- Innovative, imaginative and creative;
- Values originality;
- Passionate / feels deeply and expresses these feeling via creative work;
- Driven by the urge to create and is hence inner-directed and not motivated by others' expectations;
- Unsociable, private and withdrawn;
- Might appear stubborn, sensitive, serious and brooding;
- Volatile (as the creative process is filled with ideas alternated by barren times); and
- Has few close friendships with individuals that "*appreciate[s] beauty and know[s] pain*" (Bolen, 2003, p.235).

On the negative side the shadow characteristics underlying the creator as dominant activated archetype are (Bolen, 2003, Cowden, et.al., 2000; Jansen, 2006; Mark & Pearson, 2001; Pearson, 1991; Wertime, 2002):

- Proneness towards depression or exploding rage (if deep feelings are bottled up and not expressed creatively); and
- An inclination to be excessively perfectionistic that might give rise to obsessive creation without seeing projects through.

6.9.7 Openness to Change as applied in consumer and organisational psychology

The four personified archetypal figures will be discussed individually as they are applied within the fields of consumer and organisational psychology.

6.9.7.1 The trickster brand strategy

Brands that manifest humour are labelled trickster brands in this thesis but are referred to by other authors as "The Little Trickster" (Wertime, 2002, p.183) or "Jester" brands (Jansen, 2006, p.52; Mark & Pearson, 2001, p.196).

The use of humour in marketing is a popular strategy based on the premise that humour will improve the likeability of the product, enhance advertising recall and awareness, and ideally build lasting, positive brand associations (Mark & Pearson, 2001; Wertime, 2002). Trickster brands portray fun, enjoyment and humour (Jansen, 2006; Mark & Pearson, 2001) by connecting with consumers' "fun-loving, mischievous inner child" (Mark & Pearson, 2001, p.197). If successfully implemented the trickster brand strategy offers consumers relaxation and release from their daily routines by enabling them to "face reality with renewed freshness" (Jansen, 2006, p.52), thus signifying that "life can be easy" (Mark & Pearson, 2001, p.200). This is achieved by demonstrating cleverness, where humour is used to subtly underpin the truth and offering new ways to look at the world (Jansen, 2006; Mark & Pearson, 2001). By offering an alternative perspective on life trickster brands represent "the non-conformist in all of us - the need to maintain spontaneity and irony" (Wertime, 2002, p.189).

Jansen (2006) warned that a challenge with this strategy is that the humour might fail to strike a chord with consumers or that the brand might appear superficial. Similarly, Wertime (2002) asserted that humour might amuse consumers but not necessarily motivate purchasing decisions. It is therefore necessary to link humour to a meaningful point about the product to enhance relevance.

Imagery applied in the trickster brand strategy is bright, zany, outrageous, with lots of

action and quite often contain animal images signifying mankind's animalistic nature (Mark & Pearson, 2001). Examples of trickster brands and product categories are:

- The 'Got Milk' campaign that sports celebrities with milk moustaches (Mark & Pearson, 2001);
- In the UK and US Pepsi advertisements that continuously poke fun at Coke's "smugness" (Mark & Pearson, 2001, p.199);
- Fanta's *Share the Fun* campaign (Jansen, 2006);
- Popular with fun food categories such as candies (Mark & Pearson, 2001);
- Within the entertainment industry the comedy and cartoon genres (Wertime, 2002);
- In South Africa Nando's advertisements are renowned for pushing the boundaries with their socially and politically incorrect commentary; and
- Savanna advertisements and tagline: '*It is dry, but you can drink it'* (South Africa).

Consumers that are attracted to trickster brands:

- Enjoy humour, non-conformity and the element of surprise (Wertime, 2002);
- Are fun-loving and focussed on enjoyment of the moment (Jansen, 2006); and
- Want to live a carefree, enjoyable life and escape daily challenges and routine (Jansen, 2006).

6.9.7.2   Characteristics of trickster organisations

Mark and Pearson (2001, p.350) described the organisational culture characteristics of trickster organisations (referred to by them as jester organisations). Trickster companies emphasise enjoyment and is characterised by a "fun-loving, freewheeling organizational culture" (Mark & Pearson, 2001, p.204). These organisations acknowledge employees' motivation for playfulness by offering a zany, colourful work environment with fun recreational spaces such as pool tables and breakaway rooms. This non-traditional working environment fosters innovation / out-of-the-box thinking and is typical of creative teams and high-tech firms. A potential weakness is that the overemphasis on fun might give rise to the lack of accountability.

6.9.7.3   The rebel brand strategy

Brands that manifest rebellion against *the status quo* as value-based archetypal motif is referred to as 'rebel brands' in this thesis and are referred to by other authors as "The Outlaw" (Jansen, 2006, p.54.; Mark & Pearson, 2001, p.123) and "Anti-hero' (Wertime, 2002, p.117).

Rebel brands are revolutionary and challenge the established order which quite often entails the direct opposite of standard market conventions (Jansen, 2006; Mark & Pearson, 2001). The aim is to break through the marketing clutter by applying shock value which is achieved via breaking taboos and pushing the edge (Wertime, 2002; Mark & Pearson, 2001). Moreover, rebel brands provide consumers the opportunity to express "an alternative side to their personality", where playing the renegade and being "bad to the bone" is both liberating and enjoyable (Wertime, 2002, p.122). By doing this rebel brands compensate for the humdrum of ordinary life by allowing consumers to let of steam by identifying "with things that are bad for you" (Mark & Pearson, 2001).

The imagery applied in this branding strategy quite often portrays intense colours, has a "dark, shadowy quality", are edgy and apply shock value (Mark & Pearson, 2001, p.138). Examples of rebel brands and product categories are:

- Harley Davidson (Jansen, 2006, Mark & Pearson, 2001; Wertime, 2002), which epitomises "freedom from mainstream values and conventions" (Mark & Pearson, 2001, p.135);
- MTV (Jansen, 2006; Mark & Pearson, 2001) and alternative music genres such as Hip-Hop, Heavy Metal and Rap (Mark & Pearson, 2001; Wertime, 2002);
- Restricted substances such as cigarettes and alcohol, for example Winston, Jack Daniels, Southern Comfort, and Captain Morgan Rum (Mark & Pearson, 2001);
- Trash-talk programmes such as *Jerry Springer* (Wertime, 2002);
- Mini Cooper (Jansen, 2006); and
- Kulula airlines' (South Africa) by using dark humour in their advertisements as well as on board to entertain passengers.

Consumers that are attracted to rebel brands:

- Are rebels at heart who revolt against standard conventions and the *status quo* (Jansen, 2006);
- Need to follow their own rules (Jansen, 2006);
- Exhibit a strong desire for freedom (Jansen, 2006; Mark & Pearson 2001); and
- Are quite often adolescents that typically defy societal norms (Mark & Pearson, 2001; Wertime).

6.9.7.4 Characteristics of rebel organisations

Mark and Pearson (2001) described the organisational culture characteristics of rebel organisations (referred to by them as outlaw organisations). Rebel companies fit the image of the "noncorporate corporation" (Mark & Pearson, 2001, p.136) as they are non-conformist, value independent thinking and exhibit a revolutionary spirit. They are at the forefront of innovation and embrace change by challenging and improving the *status quo.* The emphasis is on reengineering, offering products and services that are non-traditional and unconventional. Even marketing channels are alternative (such as advertising in special interest magazines). A perfect example is Apple with its "trendsetting pioneers" and slogan "*Think different*" that challenged the monopoly of IBM (Mark & Pearson, 2001, p.135). Within the South African context, the airline company Kulula comes to mind. Kulula revolutionised cheaper domestic flights in South Africa and the company, with its tongue-in-the-cheek approach, emphasises the fun of flying (as opposed to SAA that is formal, serious and business-like).

6.9.7.5 The explorer brand strategy

Brands that manifest an adventurous spirit are labelled explorer brands (Jansen, 2006; Mark & Pearson, 2001). Explorer brands capitalise on the need for adventure and freedom and promise that there is more to life just waiting to be discovered (Jansen, 2006). These brands aim to broaden consumers' horizons by offering new ideas (Jansen, 2006) and continuous innovation (Mark & Pearson, 2001). On a deeper level explorer brands express individualism and speaks to consumers' need for a unique

identity. The imagery applied in this branding strategy is quite often focused on nature, mountainous areas, the open road and clear skies signifying "the journey of self-discovery" (Mark & Pearson, 2001, p.51). Examples of explorer brands and brand categories are:

- National Geographic and the Discovery Channel (Jansen, 2006);
- Off-road vehicles such as Jeep Wrangler (Mark & Pearson, 2001) and Nissan pickups (SA);
- Levi's – sturdy, individualistic and pioneering (Mark & Pearson, 2001);
- Marlboro (Jansen, 2006) signifying freedom and individualism;
- Starbucks coffee which is characterised by customised orders and are typically found at airports / on the road (Mark & Pearson, 2001); and
- Imported products in general signify the allure of exotic destinations (Mark & Pearson, 2001).

Consumers that are attracted to explorer brands are (Jansen, 2006, Mark & Pearson, 2001; Pearson, 1991):

- Individualistic and independent-minded;
- Seek authenticity / yearn to be different (hence no desire to belong to a group / fear conformity);
- Curios and adventurous;
- Freedom-loving; and
- Not brand loyal (open to new products and ideas).

6.9.7.6   Characteristics of explorer organisations

Mark and Pearson (2001) described the organisational culture characteristics of explorer organisations. An outstanding characteristic is that these organisations value employees' individuality and independence and therefore have a flatter, democratic organisational structure with decentralised decision-making. Policies are individualistic and flexible (such as virtual offices and flexitime). These companies are not rulebound and structure is minimal. Employees are expected to operate independently and practice

their independence (i.e., conformity is taboo). Although these companies run the risk of being insufficiently coordinated, they are quick to respond to opportunities, can offer customised products / services and are quite often pioneers in their field. These characteristics are typical of small businesses and consultancies with competent professionals / experts that decide by themselves how to reach outcomes.

6.9.7.7   The creator brand strategy

Brands that manifest creativity as value-based archetypal motif are referred to as creator brands (Jansen, 2006; Mark & Pearson, 2001; Wertime, 2002). At its core creator brands represent new ideas and opportunities (Mark & Pearson, 2001; Wertime, 2002) by either promising an improvement on current products or new innovations. The emphasis is on originality and marketing messages revolve around "*new* equals *better*" (Wertime, 2002, p.127). This strategy capitalises on the belief that creative products are superior because they are the result of "divine inspiration" (Wertime, 2002, p.129). Creator brands appeal to consumers' imaginations and sense of beauty (Jansen, 2006; Mark & Pearson, 2001) as well as offering them the opportunity to express their own creativity (Jansen, 2006; Mark & Pearson, 2001). Examples of creative brands and product categories are:

- Technologically innovative products across various categories, typically with computers, cell phones and vehicles (Wertime, 2002);
- Apple's original innovations (Jansen, 2006; Mark & Pearson, 2001);
- Arts and crafts categories such as Crayola, Martha Stewart and Singer (Mark & Pearson, 2001) and Lego (Jansen, 2006);
- Home improvement and design magazines such as *Good Housekeeping* (Mark & Pearson, 2001), *Garden & Home* and *Visi* (SA);
- Upscale furniture, carpets and wall paint (Mark & Pearson, 2001); and
- Unique handmade products and designer items.

Consumers attracted to creator brands are:

- Imaginative, creative and open to new ideas (Jansen, 2006; Mark & Pearson, 2001);

- Enjoy self-expression such as various forms of art, crafts/hobbies and DIY projects (Mark & Pearson, 2001);
- Value originality and quality – appreciative of authentic products that are not mass-produced (Jansen, 2006; Mark & Pearson, 2001; Wertime, 2002);
- Aesthetically minded;
- Consume to express, not impress (Mark & Pearson, 2001); and
- Hopeful that their own creative endeavours will be inspired by using these brands (Wertime, 2002).

6.9.7.8   Characteristics of creator organisations (Mark & Pearson, 2001):

Mark and Pearson (2001, p.350) described the organisational culture characteristics of creator organisations and labelled the leadership style as "visionary". These companies are characterised by originality, out-of-the-box thinking and unique business processes. Creator organisations have a flat organisational structure with minimum controls so that employees can enjoy the freedom to express their creativity. A high premium is placed on quality (i.e., mediocrity is not tolerated). Creator organisations are technologically advanced, and the environment is aesthetically pleasing as they "want not just to *appear* as a work of art, but to *embody* one" (Mark & Pearson, 2001, p.240). These organisations are found in creative fields such as arts, marketing, design, public relations, entrepreneurs, organisational consultants, playwrights, authors, film directors and companies specialising in technological innovations.

6.10 THE MANIFESTATION OF ARCHETYPAL MOTIFS UNDERLYING THE VALUE OF UNIVERSALISM

Universalism is positioned in the Self-Transcendence quadrant within the we-dimension of the Value-based Archetypal Model and revolves around the realisation that the self (in terms of ego-consciousness) is but a small part of a much larger integrated and interconnected whole. At this level of development consciousness expands from ordinary awareness towards insight into universal aspects of being. The underlying theme of universalism is wisdom, which is typically personified by figures that act as spiritual guides such as wise old man, medicine man/woman, alchemist, prophet, mystic or guru.
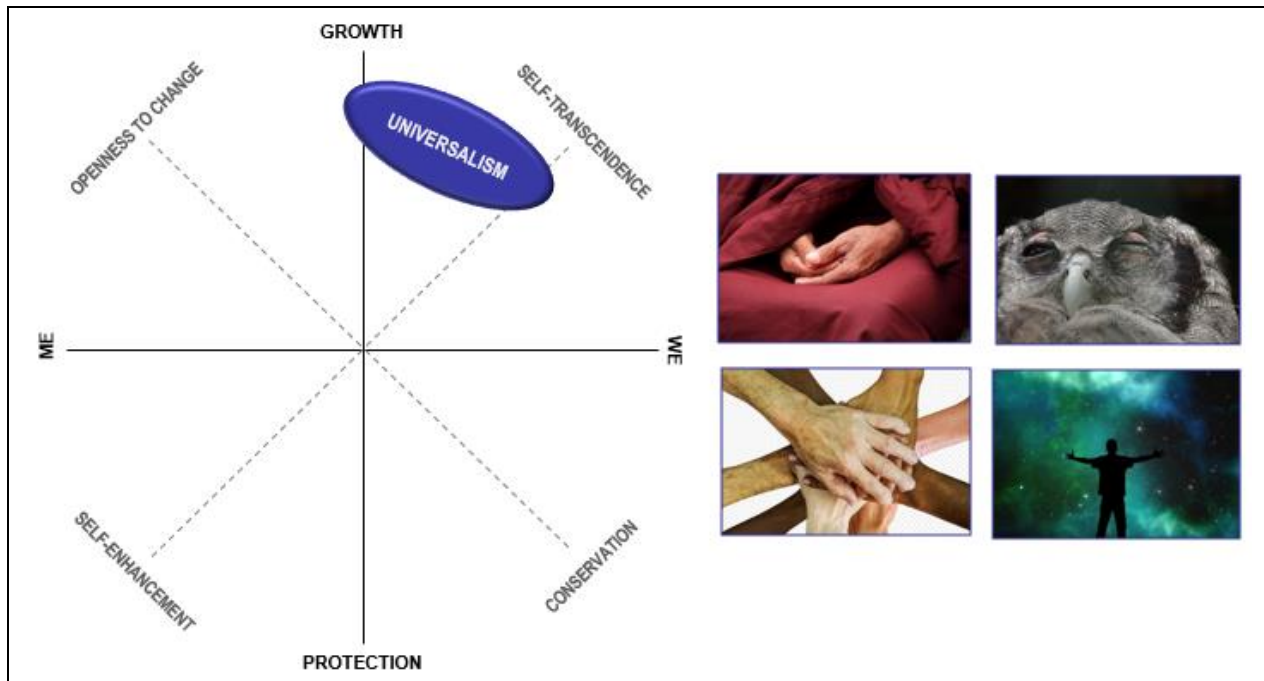
Figure 37:   The positioning and imagery of universalism

This stage of the individuation journey entails a well-developed sense of intuition and highly differentiated consciousness which eventually culminates into the "renunciation of egohood" (Jung, 1956, p.435). By connecting with something bigger and out there - referred to by Hartelius, Caplan and Rardin (2007, p.8) as "the source of being" - the development of a universal mindset entails, at its core, spiritual insight and positive spiritual transformation towards the greater good (Wertime, 2002).

6.10.1 The value of universalism: Motivational goal and value indicators

The central motivational goal underlying the value of universalism is to understand, tolerate, appreciate as well as protect all people and nature (Schwartz & Sagie, 2000; Struh et al., 2002). Universalism value indicators, as items in the adapted Schwartz Value Scale (Zhang & Bloemer, 2008, p.175), are:

- Equality (equal opportunity for all);
- World at peace (free of war and conflict);
- Unity with nature (fitting into nature);
- Protecting the environment (preserving nature);
- Wisdom (a mature understanding of life);

- World of beauty (beauty of nature and the arts);

- Social justice (correcting injustice, care for the weak); and

- Broadminded (tolerant of different ideas and beliefs).

6.10.2 Universalism as archetypal motif and its role in individuation

"Concern grows in concentric circles to encompass... the community, the nation, humanity, and the planet."
(Mark & Pearson, 2001, p.221).

"Consciousness cannot be confined to self-concepts that are ego based."
(Vaughan, 1985, p.19).

Universalism lies at the heart of transpersonal psychology and is situated within the Self-Transcendence quadrant of the Value-based Archetypal Model. Whereas the main motif underlying the Openness to Change quadrant is the move away from society towards an independent sense of self, the emphasis within universalism is on consciousness that expands beyond the individual ego into the transpersonal sphere (Collins, 2008; Hartelius, 2016; Judith, 2004; Vaughan, 1985). During this phase of development, the concept of who one is, is defined within the context of "a diverse, interconnected and evolving world" (Hartelius, 2016, p.iv) and culminates into a deeper understanding of the interrelatedness of life that transcends the individual ego (hence, going beyond the ego and self-interests). As life continues evolving, personality never reaches a final stage of development because the self keeps on participating in a world of interdependence (Collins, 2008).

This realisation of interdependence can be described as "conceptualizing the self as an ecosystem existing within a larger ecosystem [that] facilitate the shift from thinking of the self as a separate, independent entity to recognizing its complete interdependence and embeddedness in the totality" (Vaughan, 1985, p.20), where "inner and outer experiences are viewed as complementary aspects of a greater whole" (Collins, 2008, p.549). This sense of interconnectedness is well-described in the Shiva Samhita (a Sanskrit text on yoga): "As it is in the macrocosm, so it is in the microcosm" (Johari, 2000, p.71). From an analytical psychology perspective this interrelatedness suggests that the whole of humanity is connected on a collective unconscious level (Pearson,

1991).

From an individuation perspective the path of personality development progresses from dependence, through independence to interdependence (the transpersonal sphere). Vaughan (1985, p.25) emphasised that before reaching the transpersonal sphere, an independent sense of self (a well-developed identity) is required: "In every great tradition, self-knowledge is an integral part of the transcendental wisdom or universal consciousness" (Vaughan, 1985, p.25). Likewise, Maslow (1954, p.200) asserted that the "best way to transcend the ego is via having a strong identity." Whereas a strong and independent identity is necessary in benevolence to truly love others and accept being loved (as discussed in section 6.8.2 *Benevolence as archetypal motif and its role in individuation*), self-knowledge at this stage of development goes one step further towards the realisation that the self is but a small part of a much larger and integrated whole.

The awareness of interrelatedness is not gained by focusing on aspects that are conceptualised as 'not-me' (i.e., others, the world, planet, or cosmos), but through self-knowledge that is gained by way of an inner search (Vaughan, 1985). This inner journey entails, in essence, "a spiritual transformation of the personality" (Collins, 2008, p.551) and is motivated by the part of the self "that feels itself drawn to the source of being" (Hartelius, et al., 2007, p.8). Correspondingly, Campbell (1949, p.238) asserted that it is also the realisation of the transient nature of life itself that fosters universalism where "the reconciliation of the individual consciousness with the universal will… is effected through a realization of the true relationship of the passing phenomena of time to the imperishable life that lives and dies in all."

As part of the individuation journey the hero is required to "put aside his pride, his virtue, beauty, and life" (Campbell, 1949, p.108) to obtain higher consciousness. Correspondingly, Jung (1957, p.102) postulated that true relatedness is only possible with humility that results from accepting one's shadow, imperfections and dependency on others:

> A human relationship is not based on differentiation and perfection... it is based, rather, on imperfection, on what is weak, helpless and in need of support – the very

ground and motive of dependence. The perfect has no need for the other, but weakness has.

Humility (i.e., not regarding the ego / conscious self as the centre of the universe) therefore fosters a universalism mindset, which in turn facilitates "the shift from personal ego-centric goals and ambitions to more altruistic socially conscious values" (Vaughan, 1985, p.25). Another way of looking at it is that humility will follow with the realisation that the self (in terms of ego-consciousness) is but a very small part of the total cosmos.

6.10.3 Universalism from an Eastern perspective

"As above, so below, the universe is in a grain of sand."
(Mark & Pearson, 2001, p.152)

Universalism corresponds to chakra six (*Ajna* or to perceive), which has as central motifs intuition, imagination and self-realisation (Judith, 2004). Chakra six is located at the brow (*carotid plexus* or 'third eye') and the main purpose is to provide clear seeing through imagination and psychic perception (Judith, 2004). The sixth chakra's corresponding element is a combination of all elements in their purest forms (Johari, 2000), but Judith (2004) regarded light (luminescence) to be an apt symbol.

At the sixth chakra level consciousness expands from ordinary awareness towards insight into universal aspects of being. Judith (2004, p.412) described this expansion of consciousness as the search for an archetypal identity where the main question is: "Who am I in the greater scheme of things?" The contemplation of the self within the context of the larger universe entails self-reflection (inner perception via the mystical third eye), which results in an increased understanding of the interrelatedness of all things. With this understanding the intuitive recognition of patterns is enhanced, thus enabling the ability to grasp the bigger picture and gain insight into "the deeper meaning inherent in all things" (Judith, 2004, p.345), that is, the ability "to comprehend the inner meaning of cosmic knowledge" (Johari, 2000, p.139).

Understanding on a universal level shifts consciousness into the world of archetypes, symbols, and images which opens new possibilities of being, "as we not only perceive

the patterns around us, but also perceive our own place and purpose in them" (Judith, 2004, p.388). From a Western perspective, chakra six corresponds with Maslow's (1943b, p.382) description of mankind's need to self-actualise, that is, "the desire to become more and more what one is, to become everything that one is capable of becoming." Corresponding with universalism values, self-actualisation also includes the acceptance of facts and lack of prejudice (Maslow, 1943b).

On the transpersonal/self-transcendent level of development all duality ceases as the mind reaches a state of undifferentiated cosmic awareness, where "there is no observed and no observer" (Johari, 2000, p.139). The person is no longer controlled by earthly desires or time-bound and "becomes a knower of the past, present and future" (Johari, 2000, p.139). Incomplete sixth chakra development results if the base (lower) chakras are unstable and therefore unable to provide the security needed for the ego to surrender to the larger whole. This deficiency is characterised by poor intuition and imagination as preference is given to the rational and familiar (Judith, 2004).

6.10.4 Manifestations of universalism in tales and popular culture

In fairy tales and myths universalism is often personified by wise, protecting figures that assist the hero in his/her quest when faced with obstacles by providing a talisman or advice (Campbell, 1949). These helping figures can take a myriad of forms, for example Hermes and Persephone in their roles as spiritual guides (psychopomps), Sophia, an old woman/man, grandfather/grandmother, a witch (such as Hecate, Durga, Mother Nyx and La Loba), wise old man, great mother, cosmic mother, angel of light, wizard, magician (Merlin), a god/goddess, king/queen, talking/helpful animals, fairy godmother, jinn, dwarf, gnome, boy/youth, medicine man/woman, alchemist, shaman, priest, professor, teacher, guru, mystic, or prophet (Campbell, 1949; Cashdan, 1999; Estés, 1992; Jung, 1959a, 1959b, 1959c, 1959d, 1959h; Mark & Pearson, 2001; Pearson 1991). In modern times the entertainment industry is riddled with wise figures assisting the hero to succeed in his / her quest. This theme forms the main storyline in films such as *Rocky* being mentored by his boxing trainer Mickey, Luke Skywalker by Obi-Wan Kenobi in *Star Wars*, and the *Karate Kid* by Mr. Miyagi (Wertime, 2002).

The role of these wise figures is to test the moral qualities of potential heroes, where the gift (talisman) depends on successful completion of tests (Jung, 1959h). The talisman (as boon) symbolises the path to the reconciliation of opposites (Campbell, 1949; Jung, 1959h), and ultimately, wisdom (that is, a universalistic understanding of the self that expands ego boundaries). As insight develops over time the hero will eventually evolve into a wise, protecting figure that will assist young heroes on their quests.

These helping, wise figures typically appear in fairy tales and myths when the hero faces a predicament (Jung, 1959h), thus letting the hero know that that he / she is not alone in the world, but "connected to a loving force" (Cashdan, 1999, p.110) that understand "the fundamental laws of how things work" (Mark & Pearson, 2001, p.140). Similarly, Campbell (1949, p.71) considered the presence of these helping figures as offering protection and reassurance "that the peace of Paradise, which was known first within the mother womb, is not to be lost" (Campbell, 1949, p.71). This connectedness with something bigger and 'out there' (i.e., not ego-bound) provides hope for the future and courage to face the unknown (Campbell, 1949; Cashdan, 1999).

From an analytical psychology stance (where all figures in fairy tales and myths represent aspects of the self), the wise helpers represent intuition as an instinctual, unconscious, self-preserving, guiding life force, aptly referred to by Estés (1992, p.89) as the "soul-voice speaking." To get in touch with the soul voice requires "purposeful reflection" (Jung, 1959h, p.219), which requires self-reflection (deliberate introversion) or altered states of consciousness such as during meditation, active imagination, prayer, and extrasensory or synchronistic experiences (Judith, 1991). At this level of development the psyche functions as "psychopomp" (Jung, 1959a, p.37), where intuition (the inner guiding force) functions as guide and mediator between conscious and unconscious contents, and eventually evolves into the "renunciation of egohood" (Jung, 1956, p.435) when the unconscious is assimilated with the conscious. For the hero that successfully fulfil his / her tasks (assimilating unconscious contents) the "mother-symbol no longer connects back to the beginnings, but points towards the unconscious as the creative matrix of the future... establishing a relationship between the ego and the unconscious" (Jung, 1956, p.301).

