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Jung and The Godfather movies : analyzing film from an archetypal perspective

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JUNG AND THE GODFATHER

MOVIES:

**ANALYZING FILM FROM AN
ARCHETYPAL PERSPECTIVE**

A Thesis

Presented to

**The Faculty of the
Department of Theatre Arts
San Jose State University**

**In Partial Fulfillment
of the Requirements for the
Degree
Master of Arts**

by

Joseph Broda

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ABSTRACT

JUNG AND THE GODFATHER MOVIES: ANALYZING FILM FROM AN ARCHETYPAL PERSPECTIVE

by Joseph Broda

The use of Carl Jung's system of the archetypal, contained within his theory of analysis, has been described and examined in relationship to the hypothesis that conscious application of this system of image creating potential might enhance meaning for the viewer of The Godfather films.

It seems that these films' capacity to reflect the symbolic images of an archetypal nature also inherent within the unconscious psyche of the viewer, lends itself naturally to analysis of this sort.

The movies were viewed and examined by comparing certain archetypal constructs of: shadow, animus, anima, and persona to specific cinematically created image. The effectiveness of the use of this analytic archetypal system resulted in determining that its conscious application when viewing these films has the possible capacity to enrich perspective, if not enhance meaning.

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INTRODUCTION

By applying a Jungian archetypal system to examine The Godfather films, in order to determine if meaning will be enhanced for the viewer because of such an approach, it will be necessary to explore the analytic point of view in some depth.

Jung explains that archetypes are motifs that repeat themselves frequently (57). For years Jung had been observing and investigating the products of the unconscious in the widest sense of the word, namely, dreams, fantasies, visions and delusions of the insane, he had not been able to avoid recognizing certain types of figures and certain types of situations. These archetypal motifs are the building blocks of myth, and myth is an important element of Jung's concept of the collective unconscious..

E.A. Bennet says that archetype tells us we are dealing with archaic, primordial types of universal images that have existed since the remotest of times. He further explains that, "Jung did not coin the word 'archetype', but that it has been in use for centuries and means the original pattern or prototype from which copies are made" (69).

These archaic universal images, often found in mythological motifs, are not intended to be merely reduced to the images themselves. They are, rather, tendencies to form such representations, but at the same time are contained within these manifest images. "These representations can vary a great deal in detail without losing their basic pattern."

Unlike Freud, Jung claimed that in addition to the personal features in the psyche, there are impersonal, or autonomous, elements. The one arresting feature about the collective unconscious is that thoughts and ideas never before conscious emanate spontaneously from an impersonal source. E.A. Bennet states that, "While Jung's clinical work supported the hypothesis of the collective unconscious, it fell short of proof, as proof is understood in scientific work" (78). Jung himself stated that he did not assume the collective unconscious as principle, but only gave a name to a totality of observable factors. When he observed the source of archetypal material in the delusions and dreams of schizophrenic patients, though the material he observed was often incomprehensible, he recognized similarities between these dreams and delusions with certain mythological material (Bennet 76). It is interesting to note that he did not equate mythology with fictitious or supernatural stories.

The dreams of patients that he came across had these impersonal qualities, or contents, which were inexplicable on a personal level, but which became clear when considered in terms of the collective unconscious. E.A. Bennet contends that inborn, unlearned tendencies, or instincts, form very close analogies to the archetypes, so close, it is good reason for supposing that archetypes are the unconscious images of the instincts themselves (66).

For Jung, the symptoms of psychiatric illnesses were simply signs of disturbed normal functioning. In such a framework, it is

reasonable to consider that there exists a potential relevance of these symptomatic elements, archetypes to normal individuals. C.A. Meier says, "We must understand that psychopathological phenomena are, in fact, only normal psychological phenomena grossly exaggerated to a bizarre degree, and we can learn a great deal from them about the functioning of the human mind" (77). As a result, it follows that the dreams, visions, fantasies and delusions of the insane, from which spring patterns of archetypal motifs derived from repeated mythological symbology, could have a relevance to the normal functioning individual of society. What is it, then, that in normal functioning individuals, whose dreamlife, or fantasies, manifest such imagery, makes such motifs significant? To answer this question, it seems important to examine the nature of archetype even closer. It appears that exploring the archetype can bring to life an expanded viewpoint of oneself, making conscious that which was unconscious, thereby bringing more meaning to an individual existence (Jung 80).

"Archetypes are both images and emotions and can only be spoken when these two aspects exist simultaneously." Jung further states that, "when there is merely an image, then there is simply a word picture. But when charged with emotion, the image gains numinosity, or psychic energy; it becomes dynamic" (Jung 87). He explains that archetypes are not to be treated as if they are a part of a mechanical system that can be learned by rote. They are not names or philosophical concepts, but pieces of life itself--images that are integrally connected to the living individual by the bridge of emotion.

"Those who do not realize the special feeling tone of the archetype end with nothing more than a jumble of mythological concepts which can be strung together to show that everything means anything--or nothing at all. Archetypes come to life only when one patiently tries to discover why and in what fashion they are meaningful to a living individual" (Jung 84). This is the relevance of archetype to the individual. The participation of a film viewer with imagery on this emotional level is possibly an advantage that he/she has in terms of eliciting meaning. In the movie theatre, images become a numinosity that is experienced and could have that potential of eliciting meaning for the viewer.

The relic contents of archetypal imagery "are not neutral or indifferent, but are highly charged and can be the cause of great fear. The more they are repressed, the more they spread through the whole personality in the form of neurosis" (Jung 88). The unconscious in its efforts through dreams retrieves a recollection, Jung further explains, of "the prehistoric, as well as the infantile world, right down to the level of the most primitive instincts; and this recollection can have a most remarkable healing effect" (Jung 89). Can the retrieval of such contents bring more meaning to a movie-viewing experience, possibly giving more purpose to and enriching human life? To begin to explore this question, it will be important to examine how unconscious contents are retrieved. Through the sensorial experience of participating in film viewing, a series of related themes and images associated by the viewer is evoked. These certain filmic images, when

encountered, and which can be enhanced through the artistry of cinematography, are a part of the process that retrieve for the viewer the forces of the archetype. It appears that the feeling value of these archetypals creates a numinosity associated with them. If archetypal images contain the essence of prototypal experiences laid down in the Paleolithic era, and had been repeated enough and formatively enough to make a permanent, not necessarily unalterable imprint on the neural structure (McCully 51, 57), then it could be speculated that the feeling element associated with these experiences could be especially powerful upon being retrieved. Here is where the source of power to attract and involve, given these motifs, can be described as numinous. This numinosity seems to give these motifs a power to attract and involve.

This data, then, that is both touched upon and retrieved from the depths of the unconscious, has its roots in mythological origins. Such material would have the capacity to recreate feelings of awe, fascination, fear, and attraction which are often the by products of psychospiritual religious and sacred preoccupations. In general, the many death scenes in the films are examples of a theme that is universal in nature and has the capacity of evoking aspects of the shadow archetype. Specifically, the use of lighting in the death scenes of both Vito and Michael create a luminosity capable of engendering that which is numinous. Perhaps it is because the use of this lighting, combined with the background settings of nature, enables these scenes to speak to its audience of a complexity and ambiguity of a

relationship to death. This could then result into a capability of tapping into that which is numinous.

Imagery referred to as mythic appears to have the ability to bring out in the individual the experience of being a part of a reality larger than that which is contained within the narrow confines of the ego structure. These qualities that seem to characterize mythic image describe to a degree the nature of numinosity. The archetypal constructs which are the building blocks of mythic imagery can initiate a chain reaction of perceptual associations that provoke within us the unconscious material often referred to as instinctive memories of our primal ancestral past.

Because the archetypes are facets of the mythological, it appears that what is being examined can be referred to as belonging to the arena of the numinous. This facet of the archetypal, that has the ability to evoke in the viewer the sense of the mystery of life, could explain why certain film genres, such as gangster movies, have a capacity to attract audiences repeatedly. The underworld, as seen in myths from cultures all around the world, is often described as a place where dark, shadowy, bizarre figures are encountered, and are often needed to be dealt with in order for individual spiritual and/or physical survival to prevail. Typical of these encounters or scenes: the dark, shadowy and sinister figures are often indistinguishable from the hero. This is how the archetypes present themselves also, that is, with a sense of paradox containing within them the potential of both positive and negative. For example, in Godfather, Part I, Don

Corleone, as portrayed by Robert DeNiro, to some could appear as a hero to his viewers, though he commits the act of murder in an evil, cold-blooded, and premeditated way. Would it be, then, that these filmic episodes offer the viewer the opportunity to explore and experience his/her own dark side? If so, then by experiencing these newly revealed aspects of oneself, the viewer evaluates and interrelates with these aspects and him/herself in new ways.

In film, the camera creates imagery that transports us to imaginative realms where, through the use of symbols, the reality and power of the archetypal and its inherent mythic propensities have the potential of being conveyed to the viewer. McCully explains that the recorded language of Paleolithic mankind was picture formation, the creation of imagery. It was the mode he used to communicate with himself and his gods. He tells us, "Language is the extension from sets of pictures, while pictography is the means subjective consciousness requires for existence" (52). Could it be then that that which contains the enlarged capacity for the numinous in the dream figure, is not unlike the potential for the numinous in which the film image seems also to have the capacity to create? If so, filmmaking and psychoanalysis are not unlike, especially with regard to the power of image and its use. While film has its own unique way of summoning symbols and images to express particular ideas, so, likewise, does psychoanalysis summon symbols and images of dreams to reveal inner realities.

Barbara Hannah describes dreams as "messengers from the unconscious which use symbolic language." Jung's method of active imagination is a way to directly encounter the unconscious by an active entering of the individual into the fantasy drama (4). Could it be possible that film has the potential capacity to elicit such an encounter? If it does, like the process of active imagination which brings about states of mind that exist "on the border between waking and sleeping, the hypnogogic state or *eigenlecht*," as Van Dusen in The Natural Depth of Man refers to it, then it could be possible that film can act as a process that enables the viewer to enter into the area of numinosity, where dream and imagination meet reality (85).

Geoffrey Hill states that "we can say that cinema is a modern form of shamanism," and that "the movie house is a perfect place for the numerous powers that haunted our religions of yore" (18). If Marie-Louise Van Franz asserts that today's widely-held interpretation of the word religion is a conscientious consideration of the numinous, then there is a possibility of experiencing the state of viewing the film as a participation with the numen (123).

Film, like the dream, uses symbolic language to communicate its ideas. Metz states that "the filmic flux resembles the dream flux more than other products of the waking state" (101). He explains that the spectators have moments in which they experience an awareness that they no longer quite know if they are at the cinema.

Viewing a film is not just an integral psychological process. The difference between projection of film images and mental images is

what separates perception from imagination in terms of the phenomenology of consciousness. The two certainly have a close connection with one another, for both are affected by the other. The production of dreams consists of a series of operations remaining from start to finish within the psychological apparatus. In the behaviorist theory, one would say that what characterizes filmic perception is that it involves an external stimulus, whereas dream perception does not. At the same time, a filmic image can stimulate a reaction in imagination similar to dream perception. Metz states that there is material here for socioanalytic topology of different ways of attending a film screening. Possibly attending a film from a psychoanalytic perspective, where figures and events are experienced as expressions of internal aspects of oneself, the symbolic will then induce understanding and in its wake find for the spectator a little more knowledge (124). It is not just the narrative in itself that engages, but the combination of figures and events created by the mise-en-scene and the grand way in which the film is projected onto a screen of such large proportions.