In fairy tales when potential heroes fail these tests, they do not receive the talisman and are doomed to face eternal darkness (that is, the lack of introspection resulting in regressing back to the familiar and eventually spiritual death). In numerous fairy tales the two older brothers fail, whereas the youngest, most often an innocent simpleton, succeeds (such as *The Three Feathers, The Queen Bee* and *The Golden Bird* of Grimm & Grimm, 1984). Another example is where the evil stepsister treats the helping figure with disdain and is doomed to death or a life of misery whereas the goodhearted heroine that followed the wise figure's instructions lives happily ever after (for example *Old Mother Frost* of Grimm & Grimm, 1984). Jung (1956, pp.353-354) used the fitting analogy of an evil magician that is synonymous with the regressive, devouring mother to describe this spiritual death:

> The magician is the personification of the water of death, which in its turn stands for the devouring mother... The Spirit of evil is fear, negation, the adversary who opposes life in its struggle for eternal duration and thwarts every great deed, who infuses into the body the poison of weakness ... he is the spirit of regression, who threatens us with bondage to the mother and with dissolution and extinction in the unconscious.

In modern times the underlying theme of universalism as value-based archetypal motif is positive spiritual transformation towards the greater good (Wertime, 2002). This theme is visible across films, literature and popular culture, for example:

- Superman and Dorothy in the *Wizard of Oz* as a reminder that the power of transformation lies within the self (Wertime, 2002);
- Magicians and witches such as Merlin, Harry Potter, Mary Poppins creating positive change (Mark & Pearson, 2001);
- Films and television series within the metaphysical genre, such as *Touched by an Angel* and *The Sixth Sense* (Mark & Pearson, 2001);
- The self-help industry, for example Stephen Covey, Anthony Robbins, John Gray and Deepak Chopra fulfilling the role of wise gurus (Wertime, 2002);
- Business transformation such as Jack Welch's revolutionising General Electric (Wertime, 2002); and

- The entertainment industry, such as Madonna that continuously reinvent herself (Wertime, 2002).

6.10.5 Universalism as personified by Greek gods and goddesses

6.10.5.1 Universalism as personified by Persephone in her roles as queen of the underworld and wise guide

Persephone underwent significant transformation from the kore (innocent maiden) to queen of the underworld. Her descent into the underworld (symbolising the unconscious) result in shifting consciousness from an earthly existence into the spiritual realm (universal sphere of being). Due to Persephone's spiritual transformation, she became a mediator between ego-consciousness and the unconscious and assimilated both in her personality (Bolen, 2004). In her role as queen she was worshipped as a mature, wise goddess reigning over dead souls and guide for others into the underworld (Bolen, 2004), hence fulfilling the role of wise guide and helper.

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The myth of Persephone as queen of the underworld and wise guide (summarised from Bolen, 2004)

Persephone as Queen of the Underworld (Sauber, 2005)

During time spent in the underworld Persephone transcended from an innocent maiden to queen of the underworld. After Persephone emerged from the underworld Hecate, goddess of the dark moon and crossroads, became her constant companion. Hecate was a wise but feared witch that reigned over the mysterious realms of ghosts, demons and magic.

As queen of the underworld Persephone served as a guide that accompanied heroes and heroines into the lower realm. For example, she assisted Odysseus to consult the ghost of the prophet Teiresias to give him advice on his journey home, she filled a box with beauty ointment for Psyche to complete her last task from Aphrodite, and she gave permission to Heracles to borrow Cerberus, the three-headed dog, to assist him in fulfilling the last of his twelve tasks.

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6.10.5.2 *Universalism as personified by Hermes in his roles as alchemist and guide*

The myth of Hermes is described in section 6.9.5.1 (*Openness to Change as personified by Hermes in his roles as trickster, traveller and communicator*). Aside from these roles, Hermes was also known by some as the inventor of alchemy (Bolen, 2003), and as his Roman name 'Mercury' implies, quicksilver as substance can transform rapidly and unpredictably. Hermes' ability to transform is shown by uniting opposites, whether it is male or female elements (for example Hermaphroditus), or transforming the unconscious (unknown) into the conscious by guiding souls to the 'underworld' to "*find spiritual gold*" (Bolen, 2003, p.165). From a universalism perspective Hermes as alchemist fulfils the role of master by "having a superior knowledge of life's laws" (Jung, 1959a, p.31), as well as teacher by guiding others into the underworld (unconscious) to find meaning (Bolen, 2003).

6.10.6 Universalism as a psychological type: Personality characteristics and shadow aspects

Universalism corresponds with intuition as psychological function (Jung, 1971) as well as character traits Maslow (1954, 1962) observed in self-actualised individuals. The personality characteristics of a person with universalism as dominant activated archetype are (Bolen, 2003, 2004; Estés, 1992; Collins, 2008; Cowden, et al., 2000; Judith, 2004; Jung, 1959h; Maslow, 1954, 1962; Pearson, 1991; Wertime, 2002):

- Perceptive and highly intuitive
- Introspective, thoughtful and contemplative
- Seeks deeper meaning across diverse experiences and intrigued rather than frightened by the unknown
- Receptive towards unconscious content (personal and collective) and

- Broadminded, democratic, flexible and altruistic
- Honest, spontaneous and straightforward
- Wise – "The One Who Knows" (Estés, 1992, p.30)
- Autonomous - developed own values and maintain an internal locus of control by taking ownership for

- open to Deja-vu / synchronistic experiences
- A holistic perspective - able to see the bigger picture and comprehend symbolic meaning of events – "seeing more truths and higher truths" (Maslow, 1954, p.xxi)
- Spiritually connected
- Imaginative and creative
- Humble, respectful, unselfish, kind, compassionate and empathetic with nothing to prove except influencing others for the greater good (hence, inspiring trust and respect)
- Serene, peaceful, tolerant, accepting and appreciative of differences in others

- his/her own destiny
- Individualistic and unconventional but not in a "Bohemian or authority-rebel" way (Maslow, 1954, p.157)
- Able to transform limiting situations into opportunities
- May be a guide to others into the 'underworld', such as a therapist (specialising in depth psychology to assist clients to tap into unconscious potential), working in a spiritual field (like a psychic), entering a creative field (like a poet / artist) or a recovered psychiatric patient such as Hanna Green that wrote an autobiographical on her experience of schizophrenia (Bolen, 2003, 2004).

From an Eastern perspective the behaviour of a person who is dominated by the sixth chakra is compared to a swan which is a "bird that can fly to places unknown to ordinary people" (Johari, 2000, p.138). As universalism is predominantly focused on positive values, shadow characteristics are limited to the use of insight (wisdom) to manipulate or harm others (Pearson, 1991; Bolen 2004) and a predisposition to psychosis (Bolen, 2004).

6.10.7 Universalism as applied in consumer and organisational psychology

Universalism as value-based archetypal motif manifests in two distinct ways in consumer psychology, where brands can promise either positive transformation (the alchemical brand strategy), or wisdom (the guru brand strategy). The alchemical strategy is also visible as a dominant archetype in some organisations, whereas the guru strategy is absent.

6.10.7.1   *The alchemical brand strategy*

Brands that manifest universalism as value-based archetypal motif in terms of positive transformation are referred to in this thesis as alchemical brands but are referred to by other authors as "The Change Master" (Wertime, 2002, p.135) and "Magician" (Mark & Pearson, 2002, p.140; Jansen, 2006, p.64).

As the primary goal of consumer psychology is to influence consumers' purchasing behaviours, the emphasis remains more on earthly, ego desires than spiritual insights and transcendence. In agreement with Jung (1959e, 1968), the criticism against consumer psychology's 'quick fix' approach to positive, spiritual transformation is that it entails a search for meaning in the external world (not the much-needed inner search). This ever-increasing search for meaning in the outer world to fill the spiritual void gives rise to increased consumerism, materialism and neurosis.

Alchemical brands revolve around the power of positive change and transformation and promise to change the undesirable to the desirable (Jansen, 2006; Wertime, 2002). These brands represent consumers' untapped potential (Wertime, 2002) and capitalise on the belief that transformation is set in motion through magic and rituals that are within the consumer's reach (Jansen, 2006; Mark & Pearson, 2001). In other words, consumers are provided with a sense of control by being the masters of their own transformation (Wertime, 2002) by simply using a specific product or service.

Various strategies are applied to relay the message of positive transformation, for example the product might contain a magical formula (Wertime, 2002), offer "magical moments" (Mark & Pearson, 2001, p.142) or cast a magical spell (Jansen, 2006). This magical transformation is promised by highlighting the benefits and features of products/services that will help consumers change, for example in becoming more effective, attractive, healthier, or lovable (Wertime, 2002). This approach is also used to ensure that existing brands remain relevant, by communicating incremental changes (such as new packaging, advertising or positioning) or revolutionary changes by adding new ingredients or new technology/processes (Wertime, 2002).

Imagery applied often portrays the before and after, where the use of the product enables a magical metamorphosis. Examples of alchemical brands and product categories are:

- Miracle products or magic potions offering miraculous solutions (Mark & Pearson, 2001) such as:
  - Cosmetics promising the fountain of youth (Mark & Pearson, 2001)
  - Axe deodorant, transforming the user into an irresistible person to the opposite sex (Jansen, 2006)
  - Red Bull "Gives you wings" (Jansen, 2006, p.64)
  - Weight Watchers (Mark & Pearson, 2001)
  - Chanel No.5 (Mark & Pearson, 2001)
- Disney as entertainment brand creating magical, fantasy moments (Jansen, 2006);
- MasterCard promising magical/priceless moments - "There are some things money can't buy. For everything else, there's MasterCard" (Mark & Pearson, 2001, p.146);
- The self-help industry that promises personal transformation by following a formula / ritual (Wertime, 2002); and
- Organisational development with its emphasis on business transformation, reengineering and change leadership (Wertime, 2002).

Consumers attracted to alchemical brands are:

- Discontent with the present and believe in a better future;
- "Do not have enough time or meaning" (Mark & Pearson, 2001, p.154); and
- Desire to be the master of their own destinies / have some control over their lives (Jansen, 2006; Wertime, 2002).

6.10.7.2   *Characteristics of alchemical organisations*

Mark and Pearson (2001) described the organisational culture characteristics of alchemical organisations (referred to by them as magician organisations). Alchemical organisations are entrepreneurial, vision-driven and principled. The aim is to offer meaning and personal fulfilment to employees by fostering shared decision-making,

creativity, and opportunities for continuous learning and development. These organisations support positive change by following Peter Senge's (1990) approach to organisations as learning systems where "everyone at every level needs to be learning and continually communicating what they are learning to every other part of the system" (Mark & Pearson, 2001, p.157).

Within these organisations there is low emphasis on hierarchy and rules. The focus is more on peer focused self-organising teams that are structured around tasks. All employees' contributions are valued and respected. Alchemical organisations quite often exhibit a strong sense of social responsibility as well and are quite likely to support green innovation. An example is the Body Shop's universalism values of respecting animal rights and protecting the environment (Mark & Pearson, 2001).

6.10.7.3   The guru brand strategy

Brands that fulfil the role of wise helper to assist the consumer in making an informed (wise) choice are referred to in this thesis as guru brands and correspond to what Wertime's (2002, p.153) referred to as "Wise Old Man" brands.

A frequently used strategy is to employ a trusted, experienced figure (which could be an old man, celebrity or expert within a category field) to endorse a product/service, and thereby transfer credibility (Wertime, 2002). Another strategy is to focus on heritage messaging, for example by using the word 'master' or references to age-old recipes/processes, both conveying to consumers that "there was enough wisdom in the process, and valuable experience built up over time, to make it worth preserving this knowledge" (Wertime, 2002, p.158). According to Wertime (2002) consumers attracted to guru brands fulfil the role of the hero by accepting the talisman (insight) offered by the wise old man (product/service). Examples of guru brands and product categories are:

- High-equity brands such as KFC, Coke, Levi and Jack Daniels that all make use of heritage messaging and capitalises on age-old recipes, processes and traditions (Wertime, 2002);
- In the South African context, the brand essence of brands like Ouma rusks and

Grandpa Headache Powders revolve around wise, experienced figures (in the form of grandparents) to inspire consumer trust; and

- Several products make use of experts to endorse brands, for example Panado is recommended by general practitioners, Oral B toothbrushes are used by dentists worldwide, Sensodyne toothpaste is the most frequently recommended brand by dentists for sensitive teeth and TRESemmé is used by top stylists and offer salon quality hair care products at an affordable price (South Africa).

6.10.7.4 *Characteristics of guru organisations*

No organisation exists that manifests wisdom as underlying archetype. Several authors (Aaltio, 2008; Bourne, 2008; Bowles, 1989, 1993, 1997; Hőpfl, 2008; Kostera, 2008a) identified this lack of wisdom and the accompanying lack of meaning in contemporary organisational cultures as a main shortcoming in modern organisations (as discussed in Chapter 4, section 4.7.1 *Organisations as modern myth*).

6.11 THE MANIFESTATION OF ARCHETYPAL MOTIFS UNDERLYING THE SELF

The self as archetypal motif implies wholeness in its widest sense (Von Franz, 1968a) and is therefore positioned at the centre of the Value-based Archetypal model, symbolising the unification of all quadrants and archetypal motifs. Even though the self as ultimate wholeness cannot be conceptualised or categorised, awareness and experiences of the self is described as feeling a deep spiritual connectedness to the universe (the self, others and the divine). These experiences of the self are referred to as "peak experiences" (Maslow, 1962, p.70), a "cosmic religious feeling" (Einstein, 1954 p.38), a "larger Mind…comparable to God" (Bateson, 1987, p.468), and Nirvana or "cosmic consciousness" (Campbell, 1949, p.152).
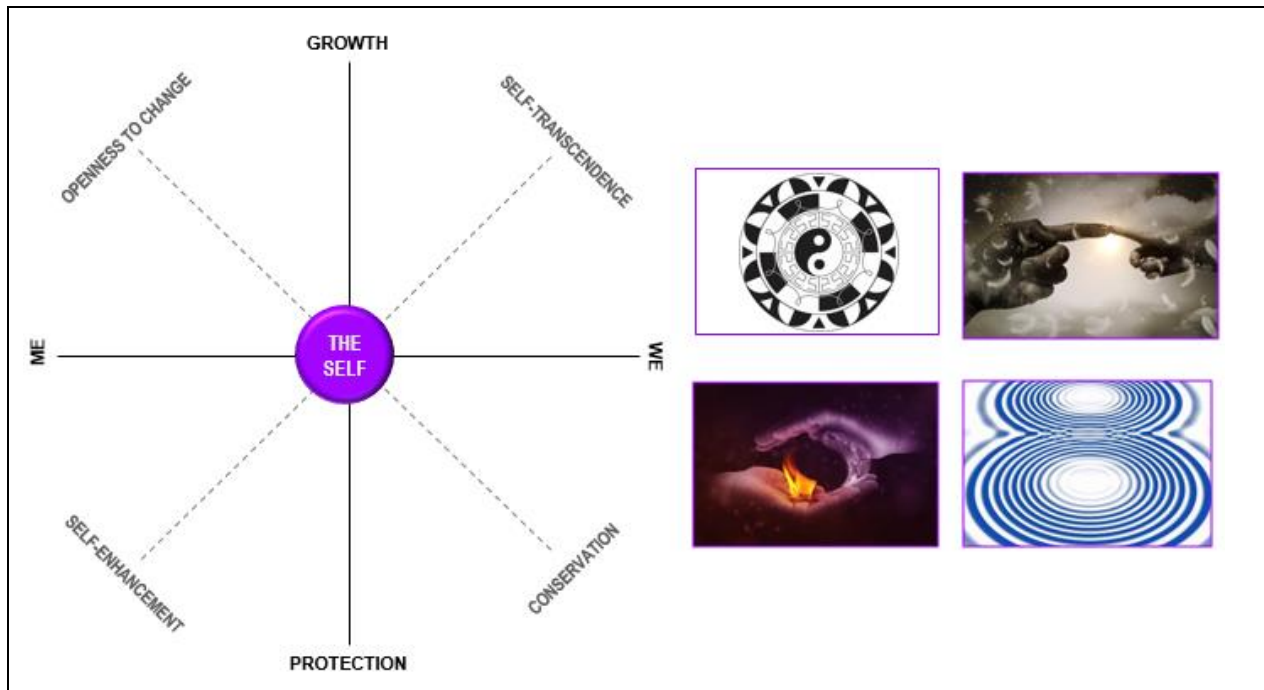
Figure 38:   The positioning and imagery of the self

The self represents the highest state of consciousness and entails a deep understanding of the meaning of life as an interconnected and interdependent whole. At its core, the self therefore denotes a "God-image" (Jung, 1969, p.31).

6.11.1 Values underlying the self

There are no values that manifest the self per se. The closest item in the Schwartz Value Scale (Zhang & Bloemer, 2008, p.175) is wisdom as "a mature understanding of life" (that corresponds to universalism values). Maslow (1954, p.229) differentiated between deficiency motivations that are characterised by "striving (doing, coping, achieving, trying, purposiveness) and being-becoming (existing, expressing, growing, self-actualization)." The self as archetypal motif corresponds with being-becoming. Later in life Maslow (1962, p.78) also compiled a list of being values (referred to as "B-values") that exemplify facets of being and corresponds with the self, aspects of universalism as well as the growth dimension in the Value-based Archetypal Model in general:

- Wholeness - unity, integration, interconnectedness, dichotomy-

- Uniqueness - idiosyncrasy, individuality, novelty

transcendence

- Completion - fulfilment, destiny, fate
- Justice - fairness, orderliness, lawfulness
- Aliveness - process, spontaneity, full-functioning
- Richness - differentiation, complexity
- Simplicity – honesty, essentiality
- Beauty – form, perfection, uniqueness
- Goodness - desirability, benevolence

- Effortlessness - ease, lack of strain/striving/difficulty, grace, functioning
- Playfulness - fun, joy, humour, exuberance
- Truth, honesty, reality - pure, unadulterated
- Self-sufficiency - autonomy, independence, environment-transcendence, living by its own laws

Although Maslow's B-values are overlapping and do not provide the clear-cut measurements of the Schwartz Value Scale, it does provide some insight into aspects of the self that are observable in self-actualised persons.

6.11.2 The self as archetypal motif and its role in individuation

> "*The delusion-shattering light of the Imperishable is the same as the light that creates... the energy behind the elemental pair of opposites, fire and water, is one and the same.*"
> (Campbell, 1949, p.146)

> "*A glimpse of 'Oneness' in the cosmos – a oneness that as all spiritual paths teach is also the love that connects us with the All.*"
> (Pearson, 1991, p.214)

> "*We expand Ego consciousness to experience Soul, and in the process give birth to the Self.*"
> (Pearson, 1991, p.45)

The self as archetypal motif implies wholeness in its widest sense (Von Franz, 1968a) and encompasses the unification of opposites, referred to by Jung (1959j, p.289) as the "transcendent function". United opposites included within the concept of the self (to name but a few) are conscious versus unconscious, subject versus object, male versus

female, life versus death, destruction versus creation, good versus evil, human versus divine, and body versus soul.

The self remains a hypothetical archetypal construct and cannot be defined in conceptual terms because the way to define something is "by its relation to other things" (Bateson, 1979, p.17). Since conceptual definitions are based on distinctions in outlining an idea, the self as ultimate wholeness defies definition: "In the end we have to acknowledge that the self is a *complexio oppositorum* precisely because there can be no reality without polarity" (Jung, 1969, p.267). Correspondingly, Vaughan (1985, pp.34-35) described the complexity of the self as a hypothetical construct that one can be aware of and experience, but defies definition as subject and object are unified:

> As a subject is only a subject in relation to objects that are perceived as separate from itself, when the subject is no longer objectified as an entity capable of perceiving that which is other, but remains cognizant of its all-encompassing awareness of everything as it is, it no longer is identifiable as anything. There is no one to identify or differentiate. There is only awareness...The self can be experienced, but cannot be known in conceptual terms... The idea of the transpersonal self as the centre of awareness that encompasses both the conscious and the unconscious mind as codeterminants of experience is essentially a transcendental postulate.

Another reason that the self remains a hypothetical construct is that the self is not a stagnant concept but continually evolves because the expansion of consciousness is a never-ending process, that is, a "person is both actuality and potentiality" (Maslow, 1962, p.10). The self contains both the conscious (ego / actuality) and unconscious (personal *and* collective potentiality) aspects of the psyche, hence the self is a polygamous concept (the self as selves). As growth continues throughout life, reaching full potentiality (complete self-actualisation) is not possible: "What we think is less than what we know: what we know is less than what we love: what we love is so much less than what there is. And to that precise extent we are so much less than what we are" (Laing, 1967, Kindle locations 294-295). For this reason, Maslow (1954, p.176) asserted that there "are no perfect human beings… To avoid disillusionment with human nature, we must first give up our illusions about it."

From an individuation perspective the hero's journey culminates into the hero becoming a symbol of the self (Campbell, 1949; Jung, 1956). According to Jung (1969, p.31) the self as psychic totality denotes a "God-image" as epitomised by his description of the hero's cross:

> The cross, or whatever other heavy burden the hero carries, is himself, or rather the self, his wholeness, which is both God and animal – not merely the empirical man, but the totality of his being, which is rooted in his animal nature and reaches out beyond the merely human towards the divine. His wholeness implies a tremendous tension of opposites paradoxically at one with themselves, as in the cross, their most perfect symbol (Jung, 1956, p.303).

During the initiation process (before becoming a symbol of the self) Campbell (1949, p.126) refers to the need for the hero to atone "with the Father". Correspondingly from a female perspective, Estés (1992, p.91) refers to the need to face "the Wild Hag". The Father and Wild Hag symbolise the God-image, where both are:

- Merciful /gracious as well as wrathful/just (Campbell, 1949);
- Loving as well as demanding and fierce (Estés, 1992); and
- The source of death but also renewal (Estés, 1992).

This meeting with the God-image requires complete surrender, which Campbell (1949, p.131) aptly described as an "ego-shattering initiation." This surrender requires trust in an omnipotent protective power and necessitates the sacrifice of all earthly attachments (such as anxieties, selfishness, one's will, dreams, hopes and the illusion of control) to get centred "in the principle of eternity" (Campbell, 1949, p.239). Surrendering the ego is both terrifying and enlightening:

> The problem of the hero going to meet the father is to open his soul beyond terror to such a degree that he will be ripe to understand how the sickening and insane tragedies of this vast and ruthless cosmos are completely validated in the majesty of Being. The hero transcends life with its peculiar blind spot and for a moment rises to a glimpse of the source. He beholds the face of the father, understands – and the two are atoned (Campbell, 1949, p.147)

Throughout the individuation journey the hero underwent several initiation rites, each of which required severing earthly attachments. By the final and complete surrender to the God-image the hero receives a glimpse of the meaning of human existence (i.e., the glimpse of the source). Campbell (1949, p.259) described this glimpse as the "ultimate boon" or "superconsciousness" (which can be described as Nirvana, cosmic consciousness or the universal principle of compassion). At this level of consciousness the hero is transformed from a human being into a deity, which is an ultimate state of selflessness where "the mind has transcended the pairs of opposites...time and eternity are two aspects of the same experience-whole" (Campbell, 1949, p.152).

6.11.3 The self from an Eastern perspective

"As we realise the magnificent scope of the cosmos, we have the opportunity to transcend our smaller, more limited world, and identify with the entire universe."
(Judith, 2004, p.33)

"At this stage there is no activity of the mind and no knower, no knowledge, nothing to be known. Knowledge, knower, and known all become unified and liberated."
(Johari, 2000, p.148)

The conceptualisations of the self by Western theorists (Campbell, 1949; Estés, 1992; Jung, 1956, 1959j, 1959k, 1969; Maslow, 1954, 1962; Pearson, 1991; Vaughan, 1985) discussed in the previous section lean strongly on Eastern philosophies with regard to the self as a state ego-less awareness. Western psychology is, to a large degree, still very much ego-focused and the concept of a polygamous self remains quite foreign.

From an Eastern perspective the self as archetypal motif corresponds to chakra seven (*Sahasrara* or thousand-fold), which has as central themes awareness (consciousness itself) and union (Judith, 2004). Chakra seven, also referred to as the crown chakra, is located at the top of the head (cerebral cortex) and the main purpose is to provide understanding, which includes wisdom, knowledge, consciousness, spiritual connection and unity (Judith, 2004). This level encompasses the transcendence of all elemental influence (Johari, 2000).

In the seventh chakra the focus is on deriving meaning. Meaning directs action,

organises experience and gives purpose "by creating a larger context in which to view our existence" (Judith, 2004, p.399). Whereas with universalism universal elements are intuitively (unconsciously) recognised in the sixth chakra, these elements are consciously understood in the seventh chakra, that is, the search for meaning goes above and beyond the self (own ego interests) towards the question "What does it all mean?" (Judith, 2004, p.412).

According to Judith (2004, p.392) this search for the deeper meaning of life that underlies all existence is ultimately "about merging with divine consciousness and realising our true nature" (linking with Jung's concept of the self as God-image). Unifying with the divine requires the ability to surrender to a Higher Power and release what separates us from the rest of creation. The ego is transcended into the larger meaning of existence, where "it is no longer the world that is seen, but the spark of the Divine in all forms" (Johari, 2000, p.60).

Although not identified as a separate need, Maslow (1943b, p.385) did refer to mankind's "desire to know and to understand... to look for relations and meanings", that is, "curiosity, the search for knowledge, truth and wisdom, and the ever-persistent urge to solve the cosmic mysteries" (Maslow, 1943b, p.384). Corresponding with the crown chakra this search for meaning entails "a need to go out beyond the limits of the ego" (Maslow, 1954, p.194) with an ever-increasing "movement toward larger and larger, more and more inclusive and unitary philosophy or religion; increased perception of connections and relations … more transpersonal and transhuman cognitions" (Maslow, 1954, p.73).