In That's Hollywood, Van Gelder claims that movie viewing is like night falling on an auditorium, allowing the audience to soak up sounds and gestures in unreal time and space. In this time and space, we experience images and actions of mythic proportions. It has been suggested that cinema is the realm of the sacred and, as Venture has proposed, that cinema is a place where powers are called forth and where on a huge screen, strong light and a dark room, faces grow

larger than any faces seen on the planet. Audiences experience cinema quite differently than viewing video versions of films and television. The screen is much larger, it is usually darker, and there are less distractions which give it a quality of larger-than-life proportions. It is here where possibly the quality of the numinous is not just recreated, but experienced.

The analytic approach to viewing films could complement and deepen our emotional and intuitive responses, not replace or destroy them. Used in a proper way, the analytic approach can add rich, new levels of awareness and, hopefully, raise the intuitive grasp to the conscious level. This would bring it to a sharp focus where a more valid and definite conclusion about the film's meaning can be attained.

Cinematography appears conducive to applying the topology of Jung's archetypal psychology. Kauffmann of the New Republic (Jan. 1991) states that "the quality that distinguishes The Godfather films from other mafia gangster films is size, sheer dimension, and historical perspective" (21). "The power and grandeur in which Godfather films are conveyed is due in part to the evocative shadowings of Gordon Willis's cinematography." His use of gold and different shades of black, paint a master portrait of a continuum of Sicilian family life in a setting that, according to Kauffmann, added to its artistic and box office success. Ultimately, The Godfather success may rest on the fact that structurally these films are old-fashioned. Of course, the family and ancestral lineage touch on those aspects of

what are generally regarded as important to most of us, as stated by Kauffmann.

In chapter one, two, and three, respectively, the archetypal concepts of "shadow," "anima," and "animus" will be explored, particularly in regard to how they were given expression to cinematographically. Image, voice, movement, color, scenery, acting, and sound are some of the elements used in The Godfather films in such a way as to create a rich amalgamation of powerful, dramatic results. In chapter four, the archetype persona will be examined.

If the archetypically analytic approach to The Godfather films is employed and it is found that cinematography of these films have enhanced these constructs, then there could be a chance to indicate why and how the combination of these elements evoke a deeper level of insightfulness and enlarge meaning for the viewer.

These films were not chosen for their value in contributing to theatre arts, but rather because of their value as vehicles able to express cinematographically images that manifest as symbols of the archetypes. Because these archetypes are pieces of life itself, as Jung asserts (87), or images that are integrally connected to the individual by the bridge of emotion, they embody a psychic energy characteristic of numen. These tendencies to form such images are charged with emotion and are described at the same time as both image and emotion. Jung asserts that these numinous symbols which are expressed as archetypes, have the capacity to heal the division between ego consciousness and shadow. If this is so, then the use of

archetypes in theatre arts can play a significant role toward contributing something of value, namely through a disciplined and learned ability to consciously create and be aware of them as enhancers of greater meaning. Because archetypes come to life only when one patiently attempts to discover why and in what fashion they are meaningful, an analytic approach toward viewing these images is suggested (Jung 88).

CHAPTER 1

Shadow

The gangster genre of films, or the "underworld," which is the category the Godfather films exist within, is a world of concealment and darkness. This is the world of shadow in the Jungian sense where things are hidden. It is often referred to in cultural mythology as the netherworld kingdom of Hades, or the abode of the shades of the dead. In this underworld is contained the personal and collective unconscious. Here certain elements exist as concealed, repressed aspects of the human psyche. The shadow comprises those aspects of the individual psychological make-up that are obscured by the desire of individuals to present themselves in ways that are socially acceptable to themselves and others. The darker aspects are inadmissible and, according to Jung, it is just these qualities that are projected onto others.

The shadow archetype is not limited to the individual. Groups and nations often project the collective shadow onto each other. These shadow archetypal constellations can be presented to the consciousness via symbols and be viewed through the filmic image with the intention of encountering them as elements of one's own psyche. This is the psychoanalytic archetypal approach. In general, the shadow consists of those parts of ourselves that we have learned through experience to not be tolerable to others, especially our parents. They are the qualities that are not congruent with the more

socialized or persona aspects of the personality. The shadow becomes collective when it manifests attitudes and behaviors of large groups, or when one individual comes to personify it, embodying this collective force. Personification of the collective shadow could include such men as Hitler, Stalin, Lenin, and Jim Jones (Jung 80).

Another aspect to be considered regarding this approach is the concept of complex. It is a construct that prevents the balanced and harmonious use of energy in the individual. A factor to be examined regarding this complex is the concept of repression. It is a process in oneself which works to keep certain parts hidden. It is demonstrable and made known by unexplained and disturbing feelings and behavior. When the complex is freed, there is more energy available to harmoniously sustain an individual psyche. This is the objective of the psychoanalysis, generally speaking.

Likewise, when this unconscious resource is reached, a wellspring of data and the psyche's energy is released and realized in conscious ways. When, in the analytic process, the analysand is able to bring to consciousness and integrate these certain aspects of his/her personal shadow, there is less of a need to project these aspects onto others. As a result, there is usually an attitudinal and behavioral change that happens. New choices are made available to consciousness, often causing new potentials to manifest. Could it be that if a film viewer purposely explores and allows the experiencing of these archetypal contents, which are usually foreign to him/herself, that unrealized inner potentials can begin to be utilized? It seems

that the symbolic key that opens the way to experience these archetypal forces as presented through the filmic images would enable greater enhanced meaning. The creative imagination process that is akin to psychoanalytic process and often encouraged by Jung to be used individually, is not far from viewing films with the intention of interacting imaginably in order to further enhance meaning.

Certainly this creative use of imagination in establishing a dialogue with the forces of the unconscious has gone far to create new and enhanced meanings for individuals on the journey towards individuation.

Here, again, it is important to stress the significance which feelings play. The images create feelings and this response combined with other perceptual reactions create a milieu conducive to experiencing the transcendent numinosity they are capable of engendering. It seems that because of the very nature of what Jung describes of as symbol, new areas of meaning can emerge. A multitude of associations can be compressed within a symbol. In a person's effort to understand, there is a point that is reached in regard to a symbol, where it is unknowable. This borders the transcendent numinous that evokes the experience of its mystery. The reactions are usually characterized by intense emotions and perceptual responses of a sense of golden light and sensations of warmth. The implication of this is that symbol can signify something more or other than itself, which eludes present knowledge. "A truly

living symbol compels unconscious participation and has a life-giving and life-enhancing effect" (34). It creates a frame of mind that seems to encourage a sense of permission, allowing a viewer to reach new levels of insight. Like the analysand, the viewer also reaches an opening to the unconscious where, according to Jung, intuition occurs.

This all happens because a symbol is recognized. In the analytic process, the analysand is able to feel more emotion and feels more alive. This manifests as a result of a confrontation between consciousness and unconsciousness. The discovery of new areas of the psyche, where unique potentials come to light and creative development takes place, manifest in the analysand first as difficulties.

In the film, these difficulties reveal themselves in dramatic conflict inherent within the dark and usually inaccessible parts. When the young Don Vito Corleone, as portrayed by DeNiro, whose mild and gentle-appearing manner is shattered by the realization of his ultimate decision to murder, what had remained hidden by the persona for so long, became uncovered. It is here in the darkness where the shadow archetypal potentials exist. It is here where the numinous power of these images impact with such emotion that a type of involvement is created, which seems to stimulate deep levels of creativity..

To give one a sense of the power that these unconscious forces impart, often deep feelings of panic and/or wonder are evoked when such an unexpected experience is encountered. This participation

with the image of the archetypal can bring a remembering, a new awareness of ancestral and primal conditions. Perhaps the shaping of murderous rage in Don Vito Corleone began at such a time for him as a very young Vito, when he witnesses his mother's slaughter. Possibly his remembering and panic brought him ultimately to a psychotic state of mind that enabled him to commit murder. In some instances, where the psyche's defense mechanisms that protect the ego structure are shattered, an identity crises can occur. It is here where this remembering can cause severe panic and the threat of psychosis. The vastness and mystery of this rich resource of the collective and personal unconscious is reached through the phenomenalist manifestation of the archetypal force via the symbol, and is expressed either effectively or not so through the filmic images.

In the various cultural myths from around the world, whether they be Roman, Greek, myths from India or American Indians, they all seem to have instances where they delve into the dark side of affairs. In both Tibet and Egypt, there exist books of the dead that deal explicitly in the area of the otherworld, or underworld, the shadow realm. These texts were intended to be read to, or by, persons while they were alive, to prepare them for the journey after death into the place of the dead. Caitlin Mathews tells us that, "The Christian world has also its own book of the dead since the fourteenth century when Dante received the idea for his work from the ancient Celtic stories of the voyage to the otherworld." The Celts had an oral tradition preserved

by the poets in a recitation of traditional lore in story form called immrama, meaning mystical voyage (10).

It was said to be a voyage to the otherworld, not necessarily the land of the dead, but was believed to be a usually hidden, adjacent reality, contiguous to, and sometimes overlapping, ordinary reality. It is said to be a place of heightened reality where great gods dwell and entities sit at the boundaries where life and death exist. The numinosity of the archetypal world is described in such ways. This kind of experience appears to bear similarities to experiences where a viewer interacting with a film seems to feel transported through the imagination, that image producing faculty of the human psyche into inner distant and seemingly mystical collective unconscious. This is where the numinous abides, both as positive and negative potentialities.

In The Godfather films, the basic subject dealt with is of the shadow realms, the underworld of the gangster. Will the archetypal, analytic approach enable the viewer to experience the Godfather films with more enhanced meaning? In film, the power of the image to evoke the confrontation of the conscious with the unconscious appears to be dependent upon how it is presented cinematographically. The dark aspects of life are constantly dealt within The Godfather films, frequently contrasting them with the light.

Violence, death, and deception are on display throughout,

but always presented through images in such a way as to evoke greater qualities and meanings that go beyond the obvious genre. It is not just a contrast of life and death, but of innocence compared and contrasted to hidden knowledge.

Just what is it, then, that comprises the image in these instances which enable it to create a communication with existent archetypes? Firstly, it seems that the image must embody particular characteristic elements of an individual archetype. For example, if it is the shadow archetype being dealt with, the basic aspects must be presented. Darkness itself can be used to convey the shadow archetype. The various shades and ways it is composed with form and combined with sound seem to create feelings and images that manifest as the vehicle through which the shadow archetype is evoked. Darkness is continually used throughout the films in contrast to light in selectively focused lighting arrangements of many scenes.

The very first scene in Godfather I opens with darkness, preceded by the haunting musical score of the Godfather theme. In a moment of darkness, lasting seconds, there is a deep male voice explaining that he believes in America. Here, the use of darkness, combined with the statement about belief in America, can possibly suggest a disbelief in America. In the Judeo-Christian bible, in Genesis, it is said that first existed the word, and out of it was created the void, and darkness was upon the deep. The first score is an example of the use of a dormant archetypal force latent within the Judeo-Christian version of the creation myth.