From an Eastern perspective a person dominated by the crown chakra experiences the highest state of existence as the illusion of the individual ego is dissolved and the self becomes the centre of personality, encompassing the essence of being (Johari, 2000). Ultimately, this unification implies connection to the divine, as well as the realisation of divinity within oneself. Incomplete crown chakra development is ascribed to the inability to surrender where attachments to the worldly realm and the need for control prevents the ability to be open to larger possibilities (Judith, 2004). Incomplete development is observable by excessive characteristics (such as spiritual addiction and dissociation

from the body), or deficient characteristics, such as spiritual scepticism, dogmatism, materialism, and greed (Judith, 2004).

6.11.4 Manifestations of the self in tales and popular culture

On a symbolic level the self as psychic totality is epitomised by symbols such as mandalas, squares, crosses and wheels – all suggesting the union of opposites (Jung, 1959k). Similarly, the number four (that underlies tetradic systems and quaternity symbols) denotes unity and wholeness (Jung, 1959k, 1983f).

On a microcosmic level the self as symbol of wholeness is most often epitomised in fairy tales by the sacred/mystical/spiritual marriage of the prince and princess to symbolise the union of opposites (Bettelheim, 1976; Campbell, 1949; Estés, 1992; Jung, 1956, Pearson, 1991). Archetypal figures such as sages, guides, mystics, martyrs, Samaritans, angels, and priests all share the underlying motif of being free from earthly attachments, being spiritually devoted, having a deep connection with the divine, being at one with the cosmos and therefore exuding sacred wisdom (Myss, 2001, 2003; Pearson, 1989, 1991).

On a macrocosmic level the search for meaning corresponds with the metaphysical realm. Across religions the self, as God-image, is personified by sacred saviours such as Christ, Buddha, Krishna and Mohammed. Through various trials and tribulations each of these religious heroes became "the perfect microcosmic mirror of the macrocosm. To see him is to perceive the meaning of existence" (Campbell, 1949, p.347).

In modern times scientific rationalism gave rise to the loss of faith and according to Jung 1956, p.77) also the loss of soul:

> The world had not only been deprived of its gods, but had lost its soul. Through the shifting of interest from the inner to the outer world our knowledge of nature was increased a thousandfold in comparison with earlier ages, but knowledge and experience of the inner world were correspondingly reduced (Jung, 1956, p.77)

This loss of soul implies a loss of deeper meaning and the self, where modern man's myth is one of increased separation (Judith, 2004). However, according to Capra (1987, p.67) there is a movement within the scientific community to increasingly acknowledge spirituality as not unscientific per se, but rather adding purpose and insight into scientific discoveries:

An increasing number of scientists are aware that mystical thought provides consistent and relevant philosophical background to the theories of contemporary science, a conception of the world in which the scientific discoveries of men and women can be in perfect harmony with their spiritual aims and religious beliefs.

An example of the incorporation of spirituality in science revolves around the question: "Where does order come from?" (Bateson, 1987, p.348). Both Einstein (1954) and Bateson (1987) described their answers to this question as spiritual in nature (corresponding to the Eastern concept of the self as merging with divine consciousness):

But the scientist is possessed by the sense of universal causation…His religious feeling takes the form of a rapturous amazement at the harmony of natural law, which reveals an intelligence of such superiority that, compared with it, all the systematic thinking and acting of human beings is an utterly insignificant reflection… I shall call it cosmic religious feeling. It is very difficult to elucidate this feeling to anyone who is entirely without it, especially as there is no anthropomorphic conception of God corresponding to it. The individual feels the futility of human desires and aims and the sublimity and marvellous order which reveal themselves both in nature and in the world of thought. Individual existence impresses him as a sort of prison, and he wants to experience the universe as a single significant whole… In my view the cosmic religious feeling is the strongest and noblest motive for scientific research (Einstein, 1954, p.40; pp.38-39).

The individual mind is immanent but not only in the body. It is immanent also in pathways and messages outside the body; and there is a larger Mind of which the individual mind is only a sub-system. This larger Mind is comparable to God and is perhaps what some people mean by "God," but it is still immanent in the total

interconnected social system and planetary ecology. Freudian psychology expanded the concept of mind in-wards to include the whole communication system within the body—the autonomic, the habitual, and the vast range of unconscious process. What I am saying expands mind out-wards. And both of these changes reduce the scope of the conscious self. A certain humility becomes appropriate, tempered by the dignity or joy of being part of something much bigger. A part - if you will - of God (Bateson, 1987, p.468).

6.11.5 The self as personified by Hestia in her role as wise goddess of hearth

> "*The hearth in the home, the altar in the temple, is the hub of the wheel of the earth, the womb of the Universal Mother whose fire is the fire of life.*"
> (Campbell, 1949, p.42)

Hestia was the least known Olympian and not typically represented in human form (Bolen, 2004). Rather, her spiritual presence was felt in ancient Greece in the living flame in the round (mandala shaped) hearths at the centre of home, temple and city where her sacred fire "provided illumination, warmth and heat for food" (Bolen, 2004, p.107). From an analytical psychology perspective Hestia's mandala shaped hearth "signifies the human or divine self, the totality or vision of God" (Jung, 1969, p.241), that is, "the totality of the psyche in all its aspects" (Jaffé, 1968, p.266). Hestia's spiritual presence (via the warmth of the fire) provided worshippers with a deep sense of connectedness, unity and harmony, described by Estés (1992, pp.284-285) as the experience of coming home to the self:

> Home is a sustained mood or sense that allows us to experience feelings not necessarily sustained in the mundane world: wonder, vision, peace, freedom... a nutrive inner world that has ideas, order and sustenance all of its own. Home is the pristine instinctual life that works as easily as a joint sliding upon its greased bearing, where all is as it should be, where all the noises sound right, and the light is good, and the smells make us feel calm rather than alarmed.

Correspondingly Bolen (2003, p. 294) described 'home' as symbolising a spiritual centre, an "inner still point associated with a sense of wholeness" (Bolen, 2003, p. 294).

In the same way, Hartelius et al. (2007, p.8) referred to the experience of the self as harmonious whole as a homecoming:

> States and stages beyond ego are not destinations to which the seeker must journey, but here-and-now homecomings to a deeper self that is always present—though often unnoticed. It is this self that is capable of experiencing a satisfying intimacy with the world, this self that feels itself drawn to the source of being.

The myth of Hestia: Goddess of hearth and temple (summarised from Bolen, 2004)

Hestia - Goddess of the hearth (Pugh, 2016)

Hestia (Vesta to the Romans) was the firstborn Olympian to Rhea and Cronus. Cronus swallowed five of his children (including Hestia), but all were freed when Zeus (his youngest son) overpowered him. Hestia was a virgin goddess and remained withdrawn into herself: She did not partake in wars or love affairs, was not interested in political power and remained unaffected by Poseidon and Apollo's amorous attempts.

Nevertheless, Hestia was highly honoured and received the best offerings from mortals. Hestia's presence was required through various fire rituals, for example to consecrate a house as a home for newlyweds, to welcome a new-born on his fifth day into the family, and travellers also took the 'home-fire' with them to other cities. Later in Rome, Hestia's sacred fire was tended to by Vestal virgins and symbolised the unification of all citizens into one family (Bolen, 2004).

Metaphorically, Hestia provided a warm sanctuary where people could bond and feel at home. As transcendental force Hestia denotes spiritual centeredness – a sense of intactness, wholeness and meaning amidst chaos (Bolen, 2004).

6.11.6 The self as a psychological type: Peak experiences as glimpse of totality

"To see the World in a Grain of Sand,
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour."
(William Blake)

"Man cannot measure the will of God, which derives from a centre beyond the range
of human categories. Categories, indeed, are totally shattered by the Almighty."
(Campbell, 1949, p.148)

The self as psychic totality defies categorisation by psychological type as it is not "a separate, independent, self-existent entity, but an archetypal form to which no specific image can be attributed… It can be described as holistic and ecologic, recognizing and participating in the interrelatedness and interdependence of all phenomena" (Vaughan, 1985, p.27).

Even though the self as a "supraordinate personality" (Jung, 1971, p.460) cannot be categorised, awareness and experiences of the self is described as feeling a deep spiritual connectedness to the universe (the self, others and the divine), where life is in perfect harmony whilst being self-less as the ego is rocked "to sleep" (Estés, 1992, p.285). Pearson (1991, p.59) described these moments of enlightenment and wisdom as the transcendence of "our smaller selves to be one with cosmic truths." The descriptions of these experiences of interconnectedness and wholeness from several authors, all representing different schools of thought, are remarkably similar:

> Bliss and joy come in moments of living our highest truth – moments when what we do is consistent with our archetypal depths. It's when we are most authentic and trusting, and feel that whatever we are doing, which can be quite ordinary, is nonetheless sacred. This is when we sense that we are part of something divine that is in us and is everywhere (Bolen, 2003, p.287) – *Psychiatrist specialising in analytical and archetypal psychology.*

> There is an easy flow of energy, clear vision, easily focused or diffused attention, and a sense of being connected to everyone and everything as an integral part of a

larger whole. At the same time, this awareness can be described as being nothing special, or just a quiet letting-be (Vaughan, 1985, p.29) – *Clinical psychologist and pioneer in the field of transpersonal psychology.*

In some reports, particularly of the mystic experience or the religious experience or philosophical experience, the whole of the world is seen as a unity, as a single live entity. In other of the peak experiences, most particularly the love experience and the aesthetic experience, one small part of the world is perceived as if it were for the moment all of the world. In both cases the perception is of unity (Maslow, 1962, p.83) – *Founding father of humanistic psychology*

At rare moments in our lives we may feel that we are in synchrony with the whole universe. These moments of perfect rhythm, when everything else feels exactly right and things are done with great ease, are highly spiritual experiences in which every form of separateness or fragmentation is transcended (Capra, 1987, pp.329 – 330) – *Physicist and renowned systems theorist*

Maslow (1962, p.70) referred to these experiences of the self as peak experiences, which also correspond to what Einstein (1954, p.38) referred to as a "cosmic religious feeling", Bateson (1987, p.468) as a "larger Mind…comparable to God", Eastern philosophies as Nirvana or "cosmic consciousness" (Campbell, 1949, p.152) and also descriptions by Bolen (2004), Estés (1992) and Hartelius et al. (2007) as a homecoming. As the self as interconnected and interrelated "superconsciousness" (Campbell, 1949, p.259) cannot "be distinguished from the imago Dei" (Jung, 1969, p.31), Maslow (1962, p.89, p.95) described these peak experiences as meaning-giving moments of self-actualisation:

As the essential Being of the world is perceived by the person, so also does he concurrently come closer to his own Being… The person is more apt to feel that life in general is worthwhile, even if it is usually drab, pedestrian, painful or ungratifying, since beauty, excitement, honesty, play, goodness, truth and meaningfulness have been demonstrated to him to exist.

6.11.7 The self as applied in consumer and organisational psychology

As hypothetical archetypal construct, the concept of the self is not applied in consumer or organisational psychology. Symbolism of the self (such as circles, spherical shapes, crosses, tetradic systems) is however found in product packaging and brand imagery and denotes unity and wholeness. Within the field of organisational psychology, the Archetype of Organisation (Corlett & Pearson, 2003) is a conceptual model representing an amalgamation of organisational archetypal motifs to constitute the psychological core underlying all organisations and corresponds, on an organisational level, to Jung's concept of the self (as discussed in section 4.7.6: *The Archetype of Organisation as conceptual framework within organisational psychology*). No organisation manifests the organisational self per se as no organisation is in perfect harmony or unity.

6.12   THE HERO'S RETURN AS MANIFESTATION OF THE SELF: BECOMING OUT OF BEING

"*Before Zen, mountains were mountains and trees were trees.*
During Zen, mountains were thrones of the spirits
And trees were the voices of wisdom.
After Zen, mountains were mountains and trees were trees."
(Buddhist saying cited by Estés, 1992, p.359)

During the individuation journey the hero underwent various initiations towards psychological maturation. Each initiation phase presented a new milestone (manifested by unique archetypal motifs and accompanying values) that, on successful completion, increases consciousness. The journey commenced with undifferentiated consciousness as a state of innocence and ignorant bliss (as manifested by conformity and tradition values) and culminated into the self as "superconsciousness" (Campbell, 1949, p.259) or "God-image" (Jung, 1969, p.31).

This ever-expanding consciousness underlies psychological growth and corresponds to Maslow's growth needs and the liberating or soul chakra current (as discussed in section 5.5.2: *Manifesting and liberating chakra energy currents*). The move of the soul current is towards ever-increasing freedom, expansion, abstraction and universality (Judith, 2004), and at its height, gives rise to the birth of the self where the hero is transfigured,

reborn renewed and "filled with creative power" (Campbell, 1949, p.36).

However, the individuation journey does not end at this state of enlightenment but requires the hero to reintegrate with society (Campbell, 1949). This last phase of individuation is referred to by Campbell (1949, p.193) as "The Return". The return of the hero corresponds with the manifesting or downward chakra current (as discussed in section 5.5.2: *Manifesting and liberating chakra energy currents*) where the move is towards form, density, boundaries, contraction and individuality (Judith, 2004). The reintegration with society compels the hero to "manifest a spiritual truth on a physical plane." (Pearson, 1991, p.45), or in simpler terms, to manifest inner knowing in the outer world (Estés, 1992; Pearson, 1991), to express his/her authentic self (Pearson, 1991) and teach lessons learned to humanity (Campbell, 1949).

The manifestation of spiritual insights can be on a microlevel by simply finding spiritual meaning in ordinary existence and teaching wisdom to others (Judith, 2004),or on a societal-metaphysical level as epitomised by sacred saviours such as Christ, Buddha, Krishna and Mohammed (Campbell, 1949; Myss, 2001, Von Franz, 1968a) that taught and followed spiritual practices that are exemplary to others. The primary role of the hero's return (whether as a self-actualised individual or collective saviour) is to ensure the continuity of wisdom throughout generations (Wertime, 2002), that is "the continuous circulation of spiritual energy into the world" (Campbell, 1949, p.36) and thereby providing insight into the meaning of human existence (Jung, 1968, 1983f).

6.13   CHAPTER SUMMARY

In the previous chapter the theoretical rationale of the Value-based Archetypal Model was presented. In this chapter the emphasis was on the practical manifestations of ten distinct value-based archetypal motifs as summarised in Figure 39 below:
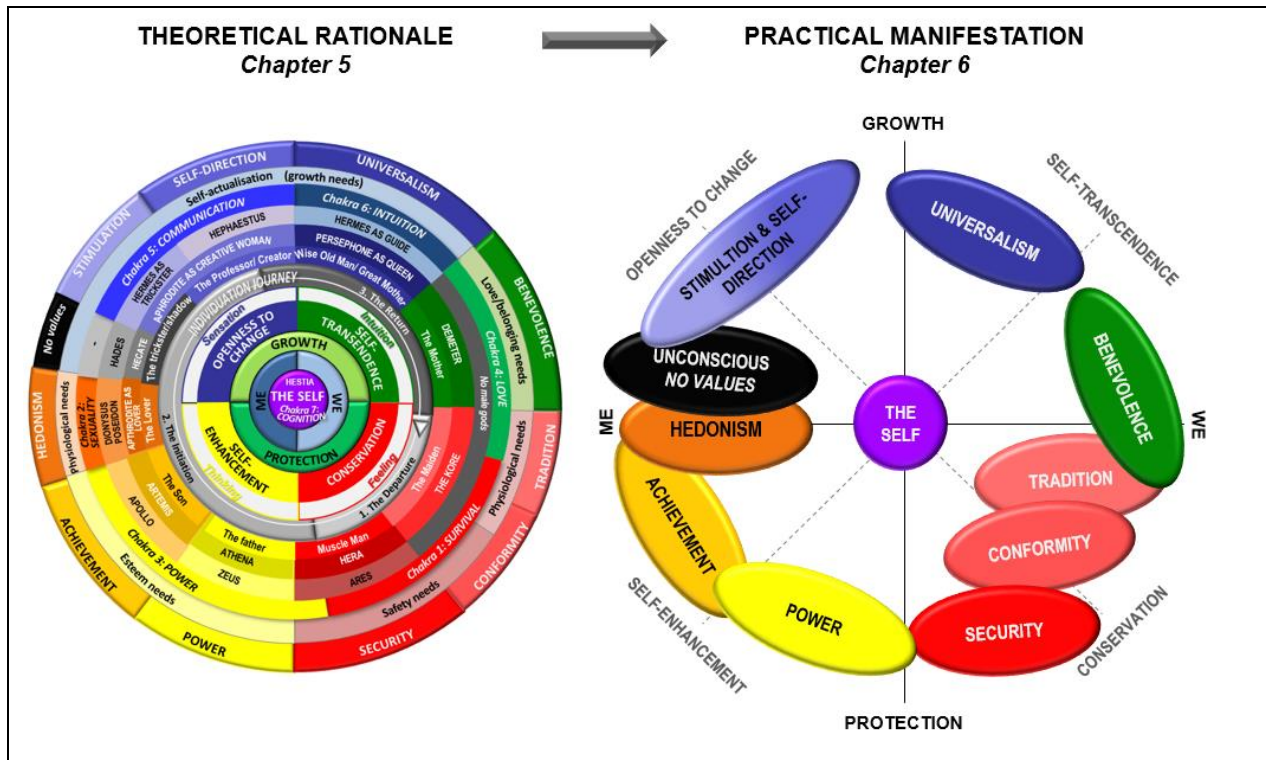
Figure 39: **Individual value-based archetypal motifs based on the Value-based Archetypal Model**

Each of the ten distinct value-based archetypal motifs were discussed in terms of how they manifest across various contexts or system levels as identified in Chapter 1 and portrayed in Figure 40 below:
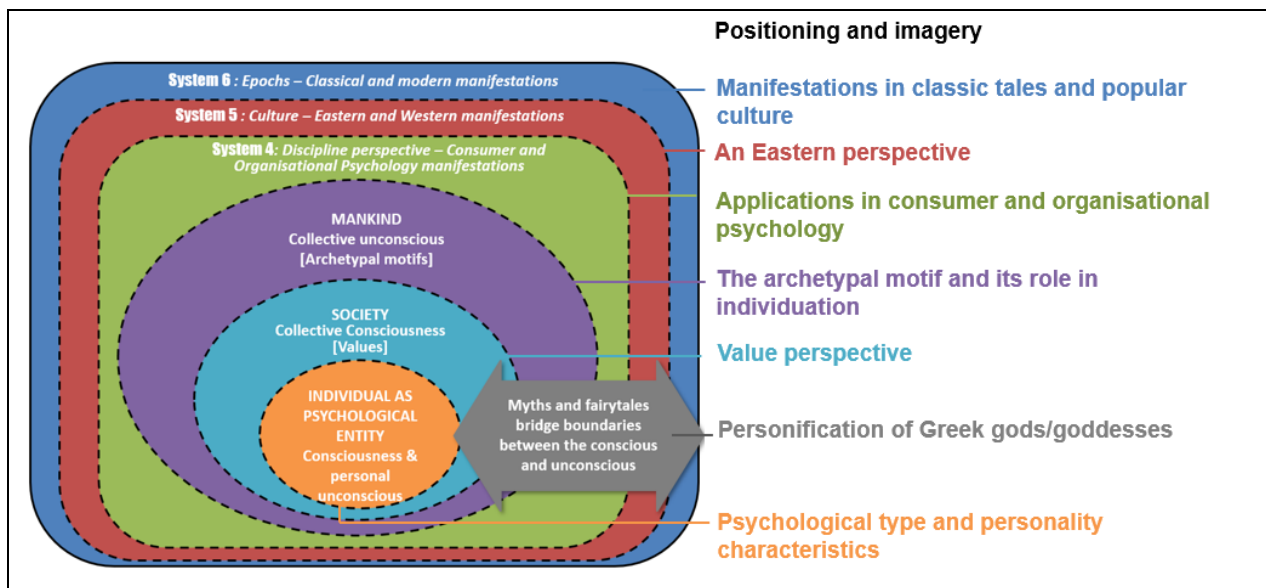
Figure 40: **A multi-system perspective on each Value-based Archetypal Motif**

The investigation of each unique value-based archetypal motif from a multi-disciplinary (meta-theoretical) perspective allows for an in-depth understanding of the unique manifestations of each on individual, group, organisational and societal levels.

In Chapter 7 research that was conducted to validate the Value-based Archetypal Model in terms of face validity and practical applicability will be presented.

CHAPTER 7: PRACTICAL APPLICATION AND VALIDATION OF THE VALUE-BASED ARCHETYPAL MODEL

This chapter presents with the empirical objectives of the study. Empirical objectives refer to the use of observable evidence to validate and refine the Value-based Archetypal Model. In the previous chapter empirical evidence based on an in-depth content analysis of existing literature was presented to describe how different value-based archetypal motifs manifest practically within various contexts or system levels. The observable patterns that manifest across system levels served as the foundation to develop the internal validity (that is, credibility) of the model.

In this chapter the emphasis will be on an even more pragmatic level by addressing the following empirical objectives: (1) to explore the practical applicability by employing the Value-based Archetypal Model in brand imagery research (EO8); and (2) to assess the face validity, trustworthiness and application value of the Value-based Archetypal Model from organisational and consumer psychology perspectives (EO9).

7.1   INTRODUCTION

The research conducted to ascertain the practical applicability and face validity of the Value-based Archetypal Model will be presented as two distinct phases, i.e.:

- Phase 1: The application of the Value-based Archetypal model in brand imagery research of an agricultural company's media publication (EO 8); and

- Phase 2: Face validation of Value-based Archetypal model through a peer review by organisational and consumer psychology subject matter experts (EO9).

With each phase, the research methodology, findings and conclusions will be presented. The implications of the research for the Value-based Archetypal Model will be presented in Chapter 8.

7.2 PHASE I: THE BRAND IMAGERY RESEARCH

7.2.1 Background and research objectives

The brand imagery research was conducted for an agricultural company. The company publishes a quarterly bilingual in-house magazine to their clients free of charge. The purpose of the magazine is to keep clients updated regarding the company's products and services, as well as to strengthen client relationships by presenting interesting and relevant news. The company requested research as the magazine's readership was unclear in terms of the readership profiles, content preferences as well as channel preferences. The author identified an opportunity to apply the Value-based Archetypal model to explore additional in-depth insights into the magazine's brand imagery as it relates to the overall brand mythology. In Phase I, the purpose was to explore the success of the company to create a coherent brand that clients can relate to. The executive board of the company was fully informed and consented that the data may be used for the purposes of this thesis, provided that their company name and magazine brand remain anonymous. The findings of the brand imagery research presented in this thesis are limited to selected aspects of the Value-based Archetypal model that were applied.

7.2.2 Research methodology

> *"The more variety in the data sources one is able to obtain, the greater will*
> *be the richness, breadth, and depth of the data gathered."*
> (Morrow, 2005, p.256)

A mixed-method approach was followed, using both quantitative and qualitative methodologies. From a systems perspective both methods are complementary and aimed at answering different types of questions: The quantitative research was ideally suited for determining reader profiles, preference patterns and demographic influences, whereas the qualitative research assisted in gaining in-depth insight into readers' reading habits, motivations for preferences and brand perceptions.

Another benefit of this approach is that "using two or more data collection methods whose validity and reliability problems counterbalance each other, enables us to

triangulate in on the 'true' result." (Abowitz & Toole, 2010, p.112). In other words, the triangulation approach added more "rigor, breadth, complexity, richness, and depth" (Denzin & Lincoln, 2005b, p.5) and making "it less likely that distorted interpretations will be made" (Guba, 1990, p.21).   Following, the methods for data collection, sampling and analysis of the quantitative and qualitative research will be discussed.

7.2.2.1   *The quantitative method of data collection*

A quantitative survey was conducted, and data was collected by means of telephonic interviews via the CATI (Computer-Assisted Telephonic Interview) system. This method was deemed most appropriate because (a) the company's client base (magazine readership) indicated that telephonic interviews are their preferred channel of communication; and (b) their reluctance to complete online surveys was also evidenced by their low usage of the online format of the magazine.

The measuring instrument

A structured close-ended survey questionnaire was developed to determine readers' satisfaction and preferences in terms of: (1) general media usage and reading habits; (2) overall satisfaction and usage of the magazine; (3) format preferences (print or online); (4) satisfaction with the style, typography and make-up of the magazine; (5) content preferences (regular columns, frequent topics and trade news); (6) new topics that might generate interest; (7) the magazine's brand image; and (8) readers' relationship to the brand (loyalty and likelihood to recommend). Extensive demographic information was gathered to develop readership profiling which included age, marital status, children, gender, area, ethnical group, years of experience as a farmer, the size of their farmlands, farming full- or part-time, area(s) of speciality, services used, and their total spend at the company.

The measuring instrument is not published in this thesis as it contains several items that make the company identifiable and most of these sections are not relevant to this thesis *per se*. The two items that are relevant to the brand imagery research are:

- Perceptions of the magazine's brand image (based on an adapted version of the Schwartz Value Scale):

Q19. I am going to read a few values: To what extent do you associate *[the magazine]* with these values, where 1 means not at all, and 10 means definitely.

Read options	Not at all 1	2	3	4	5	6	7	8	9	Definitely 10
1. Original thinking	1	2	3	4	5	6	7	8	9	10
2. Exciting	1	2	3	4	5	6	7	8	9	10
3. Hedonism - pleasure oriented	1	2	3	4	5	6	7	8	9	10
4. Achievement oriented	1	2	3	4	5	6	7	8	9	10
5. Ambitious	1	2	3	4	5	6	7	8	9	10
6. Power oriented	1	2	3	4	5	6	7	8	9	10
7. Materialistic	1	2	3	4	5	6	7	8	9	10
8. Focused on security and stability	1	2	3	4	5	6	7	8	9	10
9. Family-oriented	1	2	3	4	5	6	7	8	9	10
10. Respectful	1	2	3	4	5	6	7	8	9	10
11. Traditional	1	2	3	4	5	6	7	8	9	10
12. Benevolent	1	2	3	4	5	6	7	8	9	10
13. Broadminded	1	2	3	4	5	6	7	8	9	10

- Loyalty index

Q21.   How loyal do you see yourself to [*the company*] using a 10-point scale, where 1 means not loyal at all; 10 means very loyal?

Not loyal at all 1	2	3	4	5	6	7	8	9	*Very loyal* 10

A 10-point scale was used to measure imagery perceptions and loyalty as it is an easy scale for participants to understand (no semantic differentiators to remember as with 5-point Likert scales), allows more variance (Abascal & De Rada, 2014) and better consistency (Bernstein, 2017). The survey was available in Afrikaans and English to ensure ease of participation in respondents' mother tongue. Only two respondents (n=351) responded in English.