In this scene of Godfather I, Coppola presents a voice with nothing visible but a blank screen. It is the word. After a few sentences, the image of a man appears. It is not the voice, or word of a powerful man, but of one coming to a man of power for justice. He petitions for what he calls justice, but it is revenge he seeks. In this first scene, an image of a man's face slowly begins to become visible. The lighting is overhead at an angle and in such a way that a small area of the forehead and cheek bones are highlighted, and the white of the front teeth is acutely reflected in an accentuated manner. It creates a very grotesque and menacing quality. The appearance, particularly the focus of the mouth moving while he speaks, and the light reflecting off of the slight bit of saliva on the teeth, could give an impression of a shark in the deep dark. Also, the full head shot, taking up the entire frame, seems to suggest a very powerful figure of primal proportions.

The force of repressed rage and fear, culminating into a show of respect for the Godfather, becomes evident as the camera moves away from the full face shot and the light clarifies the figure of a small man seated in front of a desk.

The overhead light of this first scene illuminates the eyes and the white of the teeth, possibly suggesting that this figure once had been a creature of the light, maybe one of the fallen creatures, if not Lucifer himself, seeking to regain admittance into the flock. However, it is all in the dark room and the larger figure of power is not, at this point, in the daylight of the outside, where the celebration of marriage

festivities are happening. The point is that there seems to be an eclectic mixture of symbols used in the film, but further observation might reveal more thematic uses of symbols.

The underworld as a theme in general is obvious, but the ways it is expressed are various. If, in the first scene the man who begs a favor of the Godfather can be experienced as a fierce shark in the dark part of the underworld of the sea, this interpretation is not inconsistent with the use of symbology created by images portrayed in the murder of Luca Brasi; then later by his death as conveyed by the delivery of a fish wrapped in a paper. Clemenza states that Luca Brasi sleeps with the fish. Here is a connection between death and fish, a creature of the underworld of the sea, the age-old symbol of the unconscious.

Undersea is the realm of repressed personal feelings, instincts, and the emotional realm we share collectively as Bolen indicates. Poseidon was god of the sea in Greek mythology. In Roman mythology, he is known as Neptune. He was one of the most primitive of the gods, the earth shaker, the god of storms, and earthquakes, of sudden devastation, of tidal waves, dangers unleashed when slumbering forces of the unconscious erupt. The world of emotions that Poseidon rules is quelled by Zeus, whose favored children are Apollo and Athena. They represent a repression of feelings and passions.

Vito Corleone was certainly a man in touch with the disruptive and violent passions of the undersea world ruled by Poseidon, but he

was able to control, repress and use them in a way that was to his advantage. In him is expressed the more rational aspects of the Olympian gods and goddesses, where, in contrast, his son Sonny was ruled primarily by Poseidon which proved to be his downfall. He could not control those violent urges and impulses that erupted. Michael Corleone is favored by his father who recognizes in his nature the same affinity they appear to have for the forces symbolized by Zeus, Athena and Apollo.

In contrast to the sky forces as symbolic of the rational masculine forces of light, the forces of darkness are represented by the ocean. Both forces symbolizing light and dark, respectively, also contain their opposite.

It does not seem inconsistent to view the opening scene with a possible interpretation suggesting the dark realms, the watery unconscious deep, where a fierce shark-like creature seeks a favor of the God-the-father, Godfather. Neither is it probably difficult to see this man as a fallen angel. It appears that the directing and editing create, through the use of light contrasted with the darkness, a milieu which is essentially symbolic of the corrupt and vicious animal aspects of human nature. It is open for interpretation.

It seems that there is an open-endedness sense to the use of image. The proliferation of various symbols representing the specific archetypal forces of the darker side of human nature, which are used in an open-mindedness manner of presenting filmic images, results in creating an impressive experience of the shadow realm. This appears

to be true for the presentation of other archetypal images throughout the films. The images of murder seen presented in these films and the way in which meetings of different Mafia families are cinematographically presented are numerous. Heaviness and a sense of dread seem to prevail ominously throughout the films' images, through the mis-en-scene which will be explored in more detail in the following chapters. The images seem to suggest and guide rather than delineate specific experiences of interpretation. It could be that the use of open-endedness in filmic image presentation is what gives the image the capacity to attract and involve. The use of the analytic approach in dream interpretation of symbols that arise during the analytic process itself seems to be dependent upon establishing a milieu that encourages a security that allows an emergence of discovery.

The basic factor being examined here is the sense of open-endedness of filmic image presentation. It offers freedom for the viewer to discover. Maybe that freedom is necessary for the viewer to enable him/her to participate in inner dialogue. This, in turn, could precipitate a retrieval from unconscious repressed areas, initiating the discovery of material needed to extrapolate meaning.

The relevance of imagery for the viewer seems to be, in some respects, an individual thing. Here, again, discovery of deeper meaning can arise in direct proportion to the open-mindedness with which it is approached. Though the story line offers the container or structure that holds these images, so to speak, they are still open then

to further relevance. Could that deeper relevance be the significant factor, enabling enhanced meaning of the films?

An example of the use of images presented to suggest the shadow realms is the cat seated on the lap of Don Corleone in the opening scene. He played with and petted a figure whose associated significance is of the darker aspect of the feminine. The cat also is an animal whose energy has been known to be used in black magic rituals.

This is one of the many images symbolic of shadow archetype used by Coppola to engage viewers. There were numerous shifts of scenes between the dark grey tones of the living room, where secret business deals amongst men were enacted, compared to the bright sunshine outdoor celebration happening at the wedding where women and children were present. The innocence of women and children in the light contrasted and compared to the dark sinister business dealings of men is a metaphor used frequently.

Women and children are presented, for the most part, in the opening scenes in the brightness of broad daylight. This light seems symbolic of goodness, innocence or unconsciousness. Throughout the films, it is asserted that women and children are to be protected and not be informed of the dark, shady business dealings of the Mafia underworld of their husbands and fathers.

The figure of Luca Brasi himself, who is the most feared, the most powerful hitman for the Corleone family, and who commits acts of murderous vengeance, blindly and in full faith in the name of loyalty

as requested by the Godfather. He seems to epitomize the darkest aspect of the shadow of the underworld, but in him is an ignorance that borders innocence, though he appears invincible until his downfall.

The image of Luca Brasi preparing for a meeting with the Tatalia family in the comfortable hotel room where he loads his revolver with bullets and puts his bulletproof vest on, to the background of Christmas season musical selections, is filled with irony that brings a depth of power of feeling to this scene. It seems that this scene and many scenes like it where Coppola juxtaposes two contrasting elements of good and evil convey so much with simplicity. When Luca Brasi leaves his hotel room to meet with the Tatalias in an effort to deceive, he is deceived. His walking down the long, dark deserted hallway unknowingly to his death, resembles what has been described as the outset of the near-death experience. It is a foreshadowing of his sinking into the dark, deep watery depths depicted in the images of the scenes of his own murder.

As Luca turns from the hallway into the bar area, there are symbols of fish and seaweed etched into the large window pane. It suggests the beginning of his journey into the realm of the unconscious, of dreams into the world of the watery depths that both precede and contain death. This thematic element is not inconsistent with how other figures are portrayed as bug-eyed, fierce, large-jowled creatures who roam the watery deep.

In Luca's death scene, the camera moves from behind Luca, giving us his perspective of the bar and the men behind it. As the dialogue continues, the camera moves behind the men in the interior of the bar, finally behind the shoulder of one of the men. There, the murder scene is presented with the action of Luca's hand being stabbed to the bar as he is garroted from behind. His mouth widens as his jaws and eyes bulge with trapped blood, caused by the squeezing of the garrote to the neck. He strongly resists, but finally is subdued and the image of this huge hulk of a man slowly sinks down, with surprise and rage registered on his swollen face. As the camera focuses on Luca's sinking from behind the shoulder of the man behind the bar, the shoulder, being out-of-focus becomes a dark shadowy area that Luca sinks into, slowly.

This kind of imagery related to the sea is used again later when the Corleone family is informed of Luca's death by being given a fish wrapped in paper, symbolizing his death. "He sleeps with the fish." These are images that hold the essence of the shadow archetype. It is not just a message that Luca sleeps with the fish, but it is a Sicilian message possibly suggesting that all that is Sicilian originates, or is influenced, somehow by the shadow realm. It is not unlike how the curse of revenge appears to permeate the Greek tragedies.

An image that expresses this is seen when Michael has to return to Sicily because of trouble with the American authorities. He travels the beautiful countryside of his ancestral roots with two armed guards at his side. He is amazed at the emptiness and quiet of the streets,

and is informed by one of his guards that the men have killed each other off and that is why it is quiet. It is because of generations of vendettas, bitter blood feuds between families motivated by revenge.

Then again the connection with the underlying essence of shadow contained in Greek tragedy appears, culminating in the sequence of events centered around Appollonia. Her name bears a kinship to the Greek god, Apollo, who represents reason prevailing over chaos. She is beautiful and is bright like the sun, bringing a time of fulfillment and joy to Michael as his wife. However, in the prime of this experience, she is murdered by mistake in a car explosion that is meant for Michael. The act is motivated out of revenge for the murder Michael had committed.

Coppola presents this tragic scene in such a way as to bring a sense of power to it that magnifies. Appollonia represents the goddess-like qualities of beauty, light of joy and freedom, who, in the prime of her life, is overtaken by the shadow of death. She is not just taken, but taken suddenly, unexpectedly, and shockingly. The explosion of the car takes place in the beautiful country surroundings of Sicily where moments earlier both she and Michael were laughing and joking about her learning to drive. In seconds, there is an explosion as Michael watches his Appollonia consumed by flames. The daughter of reason is consumed by an explosion of murderous vengeance.

Once again, aspects of the shadow must be repressed because it appears to not be safe to allow the archetypal feminine light aspect to

manifest. Like the Greek tragedies, there is no sense of ever being safe. This sense continues throughout the films where murder after murder is committed during vulnerable times when the victims had least expected it.

In Godfather III, again Michael's daughter is taken from him, murdered unexpectedly while he is at her side. The virgin light aspect of the feminine archetype appears throughout the films as needing to be kept in place, not informed of what is family business and protected from it. It is kept in innocence, almost thwarted from expansion while the negative feminine, which is often expressed as the whore, fully grows and even flourishes. Connie, the daughter of Vito Corleone, Michael's sister, is referred to as a whore. In Godfather III, she manipulates sinister circumstances to achieve her objectives of vengeance. She is the underlying agent managing the family business. Here she can be seen as Persephone, goddess of the underworld in Greek mythology.

The ability to elicit reactions from viewers by Coppola appears to often come from the use of effectively presenting contrasting elements of the light and dark aspects of human nature through imagery. It is the shock of sudden, unexpected death during the participation of life's mundane innocence, or during a moment of vulnerability, that evokes such an engagement emotionally on the part of the viewer. It seems that moments such as these throughout the films create a psychological milieu which forces involvement on a feeling level, creating an identification process with the issues of

death and the meaning of life. This is the very essence of archetypes. They seem to contain the basic elements of duality, paradox and beyond into the very nature of Being.

Jung has said that archetypal images hold the capacity of the transcendent. These symbols trigger strong emotions. The presentation of these shadow archetypal images evokes these forces within to emerge from the collective unconscious into consciousness, possibly enabling the constructive use of the so-called demonic forces of the shadow realm. It could be that here also is where films exist by utilizing an analytic approach to them?