The validity and reliability of the survey questionnaire

Several measures were taken to ensure the validity and reliability of the survey questionnaire. Validity refers to whether the research actually measures the concepts it intends to investigate (Abowitz & Toole, 2010; Heale & Twycross, 2015; Knight, 1997; Thanasegaran, 2009). The following validity standards were considered:

The content validity (i.e., accurate measurement of all facets underlying magazine readership) and face validity or "logical validity" (Babbie, 2013, p.201) were qualitatively determined by conducting a workshop with core role players at the company that were involved in the magazine. The workshop team consisted of the head of marketing, three marketing specialists, two customer relationship managers, the magazine editor, four journalists, the channel manager, financial manager and advertising manager. The workshop team represented a diversity of views to provide a holistic perspective on the company's vision, brand (organisational and magazine level), client base, marketing considerations, channel options and journalistic aspects. The workshop discussions revolved around determining and reaching consensus on the various dimensions to be included in the survey, followed by items to be included under each dimension.

As the instrument measured several dimensions, construct validity (i.e., the extent to which the survey measures the intended construct) was determined using factor analysis (PCA with Varimax rotation). Nine distinct factors emerged that correspond with the following constructs:

- Topics of interest (satisfaction with current and preference for future content) are divided into five constructs:
  1. Company news (factor loading ≥ 0.71)
  2. Contemporary agricultural news/hot topics (factor loading ≥ 0.62)
  3. Business related topics such as notations, share updates and economists' views (factor loading ≥ 0.66)
  4. Human interest stories (factor loading ≥ 0.78)
  5. Spiritual upliftment (factor loading ≥ 0.78)
- Other constructs are:
  6. Brand imagery (factor loading ≥ 0.65)
  7. Style and typography elements (factor loading ≥ 0.62)
  8. Channel satisfaction and preferences (factor loading ≥ 0.44)
  9. Overall satisfaction/entertainment value (factor loading ≥ 0.54)

The factor analysis supports both convergent and divergent validity claims as the various items loaded meaningfully (≥ 0.4) on the different factors and are conceptually

distinct from one another (not loading $\geq$ 0.3 on other factors). The factors with their corresponding constructs were also well-aligned with theoretical dimensions identified during the workshop. For the purpose of this thesis Brand Imagery (Factor 6) is of importance and unpacked in more detail in the results.

The criterion validity (i.e., the extent to which the survey relates to other instruments measuring the same variables) could not be established as no other measuring instrument was used. Through triangulation the qualitative results did however add insight into common patterns observed "by providing the opportunity to observe data convergence or divergence" (Abowitz & Toole, 2010, p.108).

Reliability refers to the consistency of results obtained from the research (Abowitz & Toole, 2010; Heale & Twycross, 2015; Thanasegaran, 2009) and "is essentially the degree to which instruments are free from error and thereby yield consistently accurate measures of the construct of interest" (Knight, 1997, p.216). The internal consistency, (i.e., the homogeneity) of the questionnaire was determined by calculating Cronbach's alpha coefficient scores to measure inter-item reliability within each of the factors. The alpha coefficients varied from 0.853 to 0.948 within each of the nine factors - all highly acceptable reliability indicators within the social sciences' norm of 0.7 and above (Heale & Twycross, 2015; Thanasegaran, 2009). The survey was only conducted once, hence the repeatability (i.e., the stability of the measurement over time) could not be established.

With regards to external validity (i.e., generalisability of the findings) the results of this research were applicable to the sample selected for this study. To enhance external validity the context was mapped. This was done by incorporating the demographic variables (quantitative) and psychographic information (qualitative) into the analysis to ensure that the boundaries (and hence, the generalisability of the results) were clearly demarcated.

Quality control during data collection

Part of addressing reliability is also to ensure that the administration of the survey is controlled (Thanasegaran, 2009). The following quality control measures were implemented during data collection:

- **The interviewers**: All the interviews were conducted by experienced interviewers and interviewers were properly briefed. The training commenced with mock interviews to ensure interviewers are well-trained.

- **Supervision**: An experienced and trained fieldwork supervisor managed the interviewers to ensure that the interviews were completed according to the correct procedures. Supervision was continuous, with interviewer feedback and retraining given as and when needed. The supervisor also conducted regular quality checks, i.e., 10% per interviewer and 20% overall back-checks on completed questionnaires.

- **Location**: All calls were conducted from one location to ensure proper control of the interviewing process.

- **Duration of interviews**: To prevent respondent fatigue the duration of the interviews were kept relatively short (i.e., between 20 – 25 minutes each) and were scheduled at a time convenient for respondents.

- **Data processing**: The datasets were automatically computer-processed and converted to SPSS via the CATI system, thereby eliminating human error typical of manual data capturing.

7.2.2.2   The qualitative method of data collection

Data collection was by means of mini focus group discussions. The groups consisted of five to six participants each and was deemed most suitable because smaller groups allowed deeper probing into the thoughts and feelings of participants but were still large enough to ensure that there was sufficient interaction between participants to stimulate

each other's thoughts.

The discussion guide

A semi-structured focus group discussion guide was developed where the questions were open-ended to ensure that responses are flexible and encourage participants to reply at length, whilst at the same time the underlying structure allowed the comparability of responses to ensure reliable analysis. Focus areas that were explored during the group discussions were: (1) psychographic information (family life, interests, leisure activities, concerns and dreams for the future); (2) magazine reading habits (how, when, where and what); (3) spontaneous associations with the magazine under investigation and closest competitors; (4) in-depth evaluation of the magazine under investigation (style, typography, layout, current content, preferred future content and channel preferences); and (5) the magazine's vs. competitors' brand imagery. The focus areas relevant to this thesis relate to psychographic information (to contextualise the findings), the magazine's brand imagery and participants loyalty towards the magazine (and company). The questions are:

1. Before we begin the discussion, please introduce yourself to the rest of the group in terms of your:
    - Name
    - Farming speciality
    - Family life
    - Interests and leisure activities
    - Dreams for the future

2. We will now look at *[the magazine's]* image. I have several pictures depicting different brand personality aspects [*the projective technique as discussed below*]. As a group, sort the pictures that are closest to the *[magazine's]* image, as well as those that are more in line with *[top 3 competitors].*   Please motivate your answer in detail.

3. Personification: So, if *[magazine]* becomes a person, how would you describe that person?

- What type of person is he / she (personality traits)?

- What does his friends say about him and her? What do enemies say?

- What are his / her interests? Leisure?

- What is important in the person's life? What does he / she value? [value system]

- What is your relationship with the person? [Close friend, acquaintance, etc.]

Repeat personification for main competitors.

4. To conclude our discussion, I would like to hear from everyone: On a scale of 1 to 10, how loyal are you to [*the magazine*] and the company (where 1 is not loyal at all and 10 is very loyal)? Why/why not?

The projective technique

A projective technique was developed based on images representing characteristics of the respective value-based archetypal motifs. The process commenced with the author sourcing over 400 images from Pexels (Joseph, Joseph & Frese, 2017) and Pixabay (Braxmeier & Steinberger, 2017). Both these websites allow the usage of images to be copied, modified, and distributed without permission or reference to the websites or image authors.

The process of image selection was then explained to an independent researcher that scrutinised the set and reduced it to 200 images that encapsulate the essence of the respective value-based archetypal motifs.   A second independent researcher repeated this process and assisted in further reducing the set to 84 images (i.e., six photos per value-based archetypal motif).   The projective technique is presented in Appendix D of this thesis, and selected images were also used in the previous chapter to elucidate the different value-based archetypal motifs.

The rationale for using a projective technique is based on the premise that the unconscious "can only come to consciousness indirectly, by way of projection" (Jung, 1959g, p.187). By projecting meaning and telling stories about images that respondents select, insight can be gained into their "needs, desires, beliefs and attitudes" (Reber,

1995, p.605) – all aspects that might remain unconscious or rationalised with more direct questioning.

The choice of imagery (based on characteristics of the respective value-based archetypal motifs) was motivated by Jung's (1983f, p.274) viewpoint that archetypes are best described in terms of mythical imagery:

> Myth is the primordial language natural to these psychic processes, and no intellectual formulation comes anywhere near the richness and expressiveness of mythical imagery. Such processes are concerned with the primordial images, and these are best and most succinctly reproduced by figurative language.

Although preselected by the author and refined by two independent researchers, the choice of images remains relatively unstructured and are open to different interpretations (depending for example on personality, cultural differences, and/or personal experiences).   The key to meaningful insight lies with respondents' explanations and contextualisation (Gordon, 2006).   For the purpose of the brand imagery research the projective technique was applied to describe the brand imagery of the magazine under investigation and its main competitors' (as indicated in the three questions above). The personification of the brands complemented the brand imagery exercise and served as further validation of the projection technique.

Validity and reliability of the focus groups

> *"Validity concerns, in whatever language they are translated, should always*
> *be present at each research decision."*
> (Bergman & Coxon, 2005, par. 54)

Whether research follows a quantitative or qualitative methodology, validity and reliability in research are crucial as that is what give data its relevance (meaning) and generalisability (applicability) respectively (Phelps & Horman, 2010).   Unlike the more clear-cut definitions of validity and reliability in quantitative research, there are various criteria with overlapping meanings (Abowitz & Toole, 2010; Agostinho, 2004; Ali & Yusof, 2011; Anney, 2014; Babbie, 2013; Lincoln & Guba, 1986; Morrow, 2005; Treharne & Riggs, 2015) deemed more appropriate within the interpretive paradigm of

naturalistic inquiry (Lincoln, 1995; Lincoln & Guba, 1986; 1988). As Morrow (2005, p.252) explained, this is because qualitative research is ideographic and emic in nature:

> Qualitative research leads to different kinds of knowledge claims than those resulting from the use of quantitative methods. For example, qualitative research is idiographic and emic (focusing on one or a very few individuals, finding categories of meaning from the individuals studied) as opposed to nomothetic and etic (focusing on standardized methods of obtaining knowledge from large samples of individuals, using categories taken from existing theory and operationalized by the researcher).

Even though qualitative research is emic in nature, the author agrees with Lincoln (1995, p.277) that "disciplined inquiry is still characterized… by thoughtful decisions about design strategies, including methods." Concurring with Bergman and Coxon (2005, par.52), the reliability and validity of qualitative research is about "the accountability of research practices through explicit description of research steps, which allow an audience to judge the plausibility of a particular study and its findings." Following, the validity and reliability criteria relevant to qualitative research are defined, as well as steps taken in this study to address these.

1) Credibility

Credibility or internal validity (Lincoln, 1995; Lincoln & Guba, 1986) refers to "the confidence that can be placed in the truth of the research findings" (Anney, 2014, p.276), that is, to establish whether the findings are plausible and correctly interpreted (Anney, 2014), and whether the processes followed to ensure rigour are clearly communicated (Morrow, 2005). At the core of credibility concerns in qualitative research is the researcher-as-instrument. The following steps were taken to ensure credible results and to address researcher bias:

- The author (referred to as researcher in this context) is experienced in qualitative research, which include the total process from inception, formulating questions, moderation up to analysis and the presentation of findings.

- To ensure all viewpoints relevant to this study are considered and gain deeper insight into motivations underlying magazine readership the focus groups consisted of both readers *and* non-readers (negative case analysis).

- During the group discussions the researcher made sure that all participants felt comfortable to participate and remained sensitive to non-verbal cues and diverging views, which were then probed further.

- The researcher acknowledges participants as authorities in their lives and therefore followed the stance of "naïve inquirer" (Morrow, 2005, p.254) but at the same time acknowledges her role as co-creator of meaning. For this reason, member checks were conducted to test whether the researcher's understanding is correct. This was done by summarising viewpoints, reflecting insights, and asking participants to confirm, deny and add additional viewpoints during the discussions.

- The triangulation of data collection methods ensured rigour: apart from discussions, the projective technique (presented in Appendix D) as well as brand personifications were used to bypass participants' rationalisations.

- To prevent respondent fatigue, the groups lasted approximately two hours each with a 15 min tea break in-between.

- All the discussions were audio-recorded and fully transcribed to ensure reliable and comprehensive analysis.

- Throughout data collection and analysis, the researcher consciously reflected (Lincoln & Guba, 1988) on her onto-epistemological assumptions to ensure sensitivity to opposing views. This was done via field notes and summaries, reflective notes during analysis, discussions with an independent researcher, as well as discussions with the client to clarify the context.

- With analysis an effort was made to ensure all viewpoints and experiences are authentically represented through "thick descriptive data" (Lincoln & Guba, 1986,

p.77).

- The quantitative and qualitative findings were integrated. The different methods (i.e., triangulation of methodologies) allowed crosschecking of the data.

- The integrated findings were discussed with an independent researcher that is more positivistic inclined but fluent in both quantitative and qualitative methodologies. The peer debriefing assisted in ensuring an all-rounded view.

2) Transferability

Transferability or external validity (Lincoln, 1995; Lincoln & Guba, 1986; 1988) refers to the applicability of the results to other contexts and situations, that is, "how far a researcher may make claims for a general application of their theory" (Gasson cited in Morrow, 2005, p.252). To assist the reader in the applicability of this study to his/her own context or situation, the boundaries of this study was clearly mapped, i.e.:

- Two main contexts are applicable for this study, namely: (1) the background of agricultural cooperatives and companies in South Africa (discussed in the results); and (2) applying the theoretical principles underlying the Value-based Archetypal Model to explore brand relationships.

- The Value-based Archetypal Model is well grounded in theory. The applicability of the results therefore extends to insights into other theorists' viewpoints and the applicability thereof within the context of the brand imagery research.

- The target market and sample of this study was clearly demarcated (discussed in the following section *7.2.2.3 Target market and sample*). Both the demographic variables (quantitative) and psychographic information (qualitative) were used to establish a clear profile of participants.

- The use of "thick descriptive data" (Lincoln & Guba, 1986, p.77), that is "rich descriptions not only of participants' experiences of phenomena but also of the

contexts in which those experiences occur" (Morrow, 2005, p.252) allows readers an in-depth perspective on participants' experiences as well as the contexts in which these experiences are embedded.

3) Dependability

Dependability, also known as reliability or consistency (Lincoln & Guba, 1986; 1988) refer to "the stability of findings over time" (Bitsch cited in Anney, 2014, p.278) but also includes consistency across researchers and analysis techniques (Morrow, 2005). As this study was only conducted once the repeatability of the findings in similar studies could not be confirmed. Other steps that were taken to support the consistency of the findings were:

- A detailed description of the research process (from the background of the brand imagery research for the purposes of this study up to data analysis and sharing findings). This might assist other researchers "to replicate the study with similar conditions in other settings" (Anney, 2014, p.278).

- Conducting member checks during the discussions (i.e., reflecting researcher interpretations with participants and probing into divergent viewpoints and inconsistencies) ensured that insights were supported by the data.

- Comparing and integrating the findings of the qualitative and quantitative research, that is, obtaining corroborating evidence through the triangulation of different data sources (i.e., qualitative and quantitative methodologies and different methods of data collection within the qualitative research).

- Ensuring a sufficient sample size (n = 6 focus groups), where after the fourth group redundancy or saturation has been reached (that is, the point at which no new information / themes emerged from discussions).

- The peer debriefing (i.e., the examination of the research process and findings by an independent researcher) contributed to the consistency of findings.

4) Confirmability

"All research is subject to researcher bias."
(Morrow, 2005, p.253)

The equivalent of confirmability from a positivistic ontology is objectivity or neutrality (Lincoln & Guba, 1986; 1988). As discussed in Chapter 1 (section *1.6 The researcher's ontological, epistemological and methodological assumptions*), the author supports a system's perspective and proposes that although there is one reality there are different truths limited by the lenses we look through. Individuals are however embedded within different contexts (such as family, community, work, society, and culture) and the interrelationships between an individual and these social contexts give rise to shared truths. These shared truths are referred to in this thesis as the consensual domain (which includes the collective consciousness and collective unconscious).

The author therefore rejects objectivity as a criterion. Whether qualitative of quantitative, value-free ('neutral') research that implies a single objective truth does not exist. Confirmability within this context therefore refers to shared truths which is recognisable through patterns (themes) that emerge. Within a research context the researcher needs to establish that these observed patterns/themes are part of the consensual domain (i.e., shared truths), and not a "figment of the inquirer's imagination" (Tobin & Begley cited in Anney, 2014, p.289). The steps taken to enhance the credibility of this research (as discussed) is therefore also relevant to support confirmability.

5) Authenticity

Authenticity refers to fairness (Lincoln & Guba, 1986) or ethical criteria (Lincoln, 1995) and revolves around whether the research represents a fair range of differing viewpoints and have transformative potential (Teharne & Riggs, 2015), also referred to by Morrow (2005) as consequential or social validity.

As discussed, the focus groups consisted of both readers and non-readers of the magazine to ensure a more rounded view on readership preferences. Similarly, the

large (n=351) and random sample in the survey ensured that a range of differing viewpoints were included.

The findings of the research were confirmed by the company (as client of the readership study) and were convergent with their current client data. With regards to the transformative potential this study also added insight into the magazine readership preferences and resulted in changes in the magazine's content and format to address their clients' needs and enhance loyalty towards the company. Within this context the study contributed to consequential or social validity (Morrow, 2005) by achieving positive change for both the company and their clients.

7.2.2.3   Target market and sample

The target market was readers of the magazine, all clients of the company. The company provided a list with contact details of their clients that constitutes the total population of N=3897 households.

Sample selection for the survey

A simple random sampling method was followed where the survey sample was drawn randomly (via the SPSS random function) from the name list. As the company did not know what their readership profiles looked like, simple random sampling provided a higher probability of drawing a representative sample. The determination of the sample size was based on the Krejci and Morgan (1970, p.607) formula:

$$S = \frac{X^2 NP\,(1-P)}{d^2\,(N-1) + X^2 P\,(1-P)}$$

Where:

S	=	*Required Sample size*
X	=	*Z value (e.g. 1.96 for 95% confidence level)*
N	=	*Population Size*
P	=	*Population proportion (expressed as decimal) (assumed to be 0.5 (50%)*
d	=	*Degree of accuracy (5%), expressed as a proportion (.05); It is margin of*

error

Based on the formulation a sample (n) of 350 respondents with a population (N) of 3897 clients will ensure a 95% degree of accuracy, and hence ensure that a sufficient range of readership viewpoints are represented. A total of n=351 respondents participated in the survey.

The selection criteria for participation in the survey were based on usage (randomly selected), where all adult readers (21 years and above) that read the magazine were included. The frequency of usage was noted as a variable and the differentiation between individuals that read all, most, some or the minority of articles were used in analysis. Clients younger than 21 years and those that did not read the magazine at all were excluded from participating in the survey.

Sample selection for the focus groups

Purposive sampling was used as sampling method to select the focus group participants. The inclusion criteria were aimed exploring specific areas of interest (such as high vs. low/no usage of the magazine, gender differences and possible geographical area differences where farming specialisations differ). The sample selected for the focus groups were hence "driven by a conceptual question, not by a concern for 'representativeness'" (Miles & Huberman, 1994, p.29). and based on:

- Readers of the magazine, including a mix of high (almost all articles) vs. low/no

usage (only the rare few articles or not reading the magazine at all);

- The inclusion of couples to allow the exploration of gender differences in readership preferences;
- Geographical representation, to explore possible attitude differences in the top-six towns where the company has the most clients; and
- All adults (21 years and above).

A total of six focus groups consisting of 5 – 6 participants each were conducted in six different towns. A total (n) of 34 respondents participated in the group discussions. The six groups were deemed sufficient as redundancy (i.e., the point where no new information/themes emerged from the discussion) were reached after the fourth group.

7.2.2.4   Ethical considerations

The list of client contact details provided by the company was only received once the author signed a confidentiality agreement. The author is a full organisational member and subscribe to the codes of SAMRA (South African Marketing Research Associations) and ESOMAR (European Society for Opinion and Marketing Research). Due to the strict guidelines of these codes SAMRA members received exemption for research from the Consumer Protection Act (CPA) and are therefore allowed to contact clients. The following ethical processes were adhered to:
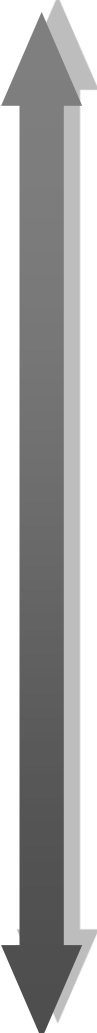
- All participants (survey and focus groups) were informed of the purpose of this research and participation was voluntary and could be terminated by the respondent at any time during data collection.

- The survey interviews were scheduled at a time convenient for respondents and the focus groups were scheduled from 8:00 to 10:00 in the mornings (a time convenient for most farmers).

- The interviews and discussions only commenced once consent forms were signed.

- All information was treated with confidentiality and all participants remained anonymous (that is, no individual can be identified in any way in the reporting of the findings).

7.2.2.5   *Data analysis*

The quantitative analysis consisted of both descriptive and inferential statistics (which included factor segmentation and Analysis of Variance. The qualitative analysis was based on content analysis by grouping statements with the same underlying meanings together into themes. This was done within a critical system thinking framework by identifying themes on first, second and third order levels of abstraction (Groenewald, 1995). Although the qualitative results are presented as an integrated whole, the three levels of abstraction and the corresponding steps in analysis are explained in Table 19.

Table 19: The rationale and steps in qualitative data analysis (adapted from Groenewald, 1995)

LEVELS OF ABSTRACTION		STEPS IN ANALYSIS
Concrete (data) ↑↓ **Abstract** (analysis)	**1ˢᵗ level** **Exploration** *What?*	1. **Familiarisation** with the data by reading and rereading. Look for patterns (comments that seem to appear repeatedly in the data) and surprises (unexpected comments that are worth noting) 2. Generate **initial codes** (meaning units) within the context. 3. Collate the codes with the same underlying meaning together into **central themes**. Ensure themes are internally convergent (consistent) and externally divergent (distinct from one another). 4. Use **verbatim quotations** to explain themes further and to offer the reader insight into participants' experiences and the contexts in which these occur (Morrow, 2005).
	2ⁿᵈ level **Explanation** *How?*	5. Further analysis of themes to develop an **interpretive framework** (i.e., central storyline) by: ▪ Mapping themes to see relationships ▪ Link to quantitative findings ▪ Considering the larger context 6. Ensure **intra-observer reliability** by comparing analysis with the transcript to see if themes fit the data 7. Ensure **inter-observer reliability** by sharing transcripts and discussing analysis with the PhD supervisor and implement recommendations where necessary.
	3ʳᵈ level **Insight and implication** *Why?*	8. **Conceptual discussion** by linking findings to theory with the purpose to explain the relationship between the themes. 9. For the purpose of this thesis **drawing conclusions** about the implications of the research for the further development of the Value-based Archetypal Model [*discussed in Chapter 8*]

7.2.3 The quantitative findings

7.2.3.1   *Sample demographics*

The realised sample demographics are consequently described. Respondents were predominantly white (99.7%), married (92%), male (22% female readership), and between the ages of 40 – 70 years (74%). The vast majority had mixed farms, with grains as the main speciality (51%), followed by cattle (36%).   Most farmed full-time (86%) and 97% had more than 10 years of farming experience.

7.2.3.2   *Brand imagery structure*

To determine the magazine's brand image respondents were asked to what extent they associate thirteen values (based on an adapted version of the Schwartz Value Scale) with the magazine. As Schwartz' Value Scale was significantly shortened and applied as brand descriptors exploratory factor analysis was performed.

The question was factor analysed by first using principal component analysis with Varimax (orthogonal) rotation (extracted on eigenvalues greater than 1). The initial analysis yielded two factors explaining a total of 81.6% of the variance for the entire set of 13 variables, but the component correlation matrix indicated that the two factors loaded more than ≥ 0.3 on each other and are therefore correlated. Since the factors are not independent a principal component analysis with Promax (oblique) rotation was also performed. The same two factors emerged that also explained 81.6% of the variance. The loadings of both rotations are presented in Table 20 and Figure 41 presents a visual representation of the loadings in a 2-dimensional space.

Table 20: Factor analysis to establish brand imagery (n=351)

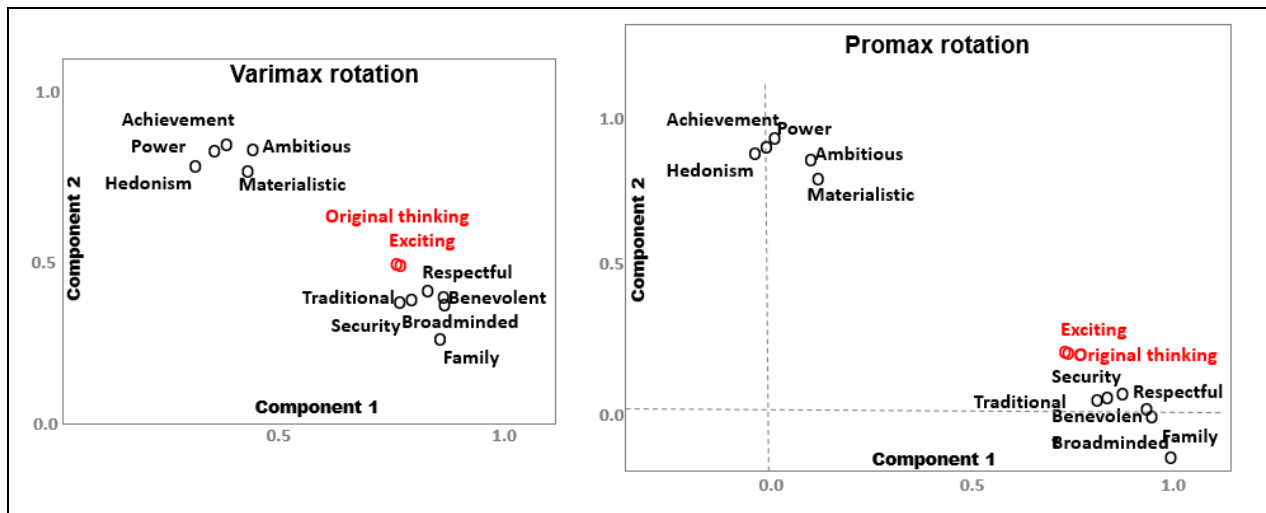| I am going to read a few values: To what extent do you associate *[the magazine]* with these values, where 1 means not at all, and 10 means definitely	LOADINGS: ROTATED COMPONENT MATRIX^A [Rescaled orthogonal rotation: Varimax with Kaiser Normalisation]		LOADINGS: PATTERN MATRIX^A [Rescaled oblique rotation: Promax with Kaiser Normalisation]	
	Factor 1: WE	**Factor 2: ME**	**Factor 1: WE**	**Factor 2: ME**
Family-oriented	.852	.263	.988	-.139
Broadminded	.864	.368	.943	-.006
Benevolent	.859	.388	.925	.024
Respectful	.826	.409	.869	.071
Focused on security and stability	.784	.383	.827	.060
Traditional	.762	.369	.806	.054
Exciting	.763	.488	.739	.213
Original thinking	.760	.480	.739	.205
Achievement oriented	.374	.855	.008	.927
Power oriented	.349	.831	-.011	.909
Hedonism -pleasure oriented	.308	.792	-.044	.881
Ambitious	.435	.836	.100	.867
Materialistic	.426	.780	.121	.798
% of variance	**46%**	**35.6%**	**72.6%**	**9.0%**
Total variance	**81.6%**		**81.6%**	
KMO	*.927*			
Bartlett's Test of Sphericity	*.000*			

Figure 41: Varimax and Promax component plots in rotated space

Factor 1 was labelled 'We' and corresponds primarily with the 'we' component (right side) of the Value-based Archetypal Model (as discussed in Chapter 5; section 5.4) and the 'social-focussed' domain of Schwartz' value structure (as discussed in Chapter 2; section 2.5.5.3). As brand imagery descriptor, Factor 1 revolves around brands that are client-oriented and address consumers' social interests, that is, the need to belong, relate, and be inclusive. For this reason, Factor 1 encapsulates emotionality.

Factor 2 was labelled 'Me' and corresponds with the 'me' component (left side) of the Value-based Archetypal Model (as discussed in Chapter 5; section 5.4) and the 'person-focussed' domain of Schwartz' value structure (as discussed in Chapter 2; section 2.5.5.3). More specifically, the items correspond to the me-protection domain (i.e., Self-Enhancement quadrant as described in both the Value-based Archetypal model and Schwartz' value structure). As brand imagery descriptor, Factor 2 revolves around brands are company-oriented and address consumers' egocentric needs, that is, the need to self-assertion, personal achievement, power, and comfort. For this reason, Factor 2 encapsulates rationality.

Based on the theoretical assumptions underlying the 'me-we dimension' in the Value-based Archetypal Model (that corresponds with the person-social focussed dimension in Schwartz' value structure), two items, i.e., 'exciting' and 'original thinking' (marked in red) did not fit Factor 1. The two items are situated in the me-growth domain (Openness to Change quadrant of the Value-based Archetypal Model and Schwartz' value structure). When looking at the factor loadings (Table 20) as well as component plots (Figure 41) the two items loaded highest on Factor 2 and are positioned as outliers on the plot (i.e., complex variables). To ensure a simple factor structure and theoretical consistency these two items were omitted. The resulting factor loadings (based on principal component analysis with Promax rotation) are presented in Table 21, where the two factors explain a total of 82% of the variance for the set of 11 variables.

Table 21: Factor loadings with two items omitted (n=351)

I am going to read a few values: To what extent do you associate *[the magazine]* with these values, where 1 means not at all, and 10 means definitely	LOADINGS: PATTERN MATRIX[A] *[Rescaled oblique rotation: Promax with Kaiser Normalisation]*	
	Factor 1: WE	**Factor 2: ME**
Family-oriented	.956	-.099
Broadminded	.923	.024
Benevolent	.910	.051
Respectful	.864	.090
Focused on security and stability	.814	.081
Traditional	.807	.069
Achievement oriented	.026	.915
Power oriented	-.085	.910
Hedonism -pleasure oriented	.010	.895
Ambitious	.108	.862
Materialistic	.149	.781
% of variance	**71.8%**	**10.3%**
Total variance	**82.1%**	
KMO	*.918*	
Bartlett's Test of Sphericity	*.000*	

7.2.3.3 Brand imagery impact

The regression scores of the two factors (with 2 items omitted) was used to further explore whether brand imagery perceptions impact readers' overall loyalty to the company. A one-way ANOVA was conducted to determine if there were significant differences between the company loyalty levels of readers that viewed the brand as more inclusive (Factor 1; WE) as opposed to more egocentric (Factor 2; ME). The 10-point loyalty scale was divided into an ordinal scale: 1 – 6 (low loyalty), 7 and 8 (average, where the mean =7.51, median = 8.00 and Mode = 7); and 9 and 10 (the top-2-box-score indicating high loyalty). The ANOVA results are presented in Table 22:

Table 22: One-way ANOVA to determine brand imagery effect on client loyalty levels

		Sum of Squares	df	Mean Square	F	Sig.
REGR factor score 1 [WE]	Between Groups	39.436	4	9.859	11.592	.000
	Within Groups	201.564	237	.850		
	Total	241.000	241			
REGR factor score 2 [ME]	Between Groups	14.168	4	3.542	3.701	.006
	Within Groups	226.832	237	.957		
	Total	241.000	241			

There was a significant effect on loyalty levels relating to both brand imagery factors, i.e., between readers that viewed the brand:

- As more inclusive (Factor 1; WE) at the $p<0.5$ level for the three conditions [$F(4, 237)$ = 11.59, p = 0.000]; and
- As more egocentric (Factor 2: ME) at the $p<0.5$ level for the three conditions [$F(4, 237)$ = 3.7, p = 0.06.

With the more stringent Scheffe post hoc test, significant differences on the 99% confidence interval were only shown on Factor 1 (ME). These differences were between scores 1 – 6 (low loyalty) and scores 8, 9 and 10 (higher loyalty), as well as between score 7 (lower loyalty) and scores 9 and 10 (high loyalty). There were no differences between scores 1 – 6 and 7 (the lower scores) and between scores 8, 9 and 10 (the higher loyalty scores). The Scheffe post hoc test indicated no significant differences in means on Factor 2 (Me). Table 23 contains the descriptive statistics to determine how these groups differ.

Table 23: Comparing mean differences between the two imagery factors

Loyalty score	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Mini-mum	Maxi-mum
					Lower Bound	Upper Bound		
REGR factor score 1 [WE]								
Scores 1-6	36	-.5881003	1.45311243	.24218541	-1.0797628	-.0964378	-3.79753	2.03205
Score 7	92	-.2435932	.67334197	.07020075	-.3830384	-.1041480	-2.17662	2.03205
Score 8	65	.2422513	.93119593	.11550064	.0115123	.4729904	-2.17662	2.03205
Score 9	38	.4621742	.84310789	.13677016	.1850515	.7392968	-1.30075	1.91622
Score 10	11	.9339300	.67859286	.20460344	.4780451	1.3898149	-.49315	1.85048
Total	242	.0000000	1.00000000	.06428243	-.1266272	.1266272	-3.79753	2.03205
REGR factor score 2 for analysis 2 [ME]								
Scores 1-6	36	-.3773255	1.09354783	.18225797	-.7473288	-.0073221	-2.55974	2.30915
Score 7	92	-.1247531	.83277927	.08682324	-.2972168	.0477106	-3.25544	2.30915
Score 8	65	.1347587	1.08364439	.13440954	-.1337553	.4032726	-2.46892	2.30915
Score 9	38	.2555512	1.08042577	.17526820	-.0995760	.6106783	-1.68239	2.39711
Score 10	11	.5991584	.59342998	.17892587	.2004867	.9978300	-.08970	1.71070
Total	242	.0000000	1.00000000	.06428243	-.1266272	.1266272	-3.25544	2.39711

On Factor 1 (ME) the post hoc comparisons using the Tukey HSD test indicated that the mean scores of the higher loyalty scores, that is, score 8 (M = .242), score 9 (M = .462) and score 10 (M = .934) are significantly higher than the lower loyalty scores, that is, scores 1 – 6 (M = -.588) and score 7 (-.244). In other words, the more clients view the brand as 'we'-oriented (social focussed), the higher the loyalty towards the company. None of the mean scores on Factor 2 (WE) differed significantly. In other words, the loyalty levels of clients that viewed the company as more me-oriented did not differ significantly.

7.2.4 The qualitative findings

7.2.4.1   Sample psychographics

A psychographic profile of the company's clients was developed based on repeated patterns that emerged across the groups:

1) Personality characteristics

Personality characteristics varies between individuals, but participants are generally warm, welcoming, talkative and easy-going in discussions with fellow farmers (underpinned by naughty sense of humour).

2) Values

With regards to meaningful others, values are skewed towards traditional values (the right side /we-component of the Value-based Archetypal Model with a skew towards the Conservation quadrant):

- Younger participants are respectful towards older/senior males (which were inclined to take the lead in discussions).
- Females tend to fulfil a supportive role (both in discussions and in business by tending to administrative tasks).
- A strong family-orientation with dreams and aspirations revolving around children (that provide hope for the future and continuation of one's legacy).
- All participants were part of a close-knitted community and during discussion breaks discussed new ideas, shared concerns and expressed interest in what is happening on a personal front with fellow farmers (neighbours and farmers from afar).
- Most are deeply religious and portray humbleness by acknowledging their dependence on God. All group discussions were opened with prayer.

3) Attitudes towards farming and business values

All participants described themselves as hardworking and passionate about farming. For most of them their main interests and leisure activities also revolved around farming:

"I always say farming was my first profession and it is also my leisure time." – Group 3

"My job is my hobby as well!" - Group5

When it comes to business, values are skewed towards the Me-component (both the Self-Enhancement and Openness to Change quadrants in the Value-based Archetypal model). Farming was described as a hands-on business and farmers are:

- Pragmatic and no-nonsense (What is in it for me?)
- Business-minded (Will it add value / make me money?)
- Entrepreneurial (What new opportunities are there?)
- Sceptical about information provided by non-farmers (office workers and mega farmers) as they are not hands-on involved in farming.

It is therefore understandable that business expectations are high (and grudges can be held for long on poor service delivery and not delivering on promises).

4) Interests and leisure activities

Farming remains the main interest for most and described as a passion rather than occupation (hence, retirement is not a consideration for most). As farming takes up most of their time, leisure time activities are limited:

"*Speaking about leisure activities actually it's just work, but Sundays are family time and going to church.*" – Group 4

For males, other interests included hunting, fishing, sharpshooting, reading (skewed towards news updates and farming interests) and sport (mostly watching rugby, but a few also played rugby and golf). Females enjoyed gardening, reading (similar content preferences as males but also entertainment and spiritual upliftment), and doing crosswords. Both genders value spending time with family and friends (typically family Sunday lunches after church and weekend barbeques with family and friends):

"*I love getting together with friends and family for a braai and having fun with friends watching rugby.*" – Group 6

"*Even though we are in the countryside, rugby is going very well. It's pretty big I'm telling*

you, and our young guys are doing really well. And it is good for the town because we all support it." – Group 2

For holidays both genders preferred a break away from the farm, but the duration of vacations depended on their income, support systems and farming speciality (e.g., seasonal crop farming allows longer breaks outside the busy planting and harvesting seasons, whereas non-seasonal livestock farming limits vacations to shorter breaks). For most, vacations offer an opportunity to experience new things and broaden one's horizons (the Openness to Change quadrant), whether it is camping, touring in SA or overseas:

"*We tour and you want to go to a different place every year…not really going overseas, but Africa tours and stuff like that. So, explore your own country a bit before you go overseas ... Our nation is adventurous. It is in our blood. One loves to discover new things.*"- Group 6

"*Now that our children are older, we have started to put some of our money away to go overseas. We look at countries where we have not been before. It is not specifically based on agriculture but seeing how they farm it in other countries is always at the back of your mind.*" – Group 3

For several holidays are also a time to get together with family (we-component; skewed towards Conformity and Security quadrant):

"*My father has a holiday home in Hartenbos and the whole family get together there for Christmas holidays.*" – Group 6

5) Concerns

Across all the groups concerns were spontaneously raised about the uncertain political and economic climate in SA, the risk of land expropriation and farm safety at present. As a result, farmers refrain from expansion, put their farms in the market and potential

young farmers tend to look for opportunities outside the agricultural industry:

"*What is an almost impossible dream is that the government realises how important agriculture is in this country, because for the farmers they feel absolutely nothing. And then there is the issue of farm safety, oh and these irresponsible statements made in our country over land. Your ownership is constantly threatened now. These political games harm us and it is unfortunately a big part of the negativity in agriculture. If you just get that peace of mind and your safety, then a lot of people will be able to do much better in terms of expansion. Guys no longer want to farm with sheep because they are 'takeaways.'. You are handicapped, and you expand only into areas where you are willing to take the risk because of all these things that have a negative effect on you.*" – Group 4

"*We are scared. Everyone is looking at whether we can make a success going forward in ten years or twenty years but many of the younger guys would rather work on game farms. You know it will break my heart when my children leave but the general trend with young people is to seek opportunities overseas.*"- Group 2

"*We want to farm in this country. We are all farmers and we just want to farm. You know, I think the biggest thing our farmers miss is security and stability about our future, because we have big investments in agriculture ... We want to see a future for our children.*" – Group 6

"*Suddenly there are 200 farms in the market where there were 10 in a month. The agents tell you there is no interest. People focus on what is going on in politics. My hope is that my children can also farm one day because it's in our genes. I'm not hurting anyone; we're all trying to do upliftment work, but the big problem is agriculture is not a priority for this government when it comes to finances. My dream for our country is that we will first keep our eye on the Lord and that we will become spiritually minded. With a Christian government there will be wisdom. I'm advanced in years but I hope I can see it.*" – Group 3

6) Dreams and aspirations

Aspirations revolved primarily around financial security and a secure future for one's children (the Protection domain):

"*Just to catch my breath and get out of debt.*" – Group 4

"*A few good seasons for a start. A farmer is an interesting thing, you are worth something most of the time, but you have no money. So, my dream would be to tell my kids here is something for you to just give you a kickstarts in life. Just to be able to breathe for a bit because that has not happened to me for a long time.*" – Group 3

"*A good future and having children one day. Just to know you are secure. You do not have to be like rich, but just to know your kids are okay and everything is safe. And to be surrounded by good friends and your family around you.*"- Group 1

7.2.4.2 Brand imagery and positioning

Participants were asked to personify the magazine brand (and its main competitors). The projective technique (described in Section 7.2.2.2) was also applied where the pictures assisted in the personification. The brand imagery was inconsistent and positioned in two distinct but opposing motivational domains, as depicted on the Value-based Archetypal Map in Figure 42 (with colour-coded main themes under each). This dualistic positioning was based on readers' perceptions of the purpose of the magazine and encapsulated their attitude towards the company as a whole:

"*They have to decide if they want to serve the farmers or serve their company?*" – Group 4
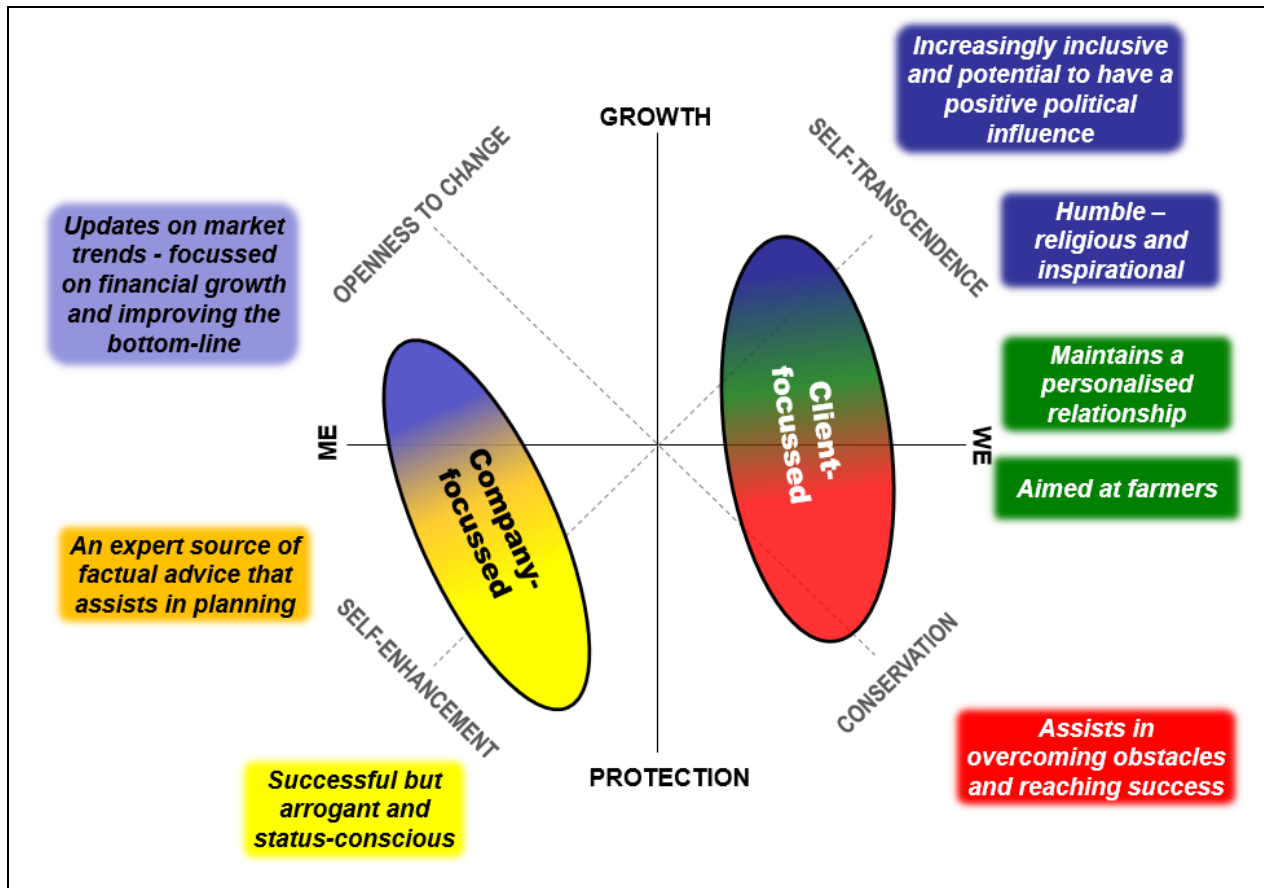
Figure 42: Brand imagery positioning on the Value-based Archetypal Map

A significant finding is that through the triangulation of the qualitative findings with the quantitative results, the two brand positionings confirm the factor structure, where client-focused brand perceptions correspond with Factor 1 (We) and company-focused brand perceptions correspond with Factor 2 (Me). Next, the two opposing brand perceptions with the main themes under each will be presented. The themes will be described with the accompanying pictures that participants selected and supporting verbatim quotations (to illuminate the main themes).

Company-focused brand perceptions [the Self-Enhancement domain]

Participants that viewed the brand as more company and business-focused described it as:

1) **Updates on market trends - focussed on financial growth and improving the bottom-line**

"*It's about grain trends going up, forecasts going down, rain going down, everything going up or going down. Yes, the whole community is about that chart - you want that arrow to go up. And the whole plan with [the magazine] must be dynamic, that arrow going up.*" – Group 3

"*These are like markets, money value, growth.*" – Group 4

"*These are markets - on the financial side. That's our business, and the arrow must point upwards.* " – Group 6

"*That's what it is all about – the bottom-line.*" – Group 1

2) **An expert source of factual advice that assists in planning**
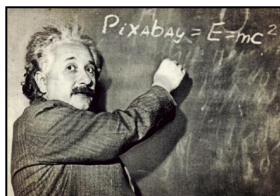

"*Expert advice.*" – Group 4

"*Clever.*" – Group 2

"*Wisdom, planning…Businesswise - for planning ahead for the business.*" – Group 1

"*Books and graduation - something you have achieved. It is about progress and what*

you learn; about the information you get." – Group 1

"*It's the level at which they write articles - so academic. Not always, but it's matter of fact, business-like… It's not bad but a little intellectual.*" – Group 2

3) **Successful but arrogant and status-conscious [and hence, more focused on mega farmers]**
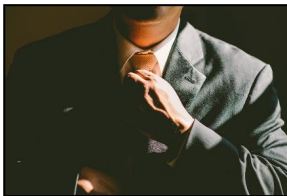
"*They are not focussing on normal guys… And just know, a mega farmer does not read this magazine. It is far below his stand. A mega farmer also does not wear shorts. Long-sleeved shirts and trousers. Look a little, for they are no longer farmers; he rides with a tie in his pickup. They are businessmen and that's how it is. There is nothing wrong with that, but you can just see they are no longer farmers. And remember, a mega-farmer is not at all interested in teaching a young farmer to farm because he already has so much money.*"- Group 3

"*Currently their focus is on mega farmers. They are the bullshit talkers - not relevant to us but currently the focus.*" – Group 5

"*The man with the tie stands out. He is clinical and factual. It's a factual magazine.*"- Group 2

"*There is definite status and there should be no status because then the smaller guy feels neglected.*" – Group 1

"*Status - the cigars are the same as that guy with the suit and tie.*" – Group 3

Participants deemed the magazine's strong business focus (to inform producers and assist them in business growth) as positive. However, the magazine's brand imagery in

terms of overall look and feel, choice of topics (with emphasis on mega farmers and business topics) as well as writing style (more formal and intellectual) resulted in a publication that is somewhat distanced from readers. This became clear within the competitive landscape as the magazine (and company) was personified as more business-like and detached, whereas relationships with several competitors (that were more client-focussed) were closer (and succeeded in establishing an emotional bond with their consumers):

"*He [magazine as person] is a friend but businesswise. It is not someone who comes to braai with you. It's a business relationship.*" – Group 1

"*[The magazine] is more formal and corporate where [competitor 1] is definitely more farmer-oriented and farm-oriented. So, with [competitor 1] you will braai while you will go to [the magazine] if you need advice.*" – Group 4

"*He [the magazine as person] is wearing a suit, a farmer with a tie. He must be dressed like a farmer. He aims a little high, he aims a little rich. Just get a little down from your high horse to our ordinary people. They give the idea of a prestige booklet and we are just looking for a nice, easy-to read book that gives advice. [Competitor 2]) is more informal, more on equal footing with farmers. [Competitor 3] too.*" – Group 5

"*With [the magazine] you can really see them trying to give the best information they can ... From what I can tell you, Competitor 4 is focused on the people.*" – Group 4

"*[Competitor 2] is competition for [the magazine] in in our area. They sponsor the school as well. Your cooperative must stand out in the community… And [Competitor 2's] magazine is like the two teddy bears. The soft side, more people-oriented which is such a big difference from [the magazine] as our man in the tie. [Competitor 2's magazine] gives such a nice peaceful feeling; it's not a magazine they write for a terrible factual thing. It's almost like a Louis L'Amour book. They write about the people and the nice feeling of life on the farm.*" – Group 2

Client-focused brand perceptions [the Me-component]

Participants that viewed the brand as more company and business-focused described it as:

1) Aimed at farmers

"*It's about farming. A lot of the time you stand alone and must make decisions. Then you just look into the distance and by reading something it gives you courage again.*" – Group 6

"*Instead of your bakkie you go to your cattle with the horse. So, the love of farming, it's in your heart. And the magazine is about farming, it's our life.*" – Group 5

"*The sheep is about farming and farming is our life.*" – Group 2

2) Maintains a personalised relationship with readers

"*For me, this picture* [woman with dog] *is closest to the booklet - it's people-friendly, everyone reads it. When you open the booklet there is something that catches your eye. There is that bond. You can add that there is trust. There is a relationship between [the company] and its shareholders, its producers - there is a relationship of trust.*" – Group 6

3) **Assists in overcoming obstacles and reaching success [referring to human interest stories about farmers achieving success]**

"*It is about challenges and how to overcome them. Like their articles on the famer of the year - what challenges the guy had and how he overcame it ... I think they want to help you; the magazine is there to help you move forward. Look at the projects they are undertaking and how they market their name in the community*." – Group 1

"*It's somewhat ground-breaking, that guy [cliff-hanger] is busy with reality, and he overcomes the impossible. And that is what they are doing in agriculture, because we want to break new ground, we have to move forward - we cannot stagnate because then we will slip at the foot of the cliff.*" – Group 6

"*It reminds me of victory. Your success, like the farmer of the year, his accomplishments. By learning from his experiences helps you to achieve success.*" – Group 1

4) **Humble – religious and inspirational [referring to the faith column]**

"*It's dependent hands. The faith column - humility, faith, dependence. Gratitude.*" - Grp5; Potchefstroom

"*I think of the universe, the world. It is creation, the Lord's creation.*" - Group; Bloemfontein

5) Increasingly inclusive (with several articles written in English) and potential to have a positive political influence

"*The magazine is meant for everyone, white and black - it's not just for a certain group. I do not know if they are more inclusive, but that is the idea, it will have to be. The articles that are in English is a good thing… The world is in [the magazine's] hands what they want to do with it.*" – Group 5

"*It's the agricultural world is in their hands and they have to make sure it does not die.*" – Group 1

"*We all join hands to make the farm work. That image symbolises what farming should be - to join hands together going forward. [How does this relate to the magazine?] I think it applies to everyone. I do not think there is anyone who is apathetic about this. Our workforce is 80, 90% black and we have been coming together for generations.*" – Group 3

7.2.4.3 Historical contextualisation

To contextualise the dual positioning of the company's brand image it is important to understand the history of the development of cooperatives into agri-businesses in South Africa. According to King and Ortmann (2007) the main reasons farmers form cooperatives are to (1) obtain affordable quality goods or services (based on strengthened bargaining power); and (2) to improve their income opportunities (based on improved access to competitive markets and new market opportunities). Cooperatives differentiate from investor-oriented firms (IOFs) as "a cooperative is a user-owned and user-controlled business that distributes benefits equitably on the basis of use or patronage" (King & Ortmann, 2007, p.42). Cooperatives are therefore not profit-driven but focused on providing a service to their members (with surplus income

returned to members).

The first agricultural cooperatives were formed in the late 1800's in SA under the Company Act. Initially SA cooperatives received state subsidies and served as a channel to disperse disaster assistance funds to its members, acted as agents for the Land and Agricultural Bank (which provided subsidised loans to commercial farmers), served as agents on marketing boards that supplied inputs and marketed outputs (price guarantees), and received preferential tax treatment. All these policies favoured white commercial farmers and effectively gave cooperatives regional monopoly power (King & Ortmann, 2007; Piesse, Dover, Thirtle & Vink, 2005).