Continuing this process of observing the shadow images that occur in the sequence of events, in more than several scenes during and after the attempted assassination of his father, Michael wears a long dark overcoat buttoned to the top for the most part, with the collar up. He is literally cloaked in darkness. It seems to hold in his feelings of his father's potential death. He appears depressed and preoccupied until, while at the hospital, he takes charge of having his father relocated to another room. If shadow archetype is seen as repressed, unconscious material, then that coat could represent the very dynamic of repression. It is shadow itself. It opens slightly as Michael is able to take charge swiftly and effectively. Later, he discovers his true calling as he buttons his coat and calmly offers the baker a light for his cigarette. He notices how calm he is as he sees the steadiness of that light he offers. He is relaxed acting in this capacity. It is not until later scenes that we see Michael without the

coat, as it could be interpreted he has internalized this shadow-depressed dynamic manifest as coat. Next we see Michael seated in a dark leather chair convincing Sonny and the rest of the family that revenge in the murder of the police captain who broke his jaw appears as a rationalization of unadulterated repressed rage. Coppola uses acting, costume, setting, props, and lighting in such a way as to reveal this through imagery. In this particular scene, Michael's jaw is wired almost completely shut and is still swollen as his eyes appear to bulge. His appearance is not unlike Luca's and Bonasara's fierce shark-like qualities, suggesting the realm of the dark watery depths where revenge around death seems to linger. Michael, seated cross-legged in the large comfortable dark leather chair, casually and logically convinces Sonny saying, "This is not personal, Sonny, this is business." He begins to look like his father and appears to be following in his footsteps. His face is swollen and his shadow becomes fully revealed in full bloom.

After his stay in the hospital, the Don safely returns to his family estate and, bedridden, he is wheeled in. Women, children and family members lovingly surround him and follow as he is taken to his room. The sounds of crying babies and women preparing food in the kitchen are heard throughout the house. The use of lighting enhances the white sheets and his hands reflect white light as he raises them to bless the family and throw kisses. At this moment, he appears as a saint, the pope, a Christ figure, yet he is the most feared lord of the underworld Mafia families in New York. This use of imagery seems to

epitomize the essence of symbol which has so many meanings. There is a continual barrage of shadow imagery throughout the film, revealing continual murderous acts of violent revenge spanning several generations. For example, the imagery of the desperately alarmed movie producer who discovers the decapitated head of his most-favored expensive stud horse in bed with him as he sleeps, even as he sleeps, exemplifies the powerful use of symbolic archetypal imagery by Coppola. The lifeless horse head, the blood that covers him and the bed, and the screaming, is not only able to evoke deep concern in him, whom the act was perpetrated against, but possibly a deep primal essence within the viewer is evoked.

These images and the manner in which they are presented can evoke a chain of associated feelings and thoughts related to what one would imagine to be animal sacrifices of ancient and primitive cultures, and the shock and horror connected with them. The question then is, what is being sacrificed here? Though it was done as an act of violence against this producer, it could be interpreted on another level as a sacrifice or a cutting off of instinctual or passion aspects of the human psyche. As borne out of Celtic, Norse and Greek mythology, the horse is the female aspect of man's instinctive nature. Symbolically then, this act of violence could be of separation, cutting off, or repression of the instinctive, passionate aspect of the psyche. This reveals itself as the lopsided patriarchal system whose male dominance inhibits violently the synergy that is a potential, in this world of gangsters.

In Godfather I, there are twenty-three violent deaths. It would be an understatement to say that death is a key issue being dealt with here. This dark shadow aspect underlies these film images, but it is the cinematographic skills that enable their presentation to have such impact.

Coppola approaches the creation of the images of the discovery of the decapitated horse by the Hollywood producer by visually exacting an ambiance of pure sensual luxury and serenity. This feeling precedes the discovery of the severed head and adds to the shocking element. The camera slowly scans the front of the mansion just before dawn. Then it takes us over the still waters of a luxurious swimming pool.

As these feeling modes are established, the screaming is heard to echo throughout the estate and the camera takes the viewers within to see Woltz's discovery of the head. The contrast between utter peacefulness and pandemonium seems to add to the shock of it all.

Coppola creates paradox via imagery constantly throughout the films. One way he employs it is by juxtaposing images of opposite values. For example, after Michael takes over the family business, just before he moves to Lake Tahoe, he assigns the murders of several individuals. These murders are viewed with images of Michael being in a Catholic church in the process of participating in a ritual of baptism while becoming godfather to his sister's son.

Going from Godfather I to Godfather II, the opening takes the viewer back in time to the beginning of Vito's life and his connections

to the Mafia. There is a constant use of flashback in the films, whose images reveal a story and sense of timelessness or an eternal present, which is characteristic of the numen.

The story that goes back several generations manifests through time and place as one experience of progression, examining influences that affect a single family. It is epic in the sense of showing the thread of continuity of the Corleone family as seen against the social and political events that it is a part of. Vito Corleone sees his mother being murdered by a Mafia chief as his father and older brother were also killed. Wailing horns and drums are heard in the background to the marching of a funeral procession of Vito's father's death.

Here again, examining the murder of the mother from an archetypal perspective, the feminine aspect is squashed, murdered. The nourishing aspect of the masculine is destroyed. The feeling needs are repressed. These qualities are then shadow and become twisted, degenerate actions and behaviors of murder and self destruction. All these actions and behaviors that have grown out of shadow archetype have created family circumstances shown against the social and political milieu, but what seems to predominate is the interspersed lush scenes of nature. It appears to be saying that against nature itself, these events are somewhat insignificant. The power of man and his developments are dwarfed compared to the vast grandeur of nature.

There is an innocence to the child Vito Corleone. The mother even says when pleading for his life that he is sickly and dim-witted.

Vito's development and growth as presented in flashbacks appears to be imbued with a dispersal of golden light. He has a mild and gentle manner. As a boy, being saved by the Sicilian townspeople and sent to his freedom in America, he is nonetheless, nameless, having been given the name by American authorities. Yet, as he grows into adulthood, images of him are presented through DeNiro's acting and Coppola's artistry as a strong, loyal and gentle man. Slowly, in his character development, synchronistically, he becomes associated with gangster activities and awakens to his true inherent capacity for revenge and murder. Also, it is revealed that he is certainly not dim-witted, but quite intelligent.

In his process of becoming the Godfather, he still uses those qualities of honesty, inner strength, loyalty and gentleness, but in a perverted and twisted way that brings him to power in the Mafia underworld kingdom. Is it not irony, that what was presented almost as a child saint, a divine Christ child, or angel figure, becomes one of the most feared Mafia heads in New York City? Vito has traditional family values and they maintain the meaning of existence for him. Michael Corleone sees these values dissolve and meaning in his life disintegrates as the film progresses in Godfather II.

Scenes of opulence are presented often throughout the films by the costumes, lighting and settings. This collage of opulence displayed throughout appears to suggest a connection between big business, government, and religious factions. Amidst attainment of wealth and power, Michael's experience culminates in the loss of all

that was meaningful to both him and his father. He even asks of his mother, could his father, by being strong for the family, end up losing the family? She says, "How can you lose your family?" In the light of his having shut out his wife, lost his unborn male child because of an abortion, and assigning the murder of his own brother, it is evident that there is complete lack of understanding.

The mother here is representative of the old way, and has no awareness of the changes brought about by modern ways, but Michael responds by saying that times are changing. That scene between Michael and his mother is portrayed in almost complete darkness. They both appear as shadow-silhouetted figures whispering and moving in the dark, not unlike the whisperings in darkness that seem to have prevailed in the sinister meetings of business between men making deals of murder, revenge and corruption. When there are flashbacks of the old times in Sicily and New York, they are done to gentle and melodious music in the background.

There is a light haze that seems to surround and prevail. The future-present, with Michael as the Don at his estate in Lake Tahoe, for the most part is framed in darkness, a constant flow of dark suits, dark dealings, and opulence shaded with rich hues of red, gold and brown on the darker side of the scale.

It was in this emotional setting when Connie came to Michael as he sat in his black suit draped in a dark brown leather chair, brooding in the dark, probably anticipating the murder of his brother. Connie pleads for Fredo, pleads for Michael to re-accept him into the family

once again. She pleads by informing Michael that she accepts his actions as the Don, asserting that she considers herself once again a part of the family, and saying she will be there for him because he needs her; he then agrees. They embrace, two shadowy figures whispering in the dark. They are surrounded by death. The occasion is their mother's death. Connie asserts, "You need me, Michael. I want to take care of you."

A few scenes later, Fredo is out in a boat on the lake, fishing. He says a "Hail Mary," and is shot to death. It is ironic that a person is killed after a praise to the positive aspect of the feminine. It happens just scenes after, that there is a symbolic synergy in a union of the lord of the underworld with the queen of the underworld, the whore sister, Connie. Darkness reigns with the final touch of Fredo's murder and the light is almost shut out completely. In the end, Michael is seen alone in the outdoors, peering into nature.

Godfather III opens with the same background thematic music, but slower as the camera slowly scans scenes of the area of the Lake Tahoe estate. First, there is a frame of just the sky with a silhouette of a pine tree at the edge, and then the camera takes in a silhouette of a woman with possibly a scarf over her head. She is alone, facing the lake beyond. She looks away. Next, there are scenes showing driftwood floating dead in a stream near the old deserted house. The waters are black near the house. The inside is empty and upon the windows are several glasswork designs of a spider caught in the center of its own web. There is a scene of fall leaves being blown on the

ground by the wind. Yet, there is still an inkling of life because the grass is green and it is fall. It is a time of endings, but still there remains the hope of new beginnings.

At the end of Godfather II, the scene shows fallen leaves blown in the wind as Michael looks out into nature. The same scene continues in the beginning of Godfather III, suggesting a continued brooding, a dark time of dying. We hear Michael's voice, quieter, even resigned, indicating his writing to his children, inviting them and their mother to come to his celebration of papal honors. He describes to them how the only wealth is children, more than all the money and power on earth. Anthony and Mary are his treasures. Kay has been separated from him a number of years, and he has not seen his children much for two years, since he moved to New York. He is about to receive an award endorsed by the Vatican for his charitable works.

The opulence of these ceremonies and celebrations seems to be interconnected with the church, big business, politics, and the Mafia. Michael discovers later that there are no differences between these factions for himself. The positive feminine, as portrayed in the first scene, is shrouded in darkness and looks away. He is rejected by Kay and the only hope for salvation is through his daughter, whose name happens to be Mary.

As Michael attempts to legitimize his business, he continues to be a victim of his own self-deception and lies. Michael, at the celebration of his papal award, appears almost ludicrous during his

attempts at being humorous. It almost makes him appear less than human and seems to suggest senility.

Michael is left with the conniving of his sister, Connie. She is dressed in a long sleek black dress, black shoes, a shiny black necklace and slicked-back black hair. As Michael says to her, "Maybe they should fear you." The story line unfolds as the qualities of the characters are displayed through the acting, costumes, lighting and sets, combined with other aspects of cinematography, like editing and directing. It is not just the presentation of image that seems to connect with the archetypal force, but it is the manner and degree to which these forces are presented. These powers are evoked to the degree in which the numinous is conveyed. Godfather III is pervaded by a lush grandeur expressed in colors of gold, red and black that seem to frame the film like a holy icon.