In the 1980s economic reforms were implemented as the high cost of supporting commercial farmers were not sustainable. These reforms included the removal of subsidies and tax concessions as well as the deregulation of agricultural financing and marketing (King & Ortmann, 2007). The reforms resulted in the reduced the role of agricultural cooperatives by making them less dependent on government support and moving them more towards a free-market economy (King & Ortmann, 2007; Piesse et al., 2005). With SA becoming a democracy in 1994 more reforms were implemented which included: (1) the removal of state control of agricultural commodities (resulting in the demise of marketing boards and hence the loss of cooperatives' regional monopoly powers); (2) the abolishment of subsidies (resulting in the Land and Agricultural Bank competing with commercial banks for business); (3) the removal of favoured tax treatment; and (4) the government playing a legal rather that financial supportive role with targeted support for cooperatives (across industries) that are owned by women and black people (King & Ortmann, 2007; Piesse et al., 2005).

The reforms since the 1980's, together with the new legislative and political environment since 1994 demanded institutional and organisational change as cooperatives' roles changed from instruments of government policy to competitive market-oriented agri-businesses. This resulted in several cooperatives converting to IOFs. The company investigated in this study converted from a cooperative into a company that competes on the free market (across various regions) in the late 1990s and were later listed on stock exchange (specific dates are omitted to protect the company's identity).

The reformative changes also resulted in farms becoming increasingly commercialised (Piesse, et al., 2005), hence the rise in mega farmers. Although SA has a unique political environment, King and Ortmann (2007) highlighted that the commercialisation of agricultural cooperatives is also a global trend ascribed to a rapidly changing economic environment (characterised by the industrialisation of agriculture, technological change and growing individualism). Figure 43 provides an overview of the history of cooperatives in SA as mapped on the Value-based Archetypal Model.
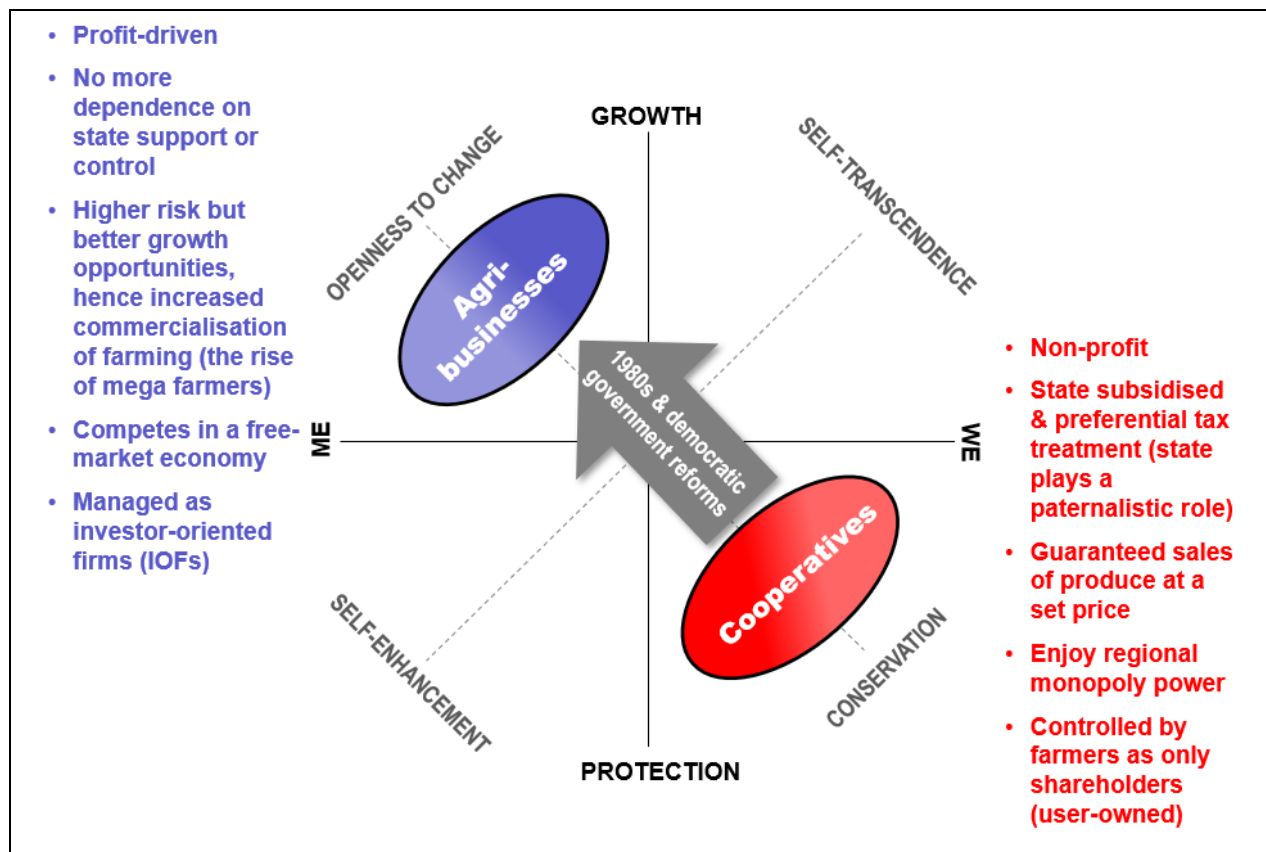

Figure 43: An overview of the history of cooperatives in SA

Within this context it is evident that cooperatives used to provide a far more secure environment to farmers, where the state almost fulfilled a "paternalistic role" (King & Ortmann, 2007, p.45). Proponents of cooperatives maintain that cooperatives serve their members better by offering them more influencing power over the cooperative's functions and activities, which in turn can "reduce costs, enhance incomes, and improve the viability of business activities" and thereby enhance empowerment and reduce poverty by creating jobs (King & Ortmann, 2007, p.44).

Conversely, agricultural companies (IOFs) that are owned and managed by shareholders offer less security but more opportunities for self-enhancement and financial growth by attracting top quality management, better (competitive) services, easier access to different sources of capital, improved profitability (better returns on capital), and stimulates entrepreneurship (King & Ortmann, 2007).

7.2.4.4   The relationship between brand imagery and company loyalty

Viewed from the historical context of economic and political reforms that necessitated the company to move from a cooperative to an agribusiness, the question arose: "To what extent does a cooperative environment foster loyalty or was loyalty (in terms of customer support) merely 'forced' as cooperatives had regional monopoly power?". Although this is a question that needs to be addressed in further research, the' qualitative findings provided some insight. Several participants highlighted that in a free-market economy 'loyalty' towards a company is driven by the level of service delivery, pricing, quality and availability:

"*The focus has changed. Five years back there was no bigger [company] supporter than me but the other guys* [competitors] *started coming in* [end of regional monopolisation]. *Every new thing that comes in is interesting, so now everyone goes to try them [competitors] out and many who have tried are back, others are happy about with their competitors. So, where you're happy, whether it's the grain guys, or the financier or whoever, you're building a bond with that guy and it's a relationship of trust. … It's a nice situation to be in to have more than one store.*" – Group 1

"*I do a lot of business with [the company] but I do not do business out of loyalty, because it is a business for me.*" – Group 4

"*For me it's all about service, prices and product availability and [the company] is at times behind with other businesses*" – Group 1

"*If you find another place where you can get fencing cheaper then you buy it there. We do it anyway.*" – Group 3

"*I do business with [the company] but I do not blindly do business. I do consider other businesses if [the company] does not offer the services or have the products you are looking for. But where I operate at the end of the month is at [the company]. With the others I buy on a different basis.*" – Group 6

Aspects like pricing, quality service, quality products and availability should rather be seen hygiene factors, that is, basic consumer expectations that should be in place to support a company, where support (not brand loyalty) depends on best offers in the market. Brand loyalty on the other hand encompasses consumers trust and commitment (Zhang & Bloemer, 2008) and relates to emotional attachments clients forms form with the brand. This bond is a motivational factor that drives loyalty and differentiates a brand from competitors.

The quantitative results indicated that clients viewing the company as 'We'/client orientated were significantly more loyal to the company as opposed to those that viewed it as 'We/company-focussed'. This corresponds to the brand theory that brands that succeed in establishing an emotional connection with consumers improve consumer loyalty and as a result improve brand equity and sales (as discussed in Chapter 4, Section 4.6).

The qualitative findings support the importance of an emotional connection, where participants described the reasons for their loyalty (or lack thereof) to the extend they feel the company are client focussed (i.e., inspires trust, acknowledging and valuing them as clients by maintaining personal relationships, and offer support and assistance to overcome obstacles):

"*I am very loyal. My father did business with [the company] as well. So, it is a long-standing relationship and a comfortable relationship.*" – Group 4

Since becoming an IOP some participants noticed improvement in the company's level of service delivery as they had to compete on even footing with other agribusinesses and financial institutions. The improved (more personalised and specialised) services contributed to client loyalty.

"What has changed a lot since the company became a business is personal contact. Now I have the courage to step in and tell [the brand manager] 'listen help me with this' or 'do this or that'. With the managers of yesteryear, you had to make an appointment to see him. And if he helps you then he is doing you a huge favour…Now one has more freedom and courage." – Group 3

"The banks did [the company] a huge favour because their personality is gone [Land and Agricultural Bank competing with commercial banks for business and not agricultural specialists anymore]. *You can no longer go to the banks to see a guy and he knows his stuff. [The company] took over that market. With [the company] we have confidence, so we have a system with our fertilizer that they help us with. It's amazingly easy."* – Group 5

Conversely a main reason for the lack of loyalty was ascribed to the company's special interest in and focus on mega farmers. This alienates everyday farmers and creates the image of the company as arrogant and too status conscious (the 'me' domain).

"I give [the company] 10 out of 10, I certainly get service from front to back and I have no need to buy from someone else. It is just like that. I finance through them; I buy my farms through them and I get 100% support from them. I do not struggle anywhere. If I now have to choose from all the guys, I do business with, then I would say [the company] is number one. I only have one problem with them and that is that they should accept that their customers are ordinary people. I think that level should come closer together, not just mega farmers. " – Group 5

"We try to buy from [the company] but they are much less accommodating than some of their competitors when it comes to ordering goods we need, where they simply reply 'sorry, we do not keep it. [The company] would rather serve the mega farmers, for whom they put a lot of effort into. If I, as a smaller customer, want to order stuff, they immediately ask what your membership number is ... So, we are very loyal to them, but I do not think they feels the same about us." – Group 4

7.2.5 Conclusion and brand imagery implications for the agricultural company

In a free-market economy client support first depend on whether basic hygiene factors are in place, where clients support businesses that offer the best service, and/or quality products at competitive prices (the me dimension/factor 1 – company focussed). Brand loyalty includes basic customer expectations (hygiene factors) but also encompass motivational factors that drive consumer trust and commitment (the me dimension/factor 2). Clients that felt most loyal tend to view the brand as more client-focussed in terms of offering personalised and specialist services, trusted support and making them feel valued. Conversely, clients that felt less loyal perceived the brand as too company-focussed with its emphasis on mega farmers and corresponding imagery of the company (and the magazine as its mouthpiece) as arrogant and status conscious.

The qualitative and quantitative results indicated that the brand imagery was inconsistent as the brand was positioned in two distinct but opposing motivational domains on the Value-based Archetypal map. In other words, the brand management failed to establish a consistent 'brand mythology' (as discussed in Chapter 4, Section 4.6.3), whereas a successful brand is a coherent brand based on a consistent image, values and communication (Jansen, 2006; Mark & Pearson; 2001; Wertime, 2002). The inconsistent imagery could possibly be ascribed to (1) the rebranding of the company that accompanied the move from a cooperative (user-owned) to an agricultural business (IOP) that necessitated a change in values (from a non-profit to profit-driven focus); (2) the failure of the company's marketing professionals to consciously construct and maintain a consistent brand mythology (Wertime, 2002) by gradually integrating the new values into an existing brand mythology); and (3) not keeping track of changing consumer perceptions (as the company only conducted brand studies every 5 years).

During the time of the study customer loyalty be described as acceptable (with an average score of 7,5 out of 10) but only 22% of customers feeling very loyal (Top-Two Box Scores; n=351). To improve loyalty recommendations to the agri-business based on the brand imagery insights revolved around the need to develop a consistent brand mythology by enabling more meaningful bonds with their clients. To drive loyalty, the best positioning is within the me-domain. Whereas all farmers are inherently pragmatic,

business-oriented and entrepreneurial (as discussed in Sample psychographics, Section 7.2.4.1), they need to know 'What is in it for me?'. The agri-business emphasises in their communications to clients is on the company's growth and profitability should shift should towards a more customer-centric approach. In value-based archetypal terms, these 'me-driven' brand aspects (Self-enhancement & Openness to Growth) should be translated into the 'We-driven' domain (skewed towards the Benevolence and Tradition). The 'we-driven' brand mythology needs to be crafted across all levels of organisation.

Strategic implications

Although the main purpose of the agri-business is to provide integrated and innovative solutions to farmers, brand values emphasise professionalism, business orientation, ethics and accountability. These are all important values that encompass clients' basic expectations (hygiene factors) but fail to take differentiating motivational factors into account, such as service excellence (that differentiate from competitors by being personalised, expert-based) and empathy (understanding customers concerns, needs and motivations and how these are addressed within the scope of the company's purpose). What was lacking was a clearly formulated brand strategy (to focus on *how* the company build its brand to grow their business), and for this brand strategy to be integrated with the business plan.

Tactical implications

The brand strategy would have to be executed across all business functions by translating it into (measurable) department-specific goals. The goal of the company (as providing integrated and innovative farming solutions) should be translated for each business function by addressing the questions:

- How do we offer integrated and innovative solutions in a more personalised, expert way based on customer insights within our field of expertise?
- How does it fit with our company being a 'caring brand'?

▪ How do we differentiate from competitors? How can we service our clients in a unique way?

Operational implications

The operational implications refer to specific recommendations that were made for the magazine to contribute to a more client focused brand mythology:

▪ The writing style should be more conversational (and less formal /intellectual)
▪ More human-interest stories showcasing everyday (not mega) farmers and how they achieved success
▪ Continue business-focussed articles (such as market prospects, market trends, the company's financial results) but with emphasis on the implications for farmers rather than a marketing slant on company services on offer
▪ Highlight opportunities for farmers to expand or improve (e.g., by featuring different farming specialities or new agricultural innovations)
▪ Offer a farmer's column (where clients can have their say and share ideas)
▪ Acknowledge farmers' concerns by addressing topics such as land reform and farm attacks openly and honestly
▪ In conjunction with addressing concerns, also offer hope and possible solutions
▪ Include non-agricultural topics to acknowledge readers are multi-faceted (and that the company is not only interested in their business support). Topics of interest are the religious column (to remain), hunting, gardening, recipes, crosswords, and appealing holiday destinations
▪ Continue marketing the company's products and services as readers want to remain updated on what is on offer. These articles should however remain short and sweet or be in an advertorial format.

7.3 PHASE II: VALIDATION OF THE VALUE-BASED ARCHETYPAL MODEL THROUGH A PEER REVIEW

7.3.1 Background and research objectives

The peer review constitutes the second phase of the empirical research and according to Guba (1981, p,85) "provides inquirers with the opportunity to test their growing insights and to expose themselves to searching questions." Both organisational and consumer psychology fields were deemed important to ascertain the face validity, trustworthiness and practical applicability of the Value-based Archetypal Model within organisation and consumer psychology fields as: (1) both organisation specialists and brand specialists deal with organisational vs. brand values respectively (from a value perspective as discussed in Chapter 2); (2) both organisations and brands function as modern myth (from a depth psychology perspective as discussed in Chapter 4); and the Value-based Archetypal Model as metamodel encompasses both levels but with different areas of application (as discussed in Chapter 6).

7.3.2 Research methodology

"*Qualitative data, with their emphasis on people's 'lived experience', are fundamentally well suited for locating the meanings people place on the events, processes and structures of their lives: their 'perceptions, assumptions, pre-judgements, presuppositions' and for connecting these meanings to the social world around them.*"
(Miles & Huberman, 1994, p.10).

Due to the explorative nature of the peer review, a qualitative methodology was deemed most appropriate as it allowed an in-depth exploration of subject experts' perceptions, likes, dislikes, and concerns as well as allowing participants the freedom to share examples or ask questions if more clarification was needed.

7.3.2.1   *The qualitative method of data collection*

Data collection was by means of two focus group discussions that consisted of ten participants each. As organisational and consumer experts specialised in different fields the two groups were held separately. The group discussions lasted 2.5 hours each.

The discussion guide

The organisational peer group was asked to use an example: Six participants were part of a business unit within a large organisation that provided organisational support. These individuals were asked how they would describe the fit between their business unit within the larger organisational culture by selecting pictures (the projective technique discussed in Section 7.2.2.2) that represent their business unit and the larger culture. The example was then applied within the Value-based Archetypal Model to explain the conceptual framework better. This was deemed necessary as organisational experts are not exposed to conceptual frameworks within consumer psychology (such as motivational research, the Implicit Model®, Censydiam® or NeedScope®), whereas all consumer experts were familiar with these frameworks.

In both groups a PowerPoint presentation was used to explain step-by-step the development and theoretical rationale of the Value-based Archetypal Model (see Appendix E: Explanation of the Value-based Archetypal Model to peers). This was followed by a short description of each value-based archetypal motif, its positioning on the Value-based Archetypal Map and an example of pictures from the projective technique that fits each. The presentation was concluded by presenting the Value-based Archetypal Model. With the presentation of each slide participants had the opportunity to ask questions, add comments and share examples.   After the presentation participants were asked to evaluate the model in terms of:

1) Likes – what works? What makes sense?
2) Dislikes and concerns? What does not work/not make sense?
3) Application value:

a) In what kinds of research / fields of organisational psychology [*or marketing research / fields of consumer psychology*] will this model be of value?

b) For what kind of research/fields of organisational psychology [*or market research / fields of consumer psychology*] will it not be suitable?

4) Suggestions for improvement and expansion

Validity and reliability of the focus groups

The following measures were taken to ensure research rigour (see Section 7.2.2.2 for definitions):

1) Credibility

- The author (referred to as researcher in this context) is experienced in qualitative research, which include the total process from inception, formulating questions, moderation up to analysis and the presentation of findings.

- The study supervisor attended the groups and acted as co-moderator. Discussions after the groups and once the analysis was completed assisted in an gaining an all-rounded view.

- During the group discussions the researcher made sure that all participants felt comfortable to participate and remained sensitive to non-verbal cues and diverging views, which were then probed further.

- Member checks were conducted to determine whether the researcher's understanding is correct. This was done by summarising viewpoints and asking participants questions.

- The discussions were audio-recorded and fully transcribed to ensure reliable and comprehensive analysis.

2) Transferability

- A main focus of the peer review was to determine to what extend the Value-based Archetypal model is applicable within the fields of organisational and consumer psychology.

- The theoretical principles underlying the Value-based Archetypal Model were explained and examples (applicable to each group) provided to explain the model in practical terms.

- The use of "rich descriptions" (Morrow, 2005, p.252) where applicable, to allow readers in-depth perspective on participants' experiences as well as the contexts in which these experiences are embedded.

3) Dependability

- Both the description of the research process and steps followed to explain the model was detailed (Appendix E).

- To ensure insights were supported by data, member checks were conducted frequently during the discussions.

- Debriefing discussions with the thesis supervisor after the discussions, and again after analyses contributed to the consistency of findings.

4) Confirmability

Confirmability refers to shared truths which is recognisable through patterns (themes) that emerge during discussions as well as analysis. To ensure these patterns do exist, the steps taken to enhance the credibility of the peer research (as discussed) is therefore also relevant to support confirmability.

5) Authenticity

As the subject matter experts specialised within different fields within organisational or consumer psychology the groups provided a fair range of differing viewpoints.

7.3.2.2 The target market and sample

The focus group participants were selected by means of purposive sampling. The main criterion was for participants to be actively involved in the field of organisational or consumer psychology, with at least five years substantial experience within their respective fields of expertise. Within each of these groups the researcher attempted to gain a variety of different expertise to ensure a well-rounded view. With the organisational psychology peer review participants were included that worked on individual, group and organisational levels, as well as research. A total of five industrial psychologists, three research psychologists, one clinical and one counselling psychologists participated (n=10). As consumer psychology (in South Africa better known as marketing sciences) is such a broad field, a variety of different specialists were targeted (n=10):

- Motivational research specialist and marketing strategist
- Own market research business specialising in pharmaceutical and health research
- Professor in marketing communication, managing masters and PhD programmes and consultant
- Research psychologists and insight executive
- Counselling psychologist and consumer specialist
- Research Manager and marketing specialist
- Online specialists and statistician,
- Statistician and insight executive
- Qualitative market researcher
- Qualitative research specialist

7.3.2.3   Ethical considerations

The following ethical processes were adhered to:

- The focus groups were scheduled at a time convenient for participants.

- The interviews and discussions only commenced once consent forms were signed.

- All participants were informed of the purpose of the research. Participation was voluntary and could be terminated by the respondent at any time during data collection.

- All information was treated with confidentiality and all participants remained anonymous (that is, no individual can be identified in any way in the reporting of the findings).

7.3.2.4   Data analysis

The qualitative analysis was based on content analysis by grouping statements with the same underlying meanings together into themes (see Table 19 for the rationale and steps in qualitative analysis). Following, the results of both groups are thematised together under strengths, uncertainties, weaknesses, and application value of the Value-based Archetypal Model. The differences between organisational and consumer specialists were highlighted where applicable.

7.3.3 Peer review findings

The results of both groups were thematised together. The differences between organisational and consumer specialists were highlighted where applicable.

7.3.3.1 Strengths of the Value-based Archetypal Model

1) **Theoretical foundation.** The model provides a solid theoretical foundation that lends itself to further development and studies to follow:

"I think the strength for me of this model is the solid theoretical foundation which lends itself to development of various other studies. The opportunities are just so wide because of the rich theory underlying the picture we are looking at." (Organisational psychology peer review)

"The methodology and the expansion of the methodology in a qualitative toolbox and a quantitative toolbox is a great option. So yes, take it forward! The benefit is you have a solid foundation which not many can say when they have a product on the table. Which you do have, you know what is behind the model, you know what lies behind the model. What theory, how everything fits into the bigger picture." (Organisational psychology peer review)

"I just want to say that what you have done is absolutely amazing. I don't know anybody else who would have had the guts or the insight to go through all of this and put it together and make sense in one model." (Consumer psychology peer review)

2) **Schwartz' value theory provides a solid base**. The use of Schwartz theory (as key component of the model) contributes to the face validity of the model as it is validated and used extensively in academic research:

"It enhances the validity of a quantitative survey if a survey is based on an already existing questionnaire which has been validated and used previously. So, Schwartz value model is already in use, it is validated, it is fully functional. It is well known in values research and this model is expanding on that and putting it in a different context. So that should enhance the validity and the trustworthiness and applicability in the various context, maybe a new contribution for market research." (Consumer psychology peer review)

3) **Layers add insight.** The multi-layered system levels contribute to additional insights as phenomena are viewed from different subsystems:

"And what is also nice for me, and what I don't normally think about, let's say I am in the area of Openness to Change, but now below that I see I need the stimulation, I need the self-direction, I am in the area of communication. So, it provides a backdrop of a lot of other things that I don't necessarily have on top-of-mind is what I am busy with. And that is now clarifying my own journey, of understanding more of my own journey that is so much more than just being 'Open to Change'. It is explaining the whole thing a bit more." (Organisational psychology peer review)

"This is amazing. If I just think of BMW as a brand, it is about Openness to Change, so it describes the brand on different levels within that domain." (Consumer psychology peer review)

4) **Mandala layout adds insight.** The mandala symbolism contributes to additional insights with the positioning of complementary (adjacent) vs. compensatory (opposing) value-based archetypal motifs, for example Conformity in opposition to Stimulation:

"We spoke about it earlier about people wearing masks, and you know and in front of everybody else they will look a certain way or speak a certain way or express a certain behaviour, but actually they don't want to be that. Like the conformity of the sheep, I want to have my own power back but sometimes you are also focussing on, but I need to grow, and in there you become a trickster. The layout of this model is actually amazing." (Organisational psychology peer review)

5) **An easy-to-understand structure.** The Value-based Archetypal Map and base structure (axes and four quadrants) of the Value-based Archetypal Model is easy to understand. Once participants were familiar with the core axes and quadrants it was easy to plot their organisation or brands. The plotting added insight as the map provided a motivational context:

"BMW is Openness to Change, VW is more Self-Transcendence. And Volvo is all about protection and family, so Volvo is definitely Conservation. Their tagline is Volvo for life." (Consumer psychology peer review)

"There are a number of brands that come to mind in some of the quadrants. For example, the edgy brands would go way off into that Openness to Change or that kind of thing." (Consumer psychology peer review)

"I see our business unit lying more at the Conservation, the Me-protect but I think the individuals go more towards Self-Enhancement. And that is like a continuous mismatch almost." (Organisational psychology peer review)

6) **Permeable system boundaries.** The axes are continuums and acknowledge the modality of human behaviour. When investigating human dynamics (living systems) the boundaries are permeable (but one will dominate at a given time).

"I think they also impact on each other – the me and we. And that is also what we experience with people withdrawing to their own space to survive, because we need to recharge somewhere." (Organisational psychology peer review)

"And it also sometimes is a need for me, because as a person I am very focussed, and I almost have a sense of longing in me to be with the we at times. And then I go to 'we' but then I need 'me' again. So, I oscillate between the two as well. It is almost in a sense of being extroverted and then becoming more introverted or introspective again. And I need that balance between the two." (Organisational psychology peer review)

7) **Well-differentiated from other consumer psychology models**. As consumer specialists had exposure to motivational research and models, the Value-based Archetypal Map was intuitively understood. In comparison to other models all agreed that the Value-based Archetypal Model made a unique contribution:

The map definitely feels familiar and I think I can buy into that on the different quadrants from where it says zero axis. There is nothing in there that I would like to challenge or

add to." (Consumer psychology peer review)

"*You took a theme that has almost kind of been pigeonholed into Heylen and you took a completely new approach and opened doors for us. So that is excitement of it. If I compare this with NeedScope I didn't work with it long enough to get a real sense. I always thought they were two motivation short that Censydiam covered. It was always more of Censydiam anyway. But yes, there is overlap. It is breaking different ground as well. It does make me look at Censydiam and think okay, are there certain new answers that Censydiam is perhaps too overrefined to cover. So yes. I would say the similarities are there because of the framework but I think it might just be a build on what is in Censydiam.*" (Consumer psychology peer review)

"*That is the unique. There are many of the archetypal-based motifs confirmed. But none of these models include the aspect of the unconscious.*" (Consumer psychology peer review)

8) **The inclusion of developmental milestones.** The model includes a developmental (individuation) focus that could be helpful to understand and plan change (whether in organisational development or brand rejuvenation).