Images of landscapes in all the films seem to overtake the figures filmed in it. It is almost as if a pagan sense of nature prevails in all that has taken place. A most poignant degree of emotion is displayed in these films which is the basic underlying quality of the archetype and its possible capability of enhancing meaning. The musical scores evoke it.

It appears that Coppola puts the material upon the screen and we interpret for ourselves. In this capacity, viewers are able to open-endedly experience the potentiality inherent within the simplicity of a Zen Haiku poetry-like quality. Coppola's use of contrast, irony and paradox are tools that affect the psyche powerfully, when approached

visually with a sense of open-endedness. There doesn't seem to be a need for repeated and explicit use of image to create a statement. With regard to the issue of shadow archetype, Godfather III seems to epitomize and culminate into the dramatic results of shadow repression.

According to Jungian thought, the major function of the anima is that it is a bridge between the ego and the unconscious. It allows the individual male to access his capacities or interpersonal relatedness, differentiated feeling, and creativity. When the ego perpetually ignores the demand of the anima to reintegrate, this ignorance can lead to far-reaching and sometimes tragic consequences. This is exactly what occurs in the end. There is a continual presentation of images of the feminine positive aspects that are displayed as rejected.

Michael's ex-wife, Kay, even refers to how she experiences him as dread; scenes of the marriage of his first wife return to Michael's memory. Another image so powerfully presented, as a reminder of repressed anima contained as shadow, is the dropping of the statue of the Catholic Blessed Mother with the violent assassination of a rival family at a religious pageant honoring the Mother. Then the shooting and death of Michael's daughter, the last and only hope of positive reunification of feminine with animus. The destruction of this possibility ends with Michael's death.

The journey of this epic lasts over several generations. Experienced throughout, from the beginning in Sicily and ending

there, is like a ritual beginning and ending as the final background scenes and sounds of the surrounding countryside prevail. The final resting place is the ultimate unconscious, personified in nature by the negative aspect of the all-devouring Mother. In this vision of nature is contained magnificent beauty, coupled with the potential of complete and utter unconsciousness, total self-annihilation.

If it is true that it can be said that movies which make up the gangster genre are more than simple action-packed dramas about violent criminals driven by dreams of success, as E. Roscoe claims, and that they are presentations of recurring characters, stories, themes and motifs which represent a super structure of values and ideas that make up a self-image of America's capitalist society, then possibly it can be asserted that they play a significant role in our culture. These movies grip our American imagination and culture (80). They seem to hold the capacity to tell Americans who they are. This movie genre seems to be able to provide a self-image capable of evolution in response to social tensions. Each new addition appears to have a cumulative effect on the further development of the genre. It is a vehicle for myths. The Godfather films seem to express a durability of this genre which points to an indication of the growth of cancer in the American mind, characterized by a pervasive criminal mentality (82).

The choice of The Godfather films is not only appropriate because they are of the gangster genre whose basic theme is that of the underworld, but specifically because the images cinematographically

created in these films is so poignantly presented as representative of the shadow archetype.

CHAPTER 2

Animus

The world of gangsters seen in The Godfather films, consists mainly of a world of men. It is a world of men and their shady dealings, a world of men of violence “under the veneer” of socially-acceptable correctness, which they present to the world. They have an agenda of deceit, vengeance, and murder. Like the money that they launder, so does their persona whitewash the nature of their identity. These gangster figures represent the negative archetype of the Animus, or the masculine..

One essential quality of the animus is its tendency to orient toward extrovertedness. It is a tendency that does not encourage access to the unconscious. Its orientation is basically aimed at survival in the external world. The animus is the Latin word for mind and personifies the logos principle, and it acts as a bridge between a woman’s ego and her own creative resources in the unconscious. Conversely, the construct that refers to a man’s unconscious feminine personality, not to be confused with gender, is Anima, meaning in Latin, the “soul,” or “breath.” As a personification of his unconscious, the anima is an important means of accessing his deeper self. To use

this means a man must be willing to examine the image of the anima when he experiences them, to withdraw his projections and understand that they are projections onto outer women.

This conscious acknowledgment of the anima allows him to connect with deeper parts of his own personality. Certainly the men in Godfather films have shown no proclivity toward exploring such an issue. The only one who seems to at least begin to allow himself to even think about it was Michael. For the most part, the men of the Godfather films have manifested violence and aggression as the extreme negative quality of the masculine. I'm applying the Jungian construct of archetypes so far as there are various possible amplifications of meanings. Continuing further exploration, let us examine possible ramifications that the utilization of this system might have for enhancing meaning in the films.

Fredo and Johnny Fontane are men who exemplify behavior indicative of the opposite of what men are expected to be according to the view the men in Godfather films. In Godfather I, Fredo cannot handle his wife's drunkenness and aggressive behavior in front of the family. "Never marry a wop, they treat their wives like shit," she says. Don Corleone explains to Johnny Fontane that he should not cry like a woman, and that he should act like a man. It seems that any relationship to the feminine that is not dominant, is unacceptable.

These are concepts that represent certain ideas about the animus and, as a result, their significance can be examined in instances of applying this system.

The way in which images that represent this archetype are presented in film, relay and invoke the power of feeling within the audience. Such associations of feeling power, dominance, violence and fear, seem to prevail in this aspect of the masculine that, in some important ways, are devoid of feminine archetypal elements. Partly, it is exemplified by behavior such as seen when the young Vito Corleone refuses to share his feelings and detailed information about difficulties he is having at his job in the grocery store, because of the "Black Hand" infiltration. Vito Corleone did, though, share with Michael that women and children can be careless, but not men; that men should not share with women details and secret feelings of the family business. This general attitude about women, which dominates this world of men of The Godfather films, seems to be no different than an attitude that basically has captivated the psychological and philosophical minds of men for some time now. Freud's thinking, particularly in regards to the Oedipus myth, has exerted, no doubt, a profound effect on collective attitudes toward men and women. His influence has been felt in the way in which men are thought about, and the way in which they think about themselves. His theories about

seduction, incest, penis envy, and castration anxiety, as well as the attitude on the rule of the father, has contributed immensely toward our conception of the psychology of men. From the Oedipus myth, Freud derived his theory of the Oedipus complex which describes a child's sexual wish for the opposite sexual parent, combined with jealousy and murderous rage toward the parent of the same sex. His penis envy theory, posited in the 1920's, emerged from his theory that the differentiation of the sexes resided in purely anatomical differences. He defined females as basically an inferior version of the male. Also, he believed that these differences are responsible for the emergence of feelings of inferiority in girls and anxiety in boys. He asserted that these differences also caused a divergence of super ego development and, therefore, women developed a lesser moral character. This inferiority of women notion has had unfortunate consequences for both men and women. What is considered inferior tends to be repressed. Freud seemed to underemphasize the positive aspect of the maternal and feminine. Though these positive aspects of the feminine appear blatantly in behaviors characterized in typical Sicilian family settings, even among the men where kisses and hugs are plenty, they can easily be interpreted within an overall view also as surface social amenities. Even in scenes where genuine feelings of care and concern cannot be denied, they are overshadowed by the

prevailing sense of imbalance, expressed by the need for dominance established through the power of fear, murder and rage. This is the exact description by Jung of a world devoid of the positive feminine. The results of suppressed feminine are disastrous to both the individual and society in general. From the lack of synthesis of these two forces of the animus and anima, there emerges an eruption of unconscious elements of the shadow archetype as seen in the violent acts of revenge and murder that prevail in these films.

Does it appear just as logical to posit that males feel envy of the mysterious female cleft, as well as the mother's breast that can nourish and sustain life, and that perhaps men suffer from the fear of their lack of potential to create life from inside of them? Out of Freud's theory of the Oedipus myth, an image of an internal archetypal negative father becomes dominant. He is a primal horde, and the patriarchal father who controls his son's wish to possess his mother by using the threat of castration. This image of the negative castrating father, who harbors fear and resentment of his son, belongs to an archetypal pattern that has been set down at least since the end of the matrilineal family. It is the negative exogenous manifestation of the masculine split from its natural counterpart, the feminine. Freud seemed to perpetuate this negative split through his theory of the myth. This could prevent the masculine from evolving into

individuation, as is evident in The Godfather films where all evidence seems to indicate what is the result of this negative split from the feminine. Essentially, the meaning of individuation, as described by Jung, is the individual's impulse to self-actualize by separating from the mother emotionally while retaining an integral part of the mother in himself, ideally with the help of the father to master this task.

When the father is not sufficiently separated from his mother, the result for the son is chiefly characterized by anger, frustration and alienation, according to Jung. What is postulated in Jung's views is that competition between father and son for the mother has more likely been generated out of the fact that the father himself has not successfully separated emotionally from his own mother. It is essential for the father to be physically and emotionally present to facilitate a son's new identity as a man and a whole father in his own right. If the father has not separated from his mother and retained a high regard for the feminine in himself, how will the son be able to acquire a positive masculine identity and also retain a healthy integration of the feminine for himself? A reinterpretation of this myth suggests a psychological manifestation of abandonment by the father as the Oedipal wound.

If Jung is close to the truth, and the Oedipal complex underestimates the psychological suffering and damage men

experience in being abandoned by their fathers, then it explains why the fear of the father, the king, that his son one day will slay him, makes sense in that his rage at the father abandoning him makes him want to kill both literally and symbolically. As a result, instead men turn their rage on their brothers, on other men, against themselves, and ultimately against the very women they try to love. This is the effect of the Oedipal wound based essentially in the identity of man deprived of the best of what is masculine and, at the same time, split from what is feminine, since she has been relegated to an inferior side of men.

In that shadow archetype can be considered the hidden, or unconscious, negative aspect of either anima, feminine, or animus, masculine, the manifestation of these unaware and unintegrated elements of the individual or groups, inadvertently reveal themselves as violent, destructive acts towards oneself and/or others. In the case of shadow issues in The Godfather films, shadow aspects of the repressed feminine, as indicated in the chapter on Shadow, the sequence of female images seem to indicate the rejection and repression of that aspect in men of the films. It appears to foreshadow events that culminate in the death of Michael Corleone's daughter. She was his last hope for a positive relationship, it seems, with the

feminine. In the end, Michael returns to Sicily, to his roots, to his beginnings and ironically to his end. He is abandoned once again in his death, alone with nature. In the frames of images presented, he is minute compared to nature around him, as the cameras zoom away from his expiration, leaving him devoured by the negative feminine. In this instance, Michael's size, proportional to nature viewed within the camera frame, is dwarfed, compared to other scenes where his face fills the camera frame. The ultimate sacrifice of Michael Corleone and others of his kind upon the altar of the devouring negative aspect of the divine mother archetype, is the destructive result of anima repression. The actions of war, murder, rage and revenge, are the results of this repression. These blatant, deliberate acts committed by these Mafia men of the gangster underworld, are not repressed manifestations of these qualities, but are the result of unconscious and unintegrated elements. Specifically in these films, it appears evident that the worth of women by such men is not held in high esteem, and it appears evident that the view of women is perceived as inferior compared to the worth of men. The shadow examined within the classic Jungian view is seen as being the repressed socially-unacceptable facet of the personality, whether it be masculine or feminine. Within the classical sense, these shadow aspects that are repressed are then projected on the same sex. It is held now by some

modern practitioners that both theories are applicable. In the films, both viewpoints appear useful. From the previous examination of shadow elements of the films in chapter one, the evidence specifically for repressed positive feminine appears to predominate.