"*You spoke about development, and the thing in terms of development of a person makes a lot of sense. If you follow the departure, so in terms of physiological needs, safety needs in children – that is what they need. And then when they start to grow up, 7 years and up, they want to know they are safe. And then teenagers going into adulthood. So, the Achievement, Power – what are you going to do in life? What is your place in the world as an adult? And then the love and belonging needs – not necessarily in that order, but yes, it resonates with me. Finding your place as an adult in the world and actually belong. It makes sense.*" (Organisational psychology peer review)

"*And what I am also understanding, like if we plotted the business unit now in the Me-Protect area. What was clear is there should be some change. So somehow there must also be a different plotting for the future of the unit to be a We-Grow.*" (Organisational

psychology peer review)

9) The inclusion of the unconscious. The inclusion of the unconscious as archetypal motif (with no values) raised interest, is a differentiating factor and necessary for a holistic view on human motivations:

"I think the one piece that really stands out for me is the unconscious. That is new. I have never seen that in models I have been exposed to or the thinking as much and putting as much there. That is very interesting." (Consumer psychology peer review)

"When you look at the model and you move to the layer of values, I was very curious about the block that says, 'no values.' And when you mentioned this part now, about the shadow and the trickster, it is almost linked towards not having any values. So, you are willing to let your values go, and that might be some of the behaviour we've seen." (Organisational psychology peer review)

"I see the unconscious as an expansion of Schwartz' model. That is where one of the contributions would lie." (Consumer psychology peer review)

10) The inclusion of spirituality. Consumer specialists deemed the inclusion of spiritual values important to ensure the full spectrum of human motivations are covered:

"It goes across all motivations. From the basic need for food up to the spiritual side. That is also a very important part of being human, our spirituality. If you look from a consumer perspective, it covers all possible motivations that consumers can have." (Consumer psychology peer review)

"What comes to mind is the circle of life. That was a spontaneous impression." (Consumer psychology peer review)

"I also love it. It is just so rich, and it takes it from something very foundational and solid to something very inspirational, spiritual values." (Consumer psychology peer review)

11) **Colour-coded themes.** The correspondence between eastern and western thought (Maslow and the chakra system) and the use of colour-coding throughout the model assisted in seeing themes that link.

"That is what I was finding interesting. How they map towards each other. I see the way you have colour coded it; it makes it easier. It is brilliant." (Consumer psychology peer review)

12) **Offers intuitive, qualitative insight**. The model made intuitive sense and contributed to insight (in the self, others, organisations and/or brands).

"I feel it is understanding starting at such a base and personal level. The whole time you took us through it, I kept on relating it to myself and then you keep applying it almost further and further away, to brands and consumers. But because it is so personal, and it is rooted in our fundamentals and basic needs and values it makes it so much more tangible. Definitely easy to understand and applicable." (Consumer psychology peer review)

"You are not always the same in scenario. I might be the doting mother when I am doing the one thing but the moment I am going on holiday, I want these new experiences. So, you need to see what it is, where your client wants to sit or where the product is placed or what it is that they want in that particular moment. I normally feel what energises me or my client or their product and then you would see right, this is almost a natural fit for that behaviour, that product or that scenario." (Consumer psychology peer review)

I think this is something that anybody can identify with. So, whatever your background is, how you grew up, I think there is something you can identify with, because you incorporated so many angles." (Organisational psychology peer review)

"It is awesome. It really is and it is actually quite scary when you look at it for yourself as well. On a self-awareness scale." (Consumer psychology peer review)

7.3.3.2 Unclear: Aspects that needed further explanation

1) **Are the system boundaries permeable or non-permeable?** A main question revolved around whether the Value-based Archetypal Model's system is a closed or open system? Are the value-based archetypal motifs mutually exclusive or not?

"If we look at systems theory, is this kind of a closed or open system that you are putting forward and what happens when there is disruption? I also know that once you have major complexity or disruption, say Covid, the system can go into entropy unless you change. So, in other words, the whole idea of conservation can be to the detriment of a system. There needs to be change which led me to the next question which is are these things such as conservation and openness to change, are they on one continuum or on two different continuums? The same goes for self enhancement and self-transcendence. If you self-transcend it, does that mean that you are not self-enhancing and vice versa? If you are conserving, are you not open to change? Or can you be both? That is my question in terms of how you measure perhaps on a scale. I just tend to think that you can be both and that can depend on what inputs come into the system." (Consumer psychology peer review)

"Is it necessary for the person or the organisation to be in the same quadrant, to be in the same place for growth to happen? Because at some point an organisation has to be a conservation part. With a new business you want them to grow, to expand but at some stage they need to become established. And there might be times in a business where you don't want to take risks. And this model tells me that it is exclusive. You want people that are in the 'Openness to Change' part to see, listen we need to step back, we need to go more towards the conservation values or vice versa. So, to me how does it work within the business cycle?" (Organisational psychology peer review)

Answer: Value-based archetypal motifs are not mutually exclusive, but as the circular (mandala) layout indicate, motifs that are complementary are adjacent whereas opposites are compensatory. The implications are different when working with humans vs. meaning systems.

Consumer behaviour specialists as well as organisational psychologists work with people (open life systems with permeable boundaries) where more mature and psychologically healthy individuals will have more activated archetypes (also see Chapter 5, Section 5.7.4 The polytheistic self and activation of specific archetypes). Even though individuals will feel naturally inclined towards specific value-based archetypal motifs that will form the dominant pattern that gives meaning to their lives, the system boundaries are open and allow for change. Taking a holistic (diverse) view, adds insight, whether it is to plot individuals, groups, the whole organisation or consumer occasions (modal behaviours).

Brand managers on the other hand work with meaning systems where a brand's mythology is consciously crafted and must remain consistent or at least within the same domain with brand rejuvenation or brand extensions to create enduring emotional bonds with consumers. Meaning systems are therefore more closed systems with controllable boundaries. Taking a holistic view (for example within a competitive context) adds insight and provides direction for future brand strategies.

"Volvo as a brand sits in this whole security space. They have certain models that challenges that and say okay, how does it play out. For example, they had this whole red riding hood ad. The girl in front of the car, the adrenaline excitement but it does stop in time. It gives you that duality that you can place different models in different spaces, but it stays in the same core of what it is." (Consumer psychology peer review)

2) Does individuation follow a set pattern?

"The other thing I was wondering about – say you are in this bottom quadrant; self-enhancement and you want to move to another one. Do you have to move through all of these steps, is it like steps or can you just jump?" (Organisational psychology peer review)

Answer: When looking on an individual level each (ideographic approach) each person's individuation path is unique. On a collective level (i.e., nomothetic approach

such as a life stage approach) repeated patterns are discernible. The approach will determine a qualitative or quantitative methodology.

3) **How do I measure the self, the unconscious and spirituality?** The operationalisation of hypothetical constructs poses a challenge:

"There is a series on Netflix that explores people that had near death experiences or has been dead and come back and they describe that quite often. That feeling of just wholeness…That is also something that is very difficult to create within consumer psychology. Is that kind of experience that they describe that they felt. It is not something that exists in this realm." (Consumer psychology peer review)

"One of my quick thoughts I had now, can the self be a complete actualisation of that specific archetype? Can I be that complete mother for a moment and experience that or is it an inclusive of everything? If my brand strategy sits in security, can that ultimate experience that I go for be the self? Must it be all of it?" (Consumer psychology peer review)

Answer: In agreement with Jung (see Chapter 3, Section 3.7.3, p.105, Challenges in studying psychic phenomena), constructs like the self, the unconscious and to some extend spirituality is based on *a priori* assumptions. Although participants intuitively understood spirituality, the existence of an unconscious, and the archetypal idea of totality, these remain limited to qualitative descriptions.

4) **Why is achievement situated in the Self-Enhancement quadrant and not Openness to Change?**

"Within the we-protect side, you end up with an achievement value. But achievement seems more like enhancement, whereas protection is more like sustaining the status quo. So how would you tie it in there?" (Organisational psychology peer review)

Answer: Achievement is more situated in the me-protection (Self-Enhancement) quadrant because the main motif is self-protection through the pursuit of personal

success (keeping things the same) whereas Openness to Change revolve the broadening of one's horizons that transcends the ego (instigating change).

7.3.3.3   Model weaknesses and recommendations

1)   Measurement and validation needed. The theoretical constructs underlying the Value-based Archetypal Model will have to be operationalised into quantitative measurements and validated. At present the model is more useful for qualitative insights but more standardised qualitative measurements will also assist in expanding the model's applicability.

"So, it is more a proposal of a model with the theory behind it. Can you validate linking this with that? It is a daunting task; I am actually curious to know how you are going to validate the whole model because in my mind there are a whole lot of different things in here?" (Organisational psychology peer review)

"For me what will be helpful is that you develop a questionnaire to help the individual. Because the first time I saw this, it was overwhelming. So, if you can ask specific questions for each quadrant, so when you answer it you can plot yourself in this. And maybe do that for yourself and for the organisation." (Organisational psychology peer review)

"The only reason I asked about the measuring is because this is such a fantastic base and model that you have put together with so much. It would be the self-actualisation of this thing to take it to that level. Having this in a questionnaire format will be such a dynamic and incredibly effective way to be able to use it in a behavioural or brand strategizing study that we do. It would just add so much." (Consumer psychology peer review)

"I know you have done this in qualitative research but how would we or could we somehow use this in a quant? Would there be questions we would specifically ask or certain types of questions or attributes. Even on a qual side, is there a specific kind of

structure to the way things would be ask so that it could be done that you could plot?"
(Consumer psychology peer review)

2) **Complex with too many layers**. The Value-based Archetypal Model appears complex and have too many layers. A main suggestion was to present the theory in a layered format and consider only using layers relevant for the intended target market.

"I think it is so big, so much information – it is so rich. I would love to understand every single thing here." (Organisational psychology peer review)

"You know, it is a lot to take in and it is a lot to try to make sense of. Also, I don't know all the gods and everything behind it, but I am very, very, very impressed." (Consumer psychology peer review)

"I am a very visual person and I want to run it past you. I have a concern with all the many different things that are linking, but in terms of simplifying the model initially, you keep your colours, but then you have a model for the developmental stages, and it looks exactly like this, but it only has the developmental stages with the different colours. Then you have your next model which is your values. And it is exactly like this, but you just take it apart. So, your circle stays the same, it just has much less words and you still keep your colours. And then you go into your chakras – so you have your chakra model. And you use do that to make it more simplistic, one focus area at the time. And right at the end you superimpose all of them on top of the other. Instead of confronting someone with this, which is completely overwhelming, rather break down the circles." (Organisational psychology peer review)

"It depends on your client what you are going to show them, which layer of this model you are going to show them. So, there are dimensions that are more applicable for certain projects" (Organisational psychology peer review)

3) **Individuation versus regression**. People do not always grow, but at times regress. It should be kept in mind that movement can be towards or away from growth.

"Maybe with the individuation journey, just a bit more clarification on that. So, it can be not always just be positive; not always journeying in a growth direction. You can regress as well. So just highlighted that it is quite dynamic as well. That individual journey." (Consumer psychology peer review)

4) **The lack of an African perspective.**

"Where you say eastern and western manifestations, why did you not include an African perspective? Is there a reason for that?" (Consumer psychology peer review)

5) **Non-Jungian sentiments**. Not all experts are Jungian fans!

"You know when you say Jung, I closed off. I am closed now. [Is it because he was sexist?] I leave it to all the unions in the group." (Consumer psychology peer review)

7.3.3.4   Application value of the model

Organisational psychologists deemed the Value-based Archetypal Model useful for:

1) **Individual levels**: For diagnostics and developmental mapping with coaching, leadership development, therapy and self-insight

"I can see coaching with individuals as well. Like where you are at, why you are stuck and where you want to move and the frustrations you are experiencing. I think it can fit in coaching as well with the developmental journey that you are on. Diagnosing." (Organisational psychology peer review)

"What I just thought of when I saw the individuation journey, the departure, initiation and the return, should it be practically applied in the consulting psychology area or

organisational psychology or even the therapeutic environment would typically be executive coaching where you assist the client to become aware of his own developmental goals." (Organisational psychology peer review)

"I tend to see this shadow side. I have been involved with the leadership coaching and shadow side, unfortunately more the shadow side of leadership. So, I can see the cyclical nature of growth in this. The cyclical nature of coaching, becoming and moving towards a better leader, manager. That is now on an organisation psychology level." (Organisational psychology peer review)

Yes, and what can also be interesting is we all have our own perceptions, and we all think we make the right decisions and do the right thing in our own eyes. So, it would be interesting to see where we think we are and where we actually are. Reality." (Organisational psychology peer review)

2) **Group and organisational levels** – to assist in organisational diagnostics and use mapping as guide for identifying organisational development milestones.

"And with the different layers one can see what are the symptoms of underlying problems that emerge. Yes, I think it is cool to use it for a diagnosis of what is going on." (Organisational psychology peer review)

"Currently the organisation is in the conservation area and what we've been saying here is a lot of people prefer the opposite – they want to grow but you can't because the organisation is at conservation. And we need to go towards growth, maybe get rid of the trickster part and towards the values of Stimulation and Self-Direction. As a guide I think this model is very helpful, in terms of guiding the organisation, guiding the leadership. And to identify the strong points for example with different projects. So, it helps to answer the question of where we are and where are we going." (Organisational psychology peer review)

Consumer psychologists deemed the Value-based Archetypal Model useful for:

1) Brand repositioning and consumer insights

"The power in this model lies in the fact that a brand or people are not necessarily in one space all the time but in different situations or circumstances, motivations are different. You have a core strategy but there are variations to that. The power of this is you can see how a brand can enhance itself or where it could move to and even its consumers. Where the consumers are sitting and how the brand can then sort of leverage that information in terms of how they communicate. That is where I see the power of this really coming to the floor." (Consumer psychology peer review)

2) Market research toolkits

I was just blown away. It is an amazing idea. What I was thinking is like a qual toolbox, projective techniques etc., There is so much scope. There could be such fascinating little instruments one can put together using this thinking. I was even thinking of an app but that is probably taking it too commercial, but it is kind of … it is just a lot of possibilities." (Consumer psychology peer review)

3) Alignment of internal branding: Does the company live the values they market to consumers?

"It makes a huge lot of sense to me and I think the unpacking almost from the start and adding the layers, that makes a lot of sense to me. So, I think if I had to utilise what you have put together, I would do the same thing by starting in the middle, making sense of it and adding the layers for the companies that I do work with. They would be easily able to identify where they are sitting and what kind of values they share and portray to their consumes and what are the types of consumers they would like to attract. So also placing the consumers on the model and see how different or similar their strategies are to what the consumers potentially may want… Having helped companies grow where they want to be this make a lot of sense." (Consumer psychology peer review)

7.4   CHAPTER SUMMARY

In the previous chapter the manifestations of ten distinct value-based archetypal motifs were discussed in terms of how they manifest across various contexts or system levels. In this chapter two distinct studies were presented as part of the empirical objectives of this thesis, namely:

- Phase 1: The application of the Value-based Archetypal model in brand imagery research of an agricultural company's media publication; and

- Phase 2: Face validation of Value-based Archetypal model through a peer review by organisational and consumer psychology subject matter experts.

In Chapter 8 the contributions, limitations and recommendations for future research based on this study will be presented.

CHAPTER 8: CONTRIBUTIONS, LIMITATIONS AND RECOMMENDATIONS

The aim of the final chapter in this thesis is to conclude this study and present the contributions, limitations and recommendations for future research and use.

8.1   INTRODUCTION

This research has been directed at developing the Value-based Archetypal Model, investigating how value-based archetypal motifs manifest across various system levels, and concluded with a practical application in brand imagery research and face validation through a peer review. As the scope of this study covers a wide array of objectives the most pragmatic way to present the concluding remarks will be by dividing the thesis into three broad phases:

- Phase I: Theoretical background and development of the Value-based Archetypal Model (Chapters 2 – 5);
- Phase II: The manifestation of value-based archetypal motifs across system levels (Chapter 6); and
- Phase III: The practical application and face validation of the Value-based Archetypal Model (Chapter 7).

With each of the three phases the objectives, contributions, limitations and recommendations for future research and use will be discussed

8.2   PHASE I: THEORETICAL BACKGROUND AND DEVELOPMENT OF THE VALUE-BASED ARCHETYPAL MODEL

8.2.1. The objectives of Phase I

Table 24 provides an overview of the chapters and accompanying Theoretical Objectives (TO's) that served as a framework to develop the Value-based Archetypal Model:

Table 24: Chapters with accompanying Theoretical Objectives (TO's)

CHAPTER	THEORETICAL OBJECTIVES
Chapter 1: Orientation to the research	Contextualising of the research paradigms
Chapter 2: Values as motivational constructs underlying the collective consciousness	**TO1:** Conceptualise values as a psychological construct;
Chapter 3: Jung's analytical psychology and archetypes as motivational constructs underlying the collective unconsciousness	**TO2:** Describe the structure of the psyche from a Jungian analytical psychology perspective; **TO3:** Delineate archetypal ideas and archetypal motifs as manifestations of the collective unconscious;
Chapter 4: Myths, fairy tales and depth psychology frameworks applied within consumer and organisational psychology	**TO4:** Describe the role of myths and fairy tales from depth psychology and social psychology perspectives; **TO5:** Explore the application of myths and fairy tales within consumer and organisational psychology; **TO6:** Evaluate current depth psychology motivational frameworks within consumer and organisational psychology to highlight contributions and gaps;
Chapter 5: The development and theoretical rationale of the Value-based Archetypal Model	**TO7:** Describe the development process in constructing the Value-based Archetypal Model; **TO8:** Explain the theoretical dimensions underlying the Value-based Archetypal Model; and **TO9:** Illustrate the dynamic inter-relationships between the theoretical dimensions that constitute the underlying structure (meta-patterns as organising principle) of the Value-based Archetypal Model.

8.2.2. The contributions of Phase I

In the first chapter research paradigms were contextualised. The author incorporated two incommensurable paradigms, namely structural functionalism and Jung's analytical psychology and proposed systems thinking as metaparadigm. It was argued that from

a systems metalevel perspective these paradigms are merely subsystems of a larger whole and therefore dynamically interrelated.

The theoretical groundwork on values (with specific emphasis on Schwartz' value theory) and Jung's psychology were successfully completed (TO1, TO2 & TO3). As part of the depth perspective the role of myths, fairy tales and depth psychology frameworks within consumer and organisational psychology were investigated to determine how it was applied and what gaps existed in the market (TO4, TO5 & TO6).

The next phase was to develop the Value-based Archetypal model (TO7, TO8 & TO9). The author is of the view that the primary contributions of this study are on a conceptual level to expand theory. More specifically the Value-based Archetypal Model:

- Enhances insight into understanding behavioural and motivational dynamics by linking archetypal motifs with societal values (referred to as value-based archetypal motifs).

- Is based on a sound theoretical foundation that position value-based archetypal motifs as patterns of motivation and behaviour in a logical, understandable way by illuminating the organising principles underlying both.

- Visually demonstrates the dynamic inter-relationships (complementary versus compensatory) between the various value-based archetypal motifs.

- Conceptualises the dynamic interrelatedness, interdependence and connectedness to the whole between the various value-based archetypal motifs from a critical systems thinking paradigm. The metatheoretical perspective contributes to a higher order understanding of meta-patterns underlying positivistic value research and interpretivist depth psychology research.

- Expanded on Jung's theories, specifically:
  - The conception of archetypal motifs within a value-based archetypal framework;

- Reviewing the importance of gender-related dynamics within a value-based archetypal framework;
- Aligning Jung's psychological functions with archetypal motifs;
- Contextualise Jung's onto-epistemological stance within a systems thinking framework.

8.2.3 The limitations of Phase I

The Value-based Archetypal Model is but one perspective on understanding human dynamics and motivations and does not claim to represent a universal scientific truth. It simply constitutes one way of looking at value-based archetypal motifs and how it manifests across various contexts. Any theory is only a map of reality, and in agreement with Bateson (1979, p.100) "I surrender to the belief that my knowing is a small part of a wider integrated knowing that knits the entire biosphere or creation."

Even though the systems' view on value-based archetypal motifs added insight (binocular vision) by offering a meta-paradigmatic perspective, it inevitably remains a theory in itself. In agreement with Midgely (2011, p.11), "whenever anyone tries to step up a meta-level and classify a plurality of theories, it transpires that their classification reflects just another theoretical stance".

This research is not value-free as the researcher drew the maps (boundary distinctions) to demarcate the study. In other words, the researcher and topic of research is interrelated and the model cocreated by the researcher.

There were too many system boundaries drawn for one study and therefore the Value-based Archetypal model appears complex, overpopulated and not user-friendly at first glance. A stepwise approach on how the model was developed, its main axes, and quadrant structure followed by the addition of theories will assist the reader to not get lost in detail.

Although various disciplines were integrated into the model, the theoretical foundation remains within the field of psychology. Individuals lacking psychological training might have difficulty following the trail of thought.

8.2.4 Recommendations for future research and uses based on Phase I

The mandala shape of the Value-based Archetypal Model implies that this model is never-ending. Similarly, the self at its centre signifies totality. In the same way, this model lends itself well to add onto. The researcher demarcated the system boundaries (a bit too liberally in retrospect), by looking at value-based archetypal motifs across six system perspectives, namely (1) the individual as psychological entity; (2 the collective consciousness (as values); (3) the collective unconscious (as archetypal motifs); (4) consumer and organisational psychology manifestations; (5) eastern vs. western manifestations; and (6) classical and modern manifestations (epochs).

Each of these systems could constitute a full-fledged study on its own in future research. Whereas this thesis can provide a metatheoretical framework, there remains much untapped potential in terms of each of these system levels, how it can be more operationalised and in what fields of psychology it might add value to. Similarly, the model is open to theoretical enhancement, revision and expansion. What insights can we gain if we add for example African mythology? Topics the author wanted to include (but had to draw the line) was for example the psychology behind tarot and astronomy, a value-based archetypal perspective on epochs over the ages (offering insight on the dominant Zeitgeist of the time), personological insights and theorists' worldviews, and reviewing psychological illness from a value-based archetypal perspective. The topics will only be as limited as the investigator's imagination!

8.3   PHASE II: THE MANIFESTATION OF VALUE-BASED ARCHETYPAL MOTIFS ACROSS SYSTEM LEVELS

8.3.1. The objectives of Phase II

The second phase of the research was presented in Chapter 6: The manifestations of value-based archetypal motifs across various contexts. The Empirical Objectives (EO's) covered in this chapter are summarised in Table 25:

Table 25: Empirical Objectives of Chapter 6

LEVEL	EMPIRICAL OBJECTIVES
Individual level:	**EO1:** Describe overarching psychological types and personality characteristics as manifestations of activated archetypes as personified by gods and goddesses from mythology and fairy tale figures; **EO2:** Ascertain patterns underlying the individuation process (personality development) as illustrated by the hero's journey (the underlying archetypal storyline structure) in myths and fairy tales;
Group, organisational and societal levels:	**EO3:** Determine to what extent societal values are conscious expressions (manifestations) of underlying archetypal patterns; **EO4:** Ascertain to what extent archetypal motifs are universal (collective) by incorporating a cross-cultural (Eastern) perspective; **EO5:** Determine whether value-based archetypal motifs are universal (collective) by investigating gender-related manifestations; **EO6:** Explore the classical and contemporary manifestations of archetypal ideas as illustrated by Greek mythology, fairy tales and modern myths (films, music, and popular heroes); **EO7:** Investigate the practical applications of archetypal motifs within the fields of organisational and consumer psychology;

8.3.2. The contributions of Phase II

The empirical objectives (EO1 – EO7) set out for this phase were met. The main contribution Phase II is to demonstrate how the ten distinct value-based archetypal motifs that were identified in this study manifest in different system contexts. This offered the reader the opportunity to gain an in-depth understanding in terms of how each of these motifs play out on a more concrete, practical level in terms of:

- Imagery and positioning of value-based archetypal motifs onto the Value-based Archetypal Map;
- Values as conscious motivational goals (and hence, quantitatively measurable);
- An analytical psychological perspective on the dynamics and role in individuation
- An Eastern (chakra) and western (Maslow) perspective;
- Manifestation in classic tales and popular culture;
- Personification of Greek gods/goddesses
- Psychological type and personality characteristics
- Application in consumer psychology to assist with branding, customer segmentations, marketing and communication; and
- Application in organisational to gain more in-depth understanding of organisational dynamics.

The multi-layered system levels ensure an in-depth understanding of the various value-based archetypal motifs by offering a meta perspective. The meta perspective allows users to apply the Value-based Archetypal Model to gain insights on individual, group, organisational and / or societal levels. Similarly, by only using a single system context inferences can be made about other contexts (as the value-based archetypal motifs remain the central themes). For example: (1) values can be analysed by investigating the archetypal motifs that underlie them; and (2) archetypal motifs can be investigated by looking at the values that manifest them.

8.3.3 The limitations of Phase II

The various system contexts added complexity and depending on the practitioner's or researcher's field of expertise, all contexts might not be equally relevant. At the same time, the contexts were merely demarcated areas investigated for this thesis and can never be exhaustive. Therefore, there will always remain room for expansion.

From a typology perspective, the emphasis of the Value-based Archetypal Model was more on shared truths, the consensual domain and the categorisation of patterns of behaviour observable within different contexts (system levels). The "nomothetic/idiographic disjunction" (Guba & Lincoln, 1994, p.106) is applicable, where these generalisations cannot be made relevant to a specific, individual case, or as Jung (1983e, p.211) states: "The shoe that fits one person pinches another; there is no universal recipe for living. Each of us carries his own life-form within him – an irrational form which no other can outbid."