.The Jungian system seems quite open-ended and flexible, capable of absorbing and assimilating new concepts. Jung maintained that by no means did his system have all the answers. This ability to be adaptable can prevent stagnation, though there certainly are particular fundamental concepts at the basis of his particular structure. This quality that seems to characterize Jung is not unlike Coppola's approach to image creation, combined with his ability to engender emotional impact by them through what appears to be skillful utilization of symbolic form, color, and sound. If it is true that the emotional value of the image is very important to the archetypal event, according to Jung's description of archetype, then images conveyed by Coppola seem to have capably created such impact in these films.

In regards to Michael Corleone and how he is portrayed by Al Pacino and presented by Coppola, it appears evident that symbolically the continuous conflict and the climactic inability he has in coming to terms with important women in his life left him finally abandoned and ultimately alienated from discovering meaning in his life. Though, on

some level, he is not left without some potential for salvation toward meaning. In the last scene of the third film, Michael is alone again, back to his beginning, his roots, where his father was born in Sicily. Sitting alone in a chair in the afternoon, unattended to, he dies, assisted only by the sounds of nature and her indifferent prevailing gentle breezes on a hot summer day. He is a man devoid of the feminine, totally destroyed because of it. This unfolding of imagery through Coppola's presentation of symbols seems to correlate to Jung's view of Anima and Animus. Their resultant interplay seems apparent, whether Coppola does it with any awareness or not of Jung. It seems sufficient in explaining the meaning of these circumstances. It is the spirit of the desire for salvation in which Michael allows the Pope of the Godfather III series to hear his confession. Michael's desire to transcend the drudgery of the meaninglessness of life is reflected in his urge toward salvation as expressed within the cultural confines of his Catholic upbringing. Through his final and ultimate resignation, he allows himself the luxury of manifesting it symbolically through sacramental confession. It seems an unconscious act of admission of a possible existence of a higher transcendent reality, where new meaning for the absurdity of his apparent dwindling existence could possibly manifest. It is an expression of hopefulness in the face of a faithless, hopeless and

barren life. There is a hint at Michael's possible salvation, powerfully juxtaposed against the existential manner of his death. It exists alongside the ever-consuming enigma of nature's prevailing sense of nothingness, an ironic ending for someone who sought justice his whole life to finally be consumed in an indifferent universe. This is an example of the negative animus.

Coppola portrays epic proportions of life through the presentation of juxtaposed forces of paradox. He uses irony constantly, seeming to avail himself of the vestments of Taoist priest, Buddhist monk, Zen philosopher, comedian, and/or schizophrenic, whose abilities in these regards are similar whether priestly vestments are donned or not. The duties are the same, the distribution of the archetypal collective body of Christ, the alchemical synergistic marriage of Anima to Animus, or vice-versa, culminating into an orgasmic sacramental meaning of existence in intuitional proportions. In existential Taoistic forms of therapy, paradox is an orientation that is used to enable the client to see a problem from a new and different context which can often allow answers to problems that had, for the most part, remained unresolved. Here this function of paradox is like the self, which is the archetypal center of Jung's configuration of the structure of the individual's psychological make-up, the psyche. It is from here that an individual's destiny or myth unfolds. In effect,

closer attunement to the self is the aim of Jungian psychoanalysis, whose chief objective is that the individual be less and less dominated by the forces of the collective unconscious. The Self, the central archetype, causes the individual to become and drives him/her towards self-realization. It is the root and origin of individual personality and the creative principle that guides the structuring of the ego consciousness. The self is symbolically represented according to Jung by the symbol of the union of the opposites, the symbol of the lovers. This bespeaks the conditions of the men of The Godfather films who have been unable to have a real union of the opposites because of their preconceived culturally-accepted notions about the inferiority of the feminine. The implication of this is the result of being dominated by the forces of the collective unconscious. Due to a lack of conscious interaction with the collective unconscious forces, their lives were determined by the collective archetypes without even being aware that the expression of their individuality had been impeded. Integration in the individuation process is not without relationship and a casual glimpse of these underworld Mafia figures, though showing the signs of relatedness through apparent cultural and family ties, in essence are its opposites. The main figures die alone and in a sense of abandonment. The original godfather himself, Vito Corleone, comes full-circle from the outset of abandonment by

the mother and father, though unintentional on their part, to the end in a grotesque, though playful masquerade with the grandchild. He symbolically chases away, through frightening dramatic escapades, the divine child as represented by the grandchild. He is a reasonable facsimile of Comedia dell'arte's stock character, Harlequino, who, tickling himself, dies laughing. He laughs himself to death like Vito Corleone, literally chasing away his last chance of rebirth through the divine child archetype. He seems to unwittingly destroy the visage of his last hope of salvation.

It is the shadow archetype as represented by Harlequino, often seen as a demon, who possesses and forces him to sabotage the possibility of his own salvation. One of the greatest benefits of uncovering the shadow is that the general quality of human relationship is improved because the individual is more capable of taking responsibility for him/herself and, thereby, projecting less of unintegrated parts onto others. The process moves individuals toward elatedness to fellow human beings. It ideally increases the capacity to love. In no way does the Don, Vito Corleone, pass on to his son Michael this tendency of possible individuation. To the contrary, he passes on to Michael under the guise of love, a bastardized version thereof, the continual contamination of a long line of ancestral inheritance of vengeance and murder.

In Godfather II, the opening scene, in which the frame of Michael's upper body is viewed, he is wearing an open white shirt, looking innocently and tenderly downward while illuminated from above by a yellow light. This image can suggest numerous interpretations. As the scenes unfold, there are many instances in which Coppola's continuous use of light contrasted to darkness, is evident also. Michael, in this particular opening scene, continues to gaze downward in an innocent and loving manner for some time. Next the camera shows a wider view of the scene and the gestures of innocence, gentleness and love, which take on a new and ironic twist in meaning. Now the audience is witness to an action of ring kissing and submission in exchange for favors on the day of his son Anthony's first communion. It is a scene figuratively showing the light side of the individual, capable of tenderness, innocence and love while simultaneously revealing the potential for fear, hate, murder and revenge. It could be that Coppola is making a statement that no aspect of our human nature is present without its opposite, or the interpretation could come from other alternative possibilities. The point is that these choices seem to be left to the individual viewer. He/she seems to be given the freedom to choose and be guided to these issues via the images presented. This approach seems to enable involvement because it then has the potential of leaving open an

emotional door that entices participation. Considering the creation and conveyance of images of this caliber, it seems to not be unlike qualities of a Zen-type Haiku poetry, or classical mime gestures and actions that appear to contain an ability through the paradox to transmute ambiguity into insight. Usually this kind of involvement is motivated by an inner, in-depth relevance of the images' meaning to the individual viewer, characterized by deep emotional impact. It is, in this case, that the phenomena of projection takes place and subtly instigates a possibility of interaction with presented image material that can evoke a possible synthesis or integration of these unconscious factors. Within the confines of this dynamic exists the seeds of insight, a comprehension of resolution beyond the ambiguities of the existing image and the problem of what it could represent. This is exactly the nature of the symbol that represents archetypal forces of the collective unconscious. The openness that characterizes Jung's attitude is exemplified in comments he has made to the effect, for example, that he realized the term collective unconscious was not to be assumed to be a hard and fast principle, but a hypothesis given as a name to observable facts. He was always opposed to any claims of an absolute nature. Again, Kael in Alchemy Deeper Into Movies speaks of Coppola in the Godfather films as having a willingness to be basic and to look at the basic without the

usual preconceptions. She claims that this is what gives the films epic strength. One seems to get a broad historical perspective by viewing the films. She goes so far as to claim that like Renoir, Coppola lets splendor roam around in the images (26). Like her, I attest to what appears to be an uncoercive and open approach to the movie frame and the acting. The sequence and changing from scene to scene allows for individual interpretation about meanings and character evaluation. In this regard, these approaches to image production seem able to maintain a quality that is characteristic of the potential capacities of the symbols that represent the forces of the archetype. Examining the scene where Michael appears within the frame to be gazing lovingly downward at the object of his affection, there is an almost yellow halo of lighting coming from above. At first the scene does not allow the viewer to observe what has captured Michael's attention. The suggestion of Divine Mother projection seems not difficult to consider. Yet, how can a man whose sinister power and influence, a man who is the head of one of the most powerful and feared underworld Mafia families in the United States of America, incorporate such an image, such a potential? Then again, this irony is further magnified when the viewer, in fact, is shown that the capacity of tender love is being ministered to one of the Don's loyal subjects who finds it in his own capacity to offer himself in submission to the

dominance of Don Corleone. It becomes a sinister covenant of loyalty and murder, not really what its image suggests at first as unconditional love of parent for child. If observed from an archetypal point of view, it is other than the possible integration of the positive feminine force of the Divine Mother archetype, but an eventual overtaking of the repressed feminine manifested as the resultant behavior of murder and revenge as revealed in the capacity of the negative feminine divine destroyer. Still, how can this be if there is such an obvious respect and loyalty for the Divine Mother as evident in the Sicilian culture? One conception of anima on these terms is a possible prevailing notion expressed within the dichotomy of either virgin or whore.

Griffin reports that Rupert Sheldrake's hypothesis of morphic causation, which basically is that the more times a particular form is repeated, the more likely it is that a present member of the same species will repeat this form, could be advantageous to archetypal theorists. This explanation is based on, "a philosophical position that is increasingly being regarded as adequate to a wide range of data--scientific, ethical, religious and aesthetic" (44). The theory could provide archetypal psychology with a positive association with the physical sciences. It could free the notion of archetypes from the associations that have been problematic, especially from a feminist

point of view (44). While Jung meant for archetypes to be freeing, Demares Wehr, in a book entitled Feminist Archetypal Theory asserts that to see social-role definitions for women as archetypes would have the opposite effect (53). The existent controversy regarding such terms of animus/anima, and masculine/feminine appears all too obvious. Jung's explanation in defining and differentiating these terms as not applying to gender seems tenuous. Bearing this in mind, it yet appears that the use of these concepts in analyzing The Godfather films could be advantageous.

For the most part, the majority of male figures presented in the films are representations of the extreme polarities appearing either violent or helpless and weak. Either way the end result is eventual deterioration or destruction. There are several scenes in Godfather II where the action takes place against the background of the bright, sunny outside, possibly representative of that simple-minded conception of the anima. It is always just out of reach as though it can never be attained. It can never be attained, not if this capacity for meaning, characterized by children and contained within a simple-minded version of what women represent prevails. This seems to be able to always keep it out of reach. After the discovery of the betrayal of Fredo by Michael, when Fredo is interrogated by Michael at his villa overlooking Lake Tahoe, Michael looks into the brightness outside the

window. He gestures, reaching towards it, and eventually discovers the limits of the window pane and releases with a movement and expression possibly signifying helplessness in the ultimate face of despair. It appears to be another expression of unattainability of this lost innocence. Not only in the sequence of events does the constant flashbacks rearrange time and render the idea of timelessness, but it also allows the viewer to conclude for him/herself the ultimate connected meaning. It is not blatantly explicit, it is another example of a sense of openness in which Coppola works. For example, at the scenes of Michael's son, Anthony's, communion celebration at Lake Tahoe, there is a flashback of times when Vito Corleone first lived with his family in New York City. The relationship of these scenes is left for the viewer to decide. Certainly these were times in which Vito synchronistically begins to discover who he will become compared to the assuredness of who Michael is during the time at his Lake Tahoe villa. Michael was self-assured in his role as a man and was able to control and manipulate the feminine. He was the Don, and Kate was a woman, his loving wife. It was 1958 and the male and female roles played in society were clearly delineated. At the scene of the celebration of Anthony's communion, Michael is Mr. Wonderful, as sung to him by an all-boys choir, and he easily continues to control and manipulate his wife, a submissive mild-mannered Kate. Several

years afterward though, times change and Kate leaves Michael. It probably was not far in time from John F. Kennedy's 1963 commission on the status of women whose published report documents the inequalities in the economic system of the United States. The threshold of the Women's Movement had begun and the roles of men and women began to be challenged. As a result, Michael's power and authority were challenged, at least within at the outset, and ultimate confusion and uncertainty resulted in the end.