On a nomothetic level patterns are however remarkably consistent, and the classification and clarification of generalities adds to the body of psychological knowledge. Although not the scope of this thesis, the theory needs to be operationalised, measured and validated.

Not all psychological constructs will lend itself to quantitative measuring. In agreement with Jung (1956; 1959g, 1968; 1971) a main challenge in psychology is to 'measure' psychic phenomena (such as the unconscious, archetypes, spirituality, the self) if the existence thereof is based on *a priori* assumptions. Depending on the type of study, value-based archetypal research might at times be more limited to qualitative insights.

8.3.4 Recommendations for future research and uses based on Phase II

There is definite scope to operationalise, measure and validate the Value-based Archetypal Model. This could be done on any one of the system levels or across these. Cross-validation will ensure more rigour but, depending on the topic, might depend on triangulating qualitative and quantitative measurements. Alternatively, researchers

might want to investigate a specific value-based archetypal motif in depth or looking at a specific target market and investigate what value-based archetypal motifs are presenting. Again, topics for further investigation are only limited to investigators' imaginations and possibly by what can be investigated with current methods available!

8.4 PHASE III: THE PRACTICAL APPLICATION AND FACE VALIDATION OF THE VALUE-BASED ARCHETYPAL MODEL (CHAPTER 7)

8.4.1. The objectives of Phase III

The last phase of the research was presented in Chapter 7 and concluded the Empirical Objectives.

8.4.2. The contributions of Phase III

The application of the Value-based Archetypal Model in brand imagery research of an agricultural company's media publication was successfully completed (EO8) and illustrated how the theory can be applied within consumer psychology. The contributions of this phase are:

- Definite potential to apply values as brand imagery descriptors (where the basic me-we axis emerged with factor analysis). Clients that view the brand as more 'we' oriented (social-focussed) were significantly more brand loyal.
- The projective technique successfully tapped into underlying archetypal motifs. The storytelling assisted in gaining an in-depth understanding of consumers' brand perceptions in relation to competitors.
- Through triangulating the qualitative and quantitative results, and by taking the historical context of the company (that moved from a cooperative to an agri-business) into account, a clear picture emerged of strategies the company can follow to foster client loyalty on strategic, tactical and operational levels.

The peer review with organisational and consumer psychology subject matter experts was successfully completed (EO9). The contributions of the review were:

- Confirmation of the Value-based Archetypal Model's face validity. The model appears to be theoretically sound and made intuitive sense.
- The basic structure (axes and quadrants) and Value-based Archetypal Map was easy to understand and spontaneously used to map the organisation or brands.
- From a consumer psychology perspective, the model is well differentiated from other depth-psychology frameworks in the market.

8.4.3 The limitations of Phase III

The brand imagery question was based on a shortened version of Schwartz' value scale with only 13 items that served as brand descriptors to cover Schwartz' total value structure / all four quadrants in the Value-based Archetypal Model. The reason for the shortened version was that the scope of the magazine study was extensive, and items relevant to this thesis had to be kept short to prevent respondent fatigue. Given the limited number of items it was surprising that the simple 'me/we' factor structure emerged. More items would likely have assisted in reproducing the quadrant structure.

It was beyond the scope of this thesis to validate the model quantitatively. Similarly, no standardised measurement was developed that enabled a more empirical validation of the model.

Although the photosets of the projective technique were selected to represent different value-based archetypal motifs, the projections did not necessarily fit these. For example, the picture of sheep was selected to symbolise conformity as a value-based archetypal motif. As the participants were farmers, several chose the picture of sheep as symbolising their livelihood. As with any projective technique, the method will remain open-ended and responses should always be understood within context.

8.4.4 Recommendations for future research and uses based on Phase III

At present the Value-based Archetypal Model can serve as an interpretative framework. The model is adequate to use in qualitative research or as qualitative tool by

practitioners to gain in-depth insight into human behaviour (on individual, group and organisational levels) and/or brand imagery and positioning strategies.

With the operationalisation, measurement and eventually validation of the value-based archetypal constructs the Value-based Archetypal Model might have application value as a predictive framework.

The most practical way would be a modular approach, that is, specific toolkits (whether qualitative or quantitative) with a specific target market in mind (e.g., organisational vs. consumer psychologists). Only the modules /theory relevant to a specific target market should be included.

8.5   CHAPTER SUMMARY

In this final chapter an overview was provided of the three main stages of the research, namely: (1) the theoretical background and development of the Value-based Archetypal Model; (2) the manifestation of value-based archetypal motifs across system levels; and (3) the practical application and face validation of the Value-based Archetypal Model. The objectives, contributions, limitations and recommendations relevant to each phase were presented.

8.6   EPILOGUE: RESEARCHER'S REFLECTIONS

In retrospect the thesis journey mirrored the hero's journey, with various trials and tribulations throughout but also wise helpers inspiring perseverance and showing the way. Unlike the hero's journey it felt, at times, more like the rebel's journey! As practicing research psychologist the most important foundation is to focus the study, with aims clearly defined. For this study I did however not practice what I preach. All I knew when starting out was I wanted deeper insight into *why* the same patterns emerge when looking at human behaviour and dynamics, whether I read fairytales (a favourite pastime), interacting with others, taking time for introspection or conducting research for a client.

Prof. Sanchen Henning was actually my third supervisor and I thank her for feeling comfortable enough to allow me freedom to explore my ideas and the strength of character to stick with me throughout this process. In the same breath I have to say my heart goes out to the first two supervisors with whom I empathise profusely. Imagine you want to clarify a student's paradigm, trying to establish some structure and focus, and the student's feedback is simply that the literature review up to date was reading Grimm's Fairy Tales and The Arabian Nights!

Unsurprisingly, without the lack of clear focus this journey was long, to such an extent that I even joked with Prof. Michelle May at UNISA's Department of Industrial and Organisational Psychology to present a course for aspiring D students on '*how not to do it*.'. Nevertheless, every step of the way was worthwhile and personally meaningful. Students of psychopathology will possibly relate to recognising symptoms in one's self with every new syndrome learned. Similarly, I lived through every value-based archetypal motif in-depth and gaining valuable insight into myself (my strengths, weaknesses and blind spots), but also developed a more empathetic mindset towards others by seeing the bigger picture. The end of this journey leaves me humbled, having a deeper appreciation of the complex, never fully comprehensible but also never-ending potential of God's creation.

APPENDIX A: **CERTIFICATE OF APPROVAL BY UNISA CEMS/IOP ETHICS REVIEW COMMITTEE**

UNISA | university of south africa

UNISA CEMS/IOP RESEARCH ETHICS REVIEW COMMITTEE

09 September 2017

Dear Alida Groenewalt,

NHREC Registration # : (if applicable)
ERC Reference # : 2017_CEMS/IOP_013
Name : Alida Groenewalt
Student #: 42287014
Staff #: N/A

Decision: Ethics Approval from 23 August 2017 to 23 August 2020

Researcher(s): Name: Alida Groenewalt
Address: 147 Rose Street, Riviera, Pretoria, 0084
E-mail address, telephone: lidag@mweb.co.za, 0829408600

Supervisor (s): Name: Prof Sanchen Henning
E-mail address, telephone: hennis@unisa.ac.za, (011) 6520311

A value-based archetypal model: Uncovering patterns in human behaviour.

Qualification: Post graduate degree

Thank you for the application for research ethics clearance by the Unisa CEMS/IOP Research Ethics Review Committee for the above mentioned research.   Ethics approval is granted for **Three** years.

The **low risk application** was **reviewed** by the CEMS/IOP Research Ethics Review Committee on the 23rd August 2017 in compliance with the Unisa Policy on Research Ethics and the Standard Operating Procedure on Research Ethics Risk Assessment. The decision was approved on 23rd August 2017.

The proposed research may now commence with the provisions that:

1. The researcher(s) will ensure that the research project adheres to the values and principles expressed in the UNISA Policy on Research Ethics.

2. Any adverse circumstance arising in the undertaking of the research project that is relevant to the ethicality of the study should be communicated in writing to the Unisa CEMS/IOP Research Ethics Review Committee.

3. The researcher(s) will conduct the study according to the methods and procedures set out in the approved application.

4. Any changes that can affect the study-related risks for the research participants, particularly in terms of assurances made with regards to the protection of participants' privacy and the confidentiality of the data, should be reported to the Committee in writing, accompanied by a progress report.

5. The researcher will ensure that the research project adheres to any applicable national legislation, professional codes of conduct, institutional guidelines and scientific standards relevant to the specific field of study. Adherence to the following South African legislation is important, if applicable: Protection of Personal Information Act, no 4 of 2013; Children's act no 38 of 2005 and the National Health Act, no 61 of 2003.

6. Only de-identified research data may be used for secondary research purposes in future on condition that the research objectives are similar to those of the original research. Secondary use of identifiable human research data require additional ethics clearance.

7. No field work activities may continue after the expiry date (23rd August 2020). Submission of a completed research ethics progress report will constitute an application for renewal of Ethics Research Committee approval.

Note:

The reference number 2017_CEMS/IOP_013 should be clearly indicated on all forms of communication with the intended research participants, as well as with the Committee.

Yours sincerely,

Signature
Chair of IOP ERC
E-mail: groble@unisa.ac.za
Tel: (012) 429-8272

Signature
Executive Dean : CEMS
E-mail: mogaimb@unisa.ac.za
Tel: (012) 429-4805

APPENDIX B: THE SCHWARTZ VALUE SURVEY (SVS)

Schwartz' Value Survey (in Struh, Schwartz & Van der Kloot, 2002, p.27)

As a guiding principle in my life, this value is:								
Opposed to my values	Not important	Important					Very important	Of supreme importance
-1	0	1	2	3	4	5	6	7

1. Equality (equal opportunity for all)
2. Inner harmony (at peace with myself)
3. Social power (control over others, dominance)
4. Pleasure (gratification of desires)
5. Freedom (freedom of action and thought)
6. A spiritual life (emphasis on spiritual not material matters)
7. Sense of belonging (feeling that others care about me)
8. Social order (stability of society)
9. An exciting life (stimulating experiences)
10. Meaning in life (a purpose in life)
11. Politeness (courtesy, good manners)
12. Wealth (material possessions, money)
13. National security (protection of my nation from enemies)
14. Self respect (belief in one's own worth)
15. Reciprocation of favours (avoidance of indebtedness)
16. Creativity (uniqueness, imagination)
17. A world at peace (free of war and conflict)
18. Respect for tradition (preservation of time-honoured customs)
19. Mature love (deep emotional and spiritual intimacy)
20. Self-discipline (self-restraint, resistance to temptation)
21. Detachment (from worldly concerns)
22. Family security (safety for loved ones)
23. Social recognition (respect, approval; by others)
24. Unity with nature (fitting into nature)
25. A varied life (filled with challenge, novelty, and change)
26. Wisdom (a mature understanding of life)
27. Authority (the right to lead or command)
28. True friendship (close, supportive friends)

As a guiding principle in my life, this value is (*continued*):								
Opposed to my values	Not important	Important					Very important	Of supreme importance
-1	0	1	2	3	4	5	6	7

29. A world of beauty (beauty of nature and the arts)

30. Social justice (correcting injustice, care for the weak)

31. Independent (self-reliant, self-sufficient)

32. Moderate (avoiding extremes of feeling and action)

33. Loyal (faithful to my friends, group)

34. Ambitious (hard-working, aspiring)

35. Broadminded (tolerant of different ideas and beliefs)

36. Humble (modest, self-effacing)

37. Daring (seeking adventure, risk)

38. Protecting the environment (preserving nature)

39. Influential (having an impact on people and events)

40. Honouring of parents and elders (showing respect)

41. Choosing own goals (selecting own purposes)

42. Healthy (not being sick physically or mentally)

43. Capable (competent, effective, efficient)

44. Accepting my portion in life (submitting to life's circumstances)

45. Honest (genuine, sincere)

46. Preserving my public image (protecting my "face")

47. Obedient (dutiful, meeting obligations)

48. Intelligent (logical, thinking)

49. Helpful (working for the welfare of others)

50. Enjoying life (enjoying food, sex, leisure, etc.)

51. Devout (holding to religious faith and belief)

52. Responsible (dependable, reliable)

53. Curious (interested in everything, exploring)

54. Forgiving (willing to pardon others)

55. Successful (achieving goals)

56. Clean (neat, tidy)
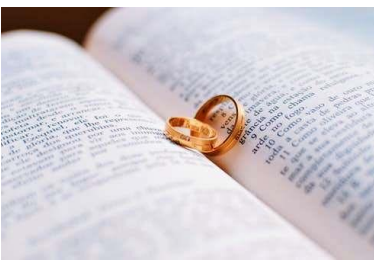
APPENDIX C: THE MAIN DIFFERENCES BETWEEN PSYCHOANALYTICAL AND ANALYTICAL PSYCHOLOGY

From Jung's viewpoint the main differences relate to:

CONCEPT	ANALYTICAL PSYCHOLOGY OF JUNG	PSYCHOANALYTICAL PSYCHOLOGY OF FREUD
Division of the psyche	The conscious (ego), personal unconscious and collective unconscious (Jung, 1957, 1959a, 1959g, 1969, 1971, 1983g, 1989c)	The id (or pleasure principle representing unrestricted instincts), the super-ego (or ego ideal representing social norms/values), and the ego (or reality principle representing reason) where the ego mediates between the id and super-ego (Freud, 1923)
Nature of the psyche	Personal *and* collective nature (Jung, 1956, 1971)	Limited to personal causes (Jung, 1956, 1971)
Unconscious contents	Not limited to repressed contents "but all psychic material that lies below the threshold of consciousness" (Jung, 1989c, p.78), that is, the unconscious is not "a trash can that collects all the refuse of the conscious mind" (Jung, 1968, p.32).	Repressed infantile tendencies, i.e., morally incompatible wishes (Jung, 1966, 1989c) where man is reduced to "causal, elementary instinctive processes", or merely "a bundle of wishes" (Jung, 1971, pp.60-61).
The meaning of libido (psychic energy)	Energy is derived from various instincts where "all psychological phenomena can be considered as manifestations of energy... I call it libido, using the word in its original sense, which is by no means only sexual" (Jung, 1983a, pp.50-51). For Jung (1956, p.137) these instincts could be (amongst others), "power, hunger, hatred, sexuality, or religion."	Energy is primarily derived from the sexual instinct that underlies the preservation of the species (Jung, 1956, 1957, 1969, 1983a) but later Freud added the ego-instinct that underlies self-preservation (Jung, 1956).
Archetypal motifs in dream images	An integral part of the collective unconscious that forms "the link between the rational world of the consciousness and the world of instinct" (Jung, 1968, pp. 33).	Viewed as "archaic remnants… surviving in the human mind from ages ago" (Jung, 1968, p.32) but not integrated into theory.
Interpretation of dreams	Dreams are communications from the unconscious as compensation to the conscious viewpoint to establish psychic balance (Jung, 1966, 1968).	Dreams are "disguised wish-fulfilments" (Jung, 1966, p.44).

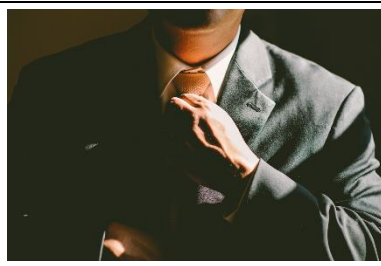| CONCEPT (*continued*)	ANALYTICAL PSYCHOLOGY OF JUNG	PSYCHOANALYTICAL PSYCHOLOGY OF FREUD
Interpretation of symbols	Inductive reasoning, where true symbols are expressions "of an intuitive idea ...to express something for which no verbal concept yet exists" (Jung, 1966, p.70).	Deductive reasoning, where symbols are viewed as signs of the repressed sexual instinct (Jung, 1959h, 1966, 1971)
The sexual instinct and the incest motif	Takes spiritual and mystical implications of the sexual instinct into account, for example incest as theme "plays a decisive part in almost all cosmogonies and in numerous myths" (Jung, 1983a, p.58) connoting the supreme union of opposites.	Follows a purely biological interpretation and evaluation of sexuality (Jung, 1969), where "Freud clung to the literal interpretation of it and could not grasp the spiritual significance of incest as a symbol" (Jung, 1983a, p.58).
Causes of psychopathology	The maladaptation of consciousness to the outer world (Jung, 1959a)	A result from sexual disturbances / sexual repression (Jung, 1959a, 1966)
Purpose of psychoanalysis	To assimilate unconscious contents into a "plan of life" (Jung, 1989c, p.79) with the emphasis on future development: I no longer seek the cause of a neurosis in the past, but in the present. I ask, what is the necessary task which the patient will not accomplish? (Jung, 1983a, p.52).	To make repressed wishes conscious (Jung, 1989c) where Freud's interest was limited to "where things come from, never where they are going" (Jung, 1966, p.37).
Pyshcological stance	Positive psychology (Henning, 2009) following a humanistic approach: The unconscious also contains "helpful, healing powers" (Jung, 1966, p.46), for example, "a work of art is not a disease" (Jung, 1966, p.71)	Medical model following a reductionist, "causalistic" (Jung, 1966, p.72) approach: Provides rational explanations, for example art, philosophy and religion "appear as 'nothing but' repressions of the sexual instinct" (Jung, 1966, p.34),

APPENDIX D: PHOTOSETS USED AS PROJECTIVE TECHNIQUE

Power		

Achievement		

Hedonism		

Stimulation & self-direction (as trickster)

Stimulation & self-direction (as rebel)

Stimulation & self-direction (as explorer)

Stimulation & self-direction (as creator)

Benevolence

Universalism

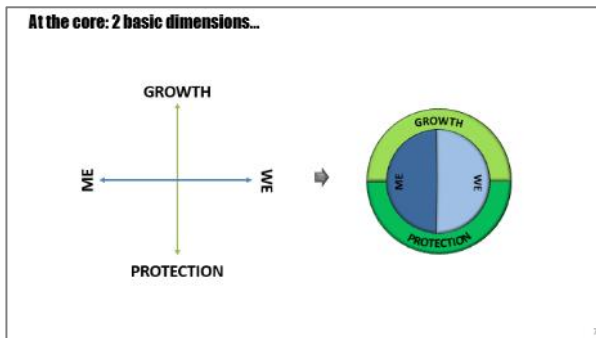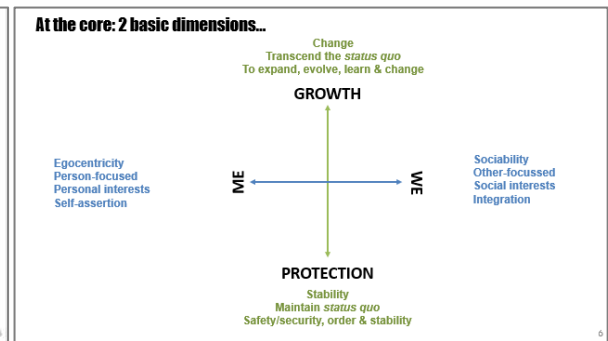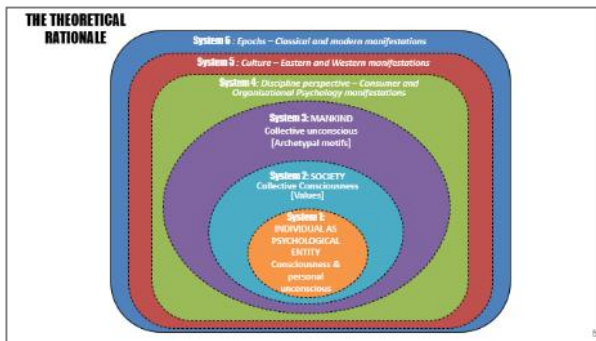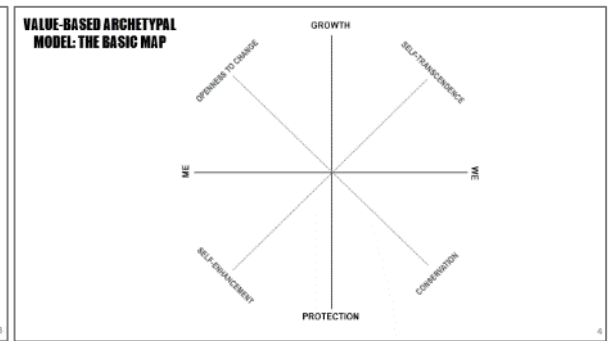| The self |
|---|
| |

The unknown

Sources of photos: Pexels (Joseph, Joseph & Frese, 2017) and Pixabay (Braxmeier & Steinberger, 2017)

APPENDIX E: EXPLANATION OF THE VALUE-BASED ARCHETYPAL MODEL TO PEERS

Slide 18:

Group level:
Archetypal ideas as unconscious manifestations

Greek gods & goddesses

Modern manifestations

Salvador Dali

Mary Poppins

The Daily show with Trevor Noah

Princess Diana

X-Files

Catherine Tramell (Sharon Stone) in Basic Instinct

Mr Spock Startrek

Disney classics – Cinderella, Bambi

Game of Thrones

William Wallace in Braveheart

THE SELF

18

Slide 20:

How do the value-based archetypal motifs manifest in Consumer Psychology?

20

Slide 21:

THEORETICAL RATIONALE → PRACTICAL MANIFESTATION

1. Values
2. Archetypal motif & role in individuation
3. Eastern perspective
4. Manifestation in tales & popular culture
5. Personified by Greek Gods/Goddesses
6. Psychological type – personality characteristics
7. **Application in consumer psychology**
8. Application in organisational psychology

21

Slide 22 (TRADITION / CONFORMITY):

- The need to fit in; finding safety in belongingness by being compliant
- Manifest as innocence, passive submissiveness and basic trust in others.
- To develop stability, security, firm foundation for further growth
- Figures: maiden, damsel in distress, child, innocent, or simpleton
- CP: Innocent brand strategy/'Mother of Goodness'

23

Slide 23 (SECURITY):

- The need to feel safe, reassured and protected from threats
- Fight reaction
- Motivational goal: safety, harmony, stability of society, relationships and oneself
- Figures: Warrior, muscle man, giant, superhero, Ares
- CP: The warrior brand strategy – superior strength, performance, endurance

23

Slide 24 (ACHIEVEMENT):

- To differentiate oneself from others (self-mastery and the development of ego identity),
- Achieving independence, expanding knowledge, developing talents, reaching success
- Figures: Hero on a quest- young apprentice and characters with inner strength, (logical, pragmatic, inspirational leaders remaining true to ideals)
- CP: Intellectual brand strategy - enhance consumers' knowledge (tips, scientific breakthroughs, expert recommendations)

24

Slide 24 (POWER):

- Focused on power - authority from without by exerting influence on others
- Central motivational goals - social status (prestige) & control (dominance) over people and resources
- Figures: King, queen, boss, father, Zeus, Athena
- CP: The ruler brand strategy – category leaders, luxury goods, or making life easier for ruler consumers

24

Slide 26 (HEDONISM):

- Sensual pleasure and self-gratification (mankind's instinctual, animalistic side)
- Sexual instinct, decadent foods, indulgent fragrances, enjoyable leisure activities
- Figures: femme fatale, Aphrodite, Dionysus, Poseidon
- CP: The siren brand strategy/"sex sells"

26

Slide 27 (UNCONSCIOUS/NO VALUES):

- Unknown aspects of the self (negative, undesirable & undeveloped aspects of personality).
- Fascination with the unknown - stretches the imagination, giving rise to wisdom, creative inspiration and new discoveries.
- Figures/imagery: Devil, Bluebeard, wicked stepmother, wolf, witch, dark forest, deep see, the underworld
- CP: Enigmatic brand strategy - use of fear/doubt or to fascinate (guarded recipe)

27

Slide (BENEVOLENCE):

- Capacity to relate as unifying principle
- Desire to love and be loved; have meaningful bonds, warmth & comfort
- Figures: Relational- parent/child, partners, friends, siblings, animals
- CP: (1) The nurturer brand strategy/caregiver brands – e.g., babycare, health products; and
    - (2) Best friend brand strategy/regular guy/gal – the brand as 'buddy' (non-elitist)

Slide 1 (top-left):

- Driven by excitement, novelty and challenges in life - individualistic, unconventional, independent, openminded, freedom-loving, restless, and in search for a better way, truth and meaning
- CP: (1) Trickster (humour/life can be easy); (2) Rebel (revolutionary/use shock value); (3) Explorer (capitalise on the need for adventure, freedom, individualism); (4) Creator (new ideas/innovations & opportunities)

Slide 2 (top-right):

- Realisation of **interconnectedness** (self but a small part of a much larger integrated and interconnected whole)
- Connecting with something bigger at core spiritual ("*Who am I in the greater scheme of things?*")
- Development of **wisdom** (figures such as wise old man/woman, alchemist, prophet, guru)
- CP: **(1) The alchemical brand strategy** – positive transformation (before/after)
- **(2) The guru brand strategy**– brand as wise helper (make informed decision) by using a trusted/experienced figure or heritage messaging ('master'/'age old recipes')

Slide 3 (middle-left):

"At rare moments in our lives we may feel that we are in synchrony with the whole universe. These moments of perfect rhythm, when everything else feels exactly right and things are done with great ease, are highly spiritual experiences in which every form of separateness or fragmentation is transcended." - Capra, 1967, pp.329 – 330

- Wholeness in its widest sense - unification of all quadrants and archetypal motifs
- Cannot be conceptualised but experienced (peak experience/cosmic religious feeling, Nirvana)
- Highest state of consciousness: What does it all mean?
- Figures: Sage, angel, God
- CP: None

Slide 4 (middle-right): THE VALUE-BASED ARCHETYPAL MODEL

1) Mandala symbolism
2) Quaternal structure as organising principle
3) Layers as levels of consciousness
4) Archetypal motifs as shared colour-coded themes
5) Complementary & compensatory relationships between archetypal motifs
6) Individuation as integration process

Slide 5 (bottom-left): Your feedback please – the good, the bad and the ugly!

1) **Likes** – what works? What makes sense?
2) **Dislikes and concerns**? What does not work/not make sense?
3) **Application value:**
   a) In what types of marketing research or fields of Consumer Psychology will this model be of value?
   b) For what kind of research/fields of Consumer Psychology will it not be suitable?
4) **Suggestions** for improvement & expansion

Slide 6 (bottom-right):

THANK YOU!

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