Both Michael and Vito were presented as more complex than the other male figures portrayed in the films and, of course, they are the main characters and the heads of the Corleone family lineage, which was then eventually passed on to Sonny's illegitimate son, Vincent.

There is something of an enigma concerning the calm, saintly quality both seem to have in common. Michael was greatly loved and most likely favored by Vito. For Vito, this calmness was a natural-appearing, inherent tendency, whereas in Michael, it appeared at first as an inherent quality, but Al Pacino's portrayal of Michael shows an element of repressed rage. Perhaps Michael had to deal with it and his own defensiveness of it under more challenging circumstances, giving him the appearance of not being able to maintain it. In a closer analysis of factors that had contributed to their psychological make-up, both began their lives as significant Mafia personages because of

circumstances beyond their control. Both careers developed out of decisions to react with murder and revenge, establishing an implication that seemed to say pre-destined personal mythic dynamics are inescapable.

The Law of Karma, or the old law of retribution of the Old Testament, "An Eye for an Eye, and a Tooth for a Tooth," is operating here, constantly functioning in repeated sequences of murder and revenge. From the Christian mythic point of view, there is no escape until the fulfillment of Old Testament prophecy, which is that a savior be born who would bring a new law of love that would free humanity from this karmic retribution principle. In the Catholic tradition, as in other Christian-oriented religious philosophical traditions, the believer must claim this right by fulfilling the necessary requirements of faith and forgiveness in order to be able to inherit this privilege of salvation and freedom. In these films, with the death of Michael finally being overshadowed by the bigger-than-life sounds and sights of the indifference of nature, there appears to be no resolution, no freedom, no salvation. In other gangster genre films, there was more often than not a blend of cheerful optimism where the gangster is destroyed at the end and the viewers' feelings are resolved. In these films, it appears that nothing is resolved, but it must be remembered that Michael was ultimately able to confess to the Pope, who

was not a part of the same hypocrisy that the underworld of gangsters share with the world of government. In these films, the images seem to point to an estimation that organized crime is an extension as is religion, specifically, Catholicism, of the free-enterprise system and possibly that government policy is an extension of what is not the best in America. It could be saying that crime is what we fear Americanism to be. There appears to be no resolution. The crime continues as the family business continues. Again, let us examine the capacity of Michael to confess to the Pope, "a true man of God," as he says. What is it in Michael that enabled him an insight, a readiness toward awareness, that motivated an examination of self and his woundedness, that afforded him the opportunity to re-evaluate? He did ultimately give over his dynasty to Vincent. It is for the viewer to decide if Michael turned over the family business because of declining years and the stress it incurred, or whether he consciously decided to resolve to sin no more, anticipating then the possibility of saving his own soul with faith. Synonymous to this, in the Jungian sense, the individuation process can offer the potential of a certain degree of attainment of wholeness which can be accomplished. The self that Jung claims to be the central archetype, the guiding principle that causes us to be and to become and acts as a creative force that guides the structure of the ego complex, is the origin of the psyche's self-

regulating system. It is the force that can be expected to react against one-sided conscious inclinations. It is the primary impetus behind the utopian individuation process and its inner meaning. Could it be that it stimulates desire, gives us momentum and reveals our innermost aspiration? This process is utopian also because it is impossible, according to Jung, to become whole as we intend. In the early myth, Jesus was exalted to one symbol of the Self. Gradually, as the institutionalized rituals and the confession of faith increased in importance, less and less significance was given to the inner experience of the Christ and to the visions of the early church martyrs. Only the mystics remained loyal to that line of tradition which put the central value on the inner experience of Christ. Despite these factors, the reality of this archetypal symbol of the self still remain latent within the collective unconscious. The reality of this symbol was an obvious alternative, conspicuously available to the Corleones as a possible influencing factor because of the Catholic heritage, but it was only Michael that eventually allowed its influence to be realized. It was the synchronistic events that led Michael to confess to the Pope. In comparison to Vito Corleone, whether it was circumstances or elements in his own psyche's constitution that enabled Michael this opportunity, is a question that appears to be unanswerable at this point. Though all the circumstances indicate the

reversal of such possibilities, Michael was at least able to beat the improbable chances by showing through his actions, elements latent within which inclined him towards individuation.

Though seeming to be a minor effort toward somehow resolving this two-thousand-year-old tendency toward murder and revenge, at least it was a step aimed at collectively individuating in its evolvment on a social scale, as a journey of a thousand miles begins with one step. Jung has said that the spiritual transformation of mankind follows a slow tread of centuries, let alone brought to fruition by one generation. What does lie within our reach, though, is the change that happens in individuals who have, or create, an opportunity to influence others of like mind in their circle of acquaintances. It is that anyone who has insight into his/her own actions, having thus found access to the unconscious, is involuntarily exercising an influence of his/her environment. Jung said it becomes an unintentional influence on the unconsciousness of others unless otherwise disturbed by conscious intent.

Another example of the application of the archetypal process of Jung can be realized in the possible interpretation of a scene in Godfather II when, on the streets of New York neighborhoods, the Corleones sit on the outside stairs to their apartment. It's sunny and crowded. Vito comes to his wife, who is holding Michael with young

Sonny and Fredo at her side. It is a day surrounded by yellows and browns and noise. Vito takes Michael from her arms and Coppola selectively portrays him lovingly holding his son, saying to him in Sicilian, "Michael, I love you very much." It could be explained that Michael was special to him. Maybe in some way he intuited that Michael, as symbolic of the divine child manifest in the nativity scene, held the potentiality of salvation for himself and a continuance of his posterity. Vito was basically loving and gentle, but he was unable to resolve the opposites so evidently contained within the dynamics of continual vendettas and their influence upon him. There appears to be something of an enigma in the nature of Vito Corleone's personality presented in Coppola's direction and the character portrayed by all the actors who represented him at different phases of his life. At the outset he was with his mother at his father's funeral, after he had been assassinated by the local Mafia chieftain. Then he was with his mother having witnessed his brother's murder by the same Mafia chieftain. He was next. She went with him to the villa of the Mafia chieftain to reassure him that Vito neither would, or could, seek revenge. She explained that he did not speak, that he was dumb-witted. In the sequence of these events, nature in the backdrop minimizes mankind's events and is silent in the face of murderous injustice. Though Vito was silent at the witnessing of his mother's

shotgun murder by the same Mafia chieftain, he did not remain helpless and silent. As Vito ran at his mother's demands, he watched her for an eternal moment as she was murdered and he looked with that same sense of recognition. It was a glance that contained a maturity beyond his years, realization of injustice, combined with the look of disbelief and indignation, certainly not the glance of a dumb-witted child. It was this same expression of indignation at which he viewed Don Fanucci in *Godfather II*, which eventually ushered in the series of events that led him to the point-blank murder of Don Fanucci. It was the eventual revenge butchering of that same local Sicilian Mafia chieftain who had killed his family. Something about that look, that pensive, brooding expression, that could say so much. Contained within it is an innocence of the child mixed with the mature surprise and recognition in a child almost hinting at a foreboding. In the innocence, even on the ship that took Vito to freedom at the shores of America, he remained silent. His refusal to speak was retained within a heavy moodiness that held him prisoner of that silence. It was not until he sat in that almost empty prison-like room, in which he was quarantined for smallpox, that he could, or would, break that silence. When he finally spoke, it was in song, in angelic tones. He sat in the only chair near his bed, facing the bright light of day luminating from a window that seemed to suggest bars around it.

There is a scene prior to this one where Vito, in his silence, looks out a window overlooking the Statue of Liberty, where he experiences this symbol of freedom surrounded by reflection upon reflection in the windows. It is an indirect experience of freedom. He is now safe and free from the circumstances that were life-threatening in Sicily, but he is not really free. This realization will reveal itself only in the future when even the boundaries of his gentle nature can no longer hold back the rage that is contained. It could be said that Vito's sons are reflections of aspects of himself. He sat singing, facing the light, but Michael in Godfather II literally reaches for it.

Because of their unwillingness, or inability, to contend with aspects of the feminine unconscious exemplified by their viewpoints and attitudes towards women as being inferior, these gangster figures have suffered the consequences of what Jung calls anima possession. This results in attitudes and behaviors characterized by the dark shadow aspects of the feminine. Instead of the nurturing positive being expressed, it is the negative destructive being expressed. These men become feminine-like only in that, because of their inability to acknowledge the nurturing and feeling qualities with dealings in their lives in general, they are overtaken by the negative shadow aspect of the animus. This prevailing negative animus is one of the dominant

moods throughout the films and is epitomized by a stereotyped version of the masculine.

CHAPTER 3

Anima

The basic topic of these films obviously is the world of gangsters, for the most part, the world of men. It is not unrelated to the world of women. Looking at these facets from a Jungian archetypal point of view, the significance of this relationship becomes evident. As a result of the inferior position of women held by these men, the ultimate downfall of the central character, who could be viewed as symbolic of the animus, results in the obvious conclusion to anima repression.

The issues of politics, the church and crime are the surface resultant manifestations of corruption, murder, and vengeance due to the underlying hidden agenda of unconscious forces that touch us all. The concept of the alchemical process which Jung investigated and wrote, embodying the idea of the mystical union of opposites, was also characterized by a notion of "as above, so below." This transcendent function, which is the primary goal of the self, to guide within the psyche a balance of these unconscious forces is shown to be hindered in the films as a result of man's inability to respect and accept those forces of the anima within. The meaning of this interaction is seen in the result of annihilation of the main characters in the films, both physically and spiritually.

In Godfather III, at the tragic death of Michael's daughter, the scene is depicted on the front steps of an architectural structure in a city of Sicily whose milieu seems to suggest its ancient heritage everywhere. Coppola appears to make it a clear indication of reference to a classical Shakespearean tragedy of Julius Caesar when Don Altobella says to Vincent, who had become the new godfather of the Corleone family, "Et tu, Vinciente?" The setting, though at first hinted at reference to this, supported it blatantly. The gesture and image created on film seems reminiscent of a variety of tragic scenes that could be imagined to depict any number of tragedies, an almost prototype expression. Though it was typical, it appeared to be able to project the powerful meaning of an archetype.

While Coppola constantly referred to different scenes paralleling the acts of violence committed in drama of opera to the acts of violence on the stage of life, he seems to create visually a mosaic of interwoven patterns that culminate in a tragic death scene. Here is another example of what I consider to be Coppola's open-ended approach to image presentation. He allows the audience to conclude an interpretation of this connection of life to art that he exposes visually. He presents, the audience extrapolates, even if a question is to be posited from the images and then it is for them to decide.

There seems to be an important issue that Coppola exposes and the fruits of self examination regarding it could be missed if a symbolic system were not employed in analysis. The idea of the relationship of life compared to art can find validity in the Hindu mythic thought which holds that all life is illusory and acts out of beingness. It could be said that this idea is not unlike the Shakespearean notion which suggests that life is but a stage, and we are all actors. An understanding of the elements of the dramatic that exists as part of the films is a hint at an ancient Greek tragedy. Hippolytus comes to mind, though not literally, where through his love and praise of the goddess Artemis, he becomes violently subjected to disfavor due to the jealous rage of an offended Aphrodite. It is not that these Mafia male figures reject Aphrodite specifically, but become indebted to certain aspects of the anima which they reject. As a result, like Hippolytus, they are subjected to the wrathfulness of the goddess, resulting in the same tragic end as Hippolytus.

There are numerous references to a variety of mythic structures. These efforts might suggest a somewhat eclectic and incoherent approach to film making. It seems that an advantage of viewing these films from Jung's archetypal approach could reveal some undercurrents of unifying significance, namely, the constant evidence

of the rejection of the feminine, apparent in the films. The reference to ancient Greek mythic elements, and the continual reference to images of the religious appear also to have a significance in regard to this issue. The one goal Jung always had in mind, in the treatment of individuals, was to lead a patient to the understanding of the meaning of his/her life, the meaning of his/her suffering, and why he/she is the person he/she is. To review an incident in Godfather III, when Anthony, Michael's son, sings a song for Michael as a preview of the opera in Sicily, Michael witnesses a series of flashbacks revealing a sequence of past events whose central theme is the loss of positive relationships with the important women in his life. A reaction of intense remorse on the part of Michael ensues. He ponders deeply with a sense of loss and regret. Throughout the third film he seems to review incidents in his life where the seeds of regrets for his actions lay dormant and seem to awaken the intense remorse that becomes a forerunner to a revival of conscience and to the ultimate questions of the meaning of it all. Does this not touch the basic fabric that drapes the very bones of all of us in this human condition? In pondering this issue, whose essential elements seem to cry out in spiritual/religious tones, to address the existential questions of life's enigmas, it is important to consider that Jung said that there is a religious instinct

innate in man. This concept that is fundamental to his therapy appears to be an issue central to Michael Corleone.

While the relationship of the religiosity of Catholicism to the hypocrisy of politics and American business in the films is evident, the essential nature of religion and the issues it portends to address, is not to be ignored. Not to confuse dogma and orthodoxy of religion with the essential and deepest impulse of what it addresses in Jung's system, it appears to represent a vehicle through which the unconscious psyche, or soul, participates in the realm that transcends the conscious self. This is a realm which is attained where the small ego self has the opportunity to synthesize with the Self where, from the mythic symbolic system of Judeo-Christianity, Jesus Christ symbolizes this Self. Christ representing the Self is not exclusive, but could be considered the primary symbol used in the films. In attaining participation within this realm, the individual reaches the levels of the transcendent where configurations of the archetype reign. It is from this level that reality of an intuitive nature is reached and from its height new comprehension is attained where, in turn, meaning is enhanced.

When encountering an individual pathological issue, the very objective of the analytic approach is the attainment of a relationship with this realm in a way that enables the individual to obtain a new

and different perspective of neurotic and/or psychotic unconscious elements. This process would result in a creation of realignment of inner energy systems geared toward a more balanced and enlivened state of being. Isn't this basically what Michael Corleone seeks, as indicated by the many shades and moods of his actions throughout this last film? Also, is this not what the Jungian archetypal analytic system seeks, and could not this thread of concerted effort toward meaning reaffirm its application toward meaning enhancement when viewing these films from that perspective? If so, then the cinema itself specifically regarding The Godfather films, because of the mythic dimension they seem to appropriate, might prove to embody a religious vehicle through which the mundane is enlarged and the arena of the numinous is approached. According to Jung these archetypal symbols in this case, namely the anima, has the ability as a transcendent function to assimilate and integrate the polar elements within the psyche (84-85).

James M. Wall of the Christian Century 15 (1990) asserts that Michael confesses without repenting, but it appears uncertain. If the possibility of repentance is confined just within the time limit of that process, but it seems that the potential exists until the very last moment of Michael's life. There are several scenes of incidents in Godfather III that indicate true repentance. In one scene he tells his

sister, Connie, that he has confessed and in the course of their conversation he asserts that he is a changed man. He states that Cardinal Lomberto has changed his life. However, during his previous visit to Lomberto, when the Cardinal suggests confession and asserts to Michael that he always has time to save souls, Michael states that he is beyond redemption. Lomberto insists that he must grasp the moment. Lomberto absolves Michael, though he says, "What is the use of confessing, without the intention of repenting?" On the surface, Michael speaks thusly, but, not only does he not deny himself the opportunity of confession, but in feeling he shows the signs of true and deep, unrelenting remorse. Here again, Michael is hopeful as he confesses that he has betrayed his wife and himself, and that he is a murderer of men who gives the order of death to not only men in general, but to his own brother. In this case, it is possible to say that it is proven to Michael by his own inner torments of conscience that he is his brother's keeper. In his confession to Lomberto, he seems to admit that neither power that comes from his position as a ruler of his Mafia empire, nor the money he had amassed through the family's illicit activities, had brought him what he desperately wanted, a connection to his divorced wife and children, and a release from the inner pain of his acts of murder. At the death of his daughter and during the last scene of his death, it is left for the audience to

ultimately decide if Michael had true repentance and was saved in a Catholic sense. Certainly all indications point to the fact that something deep and unconscious within him compelled a final and more conscious relationship to these issues. The reality of this seems to begin to emerge in a scene during which Michael relents to a physical relapse, and inadvertently cries out in unrelenting tones of torment for Fredo. This is heard against a repeated and torrential clash of thunder from the outside, combined with the loud noise of the television newscaster, talking about the reason for a mob "hit", culminating into a crescendo of myasthenia. The clash of sounds reaches a peak, expressing itself in sheer noise as Michael lashes out in spasmodic and unconscious jerky movements, synchronized to his loud, angry swearing and crying out of his brother Fredo's name, this suggests an eruption of these unrelenting unconscious forces that demand attention.

The recognition of the feeling function as symbolized by the anima within Michael admonishes and cries out severely within Michael for recognition. If it is not admitted consciously, it will and does have its way ultimately by emerging in an almost jealous rage, not unlike Aphrodite of Hippolytus who demands retribution. Only in this particular instance is this retribution demanded by the unconscious manifested as a quality of the anima in Michael as a

feeble, weak and helpless feeling state of being. It is expressed then in this negative form as only it is able to be expressed, because it is repressed and contained within by the inferior notion of the feminine. It then reveals itself within Michael as a man "acting like a woman," a senile, old woman at that, ultimately as a form of weakness in which it can only be interpreted. He had reached the psychological point of affairs where the unconscious forces overwhelmed him, thereby causing the loss of strength of the repressive defense system. As a result, those around him viewed him as weak and incapable to really continue in his role as a Mafia chieftain. He relents, but ironically and eventually before he does so formally, the actual shift of power had been taken over and assumed by his sister, Connie, symbolized potentially as possibly being the various versions of the dark, negative feminine, another ultimate result of anima repression. Ultimately, it seems to appear everywhere with the manifest resultant deaths and separations of the positive feminine. Maybe Coppola didn't intend it, but viewing through the archetypal lens, there appears to be obvious evidence of the relationship to the anima, which suggests that its significant influence cannot be denied. Does this possibly contribute toward an additional nuance of meaning of these films?

The underlying and overshadowing of the dark feminine infiltrates into the hidden and shadow recesses in every corner of the

pervasive world of the animus, until the obvious influence reveals itself by ultimate takeover. In dark tones mixed with yellows, the ominous Persephone figure of Connie, her strong and dark presence becomes manifest. She addresses Vincent, "You are the only one left in this family with my father's strength. If anything happens to Michael," she says, "I want you to strike back." Vincent assures her that he will, and she demands further for his allegiance. She asks him to swear. He slowly comes forward, reaches for her hand, and kisses it, swearing allegiance. On some level she assumes the power that controls while he eventually becomes the new role model as the don. She doesn't just assume the power, she takes it. It begins to happen when she humbly asserts to Michael that she acknowledges the importance of the role he has played in the family, and then as Michael fumbles, she begins to blatantly deride the positive feminine. She cunningly and sarcastically refers to Michael's daughter at the celebration of him receiving Papal honors for his contribution to the Church, using harsh and manipulating tones, demanding of Michael to "Hail Mary," get her to do the duties she is expected to perform. It is an obvious, though somewhat unconscious revelation of disrespect toward something which Michael holds to be very precious to him in his woundedness.

The rock that Cardinal Lomberto takes out of the fountain of water in the garden of the Vatican is like the men of Europe for the last centuries, who have been unable to be penetrated by Christ. He breaks the rock to show how the center is dry, though it had been surrounded by water. Here the water of living life, as spoken of by Christ in the New Testament which is the Christ, is unable to redeem the psyche, enabling the ego a cohesive relationship to the Self. Michael might be the rock broken also, but it is a condition made visible and conscious at last. It is a first and vital step toward possible healing. The essential element reliant within this potential process of integration in our main character, is the anima. It is not just, as Steven Bach of American Film magazine insists, that the Godfather films give the narrative a grand generational arc, a dense family saga, intense as an opera, but that it is the quality of presentation of these filmic images which lend it this force (1986, p. 59). Neither is it Coppola's eclecticism in suggesting the numerous symbolic and mythic structures that he uses throughout the films that creates this epic as a virtuoso experience.

Could it be what Stanley Kauffman declares about these films, that they have qualities which distinguish them from most Mafia films, the historic perspective, and the sheer dimension, to mention a few? Kauffman's statement that Gordon Willis's cinematographic

lighting is another added ingredient which contributed to the powerful artistic results of the Godfather films, is very significant (27). It is the lighting that has so profoundly created one of the most important elements in reproducing the essence of the visual in the archetype, the numinous. There seems to be here, a relation of sorts between luminosity and the numinous which is not unconnected to intense feelings of emotion. They appear to go hand-in-hand. It might help to point out that, first and foremost, the numinous experience, as characterized within the archetype, is usually an out-of-the-ordinary experience in the nature of what is considered to be the transpersonal. It is an electrifying and awesome experience, whose nature can be somewhat explained by describing it as spiritual, as containing within its confines the essence of the dream. The psychic undercurrents, which possibly determine mankind's feelings and images of the world, are manifested through colors, forms, tones and words that crystallize into the symbolic, spiritual figures of the archetype. At this level there exists these factors that quantify, describing their experiential nature as numinous. They appear to engender an intense luminous quality also that is usually associated with dream or visionary-trance states of being. Another thing that seems important to remember in attempting to clarify the term numinous, is the collective impersonal qualities that it embodies. It is

important to further delineate the aspects of the numinous in order to make clear the significance which lighting has in terms of imparting the emotional impact of the archetype in cinematography. The use of lighting in these films seems to be a predominant function that adds to its impact, but attempting to precisely explain the archetypal import it conveys in relation to its use appears somewhat illusive. Perhaps, simply stating that associated with discovering the hidden meaning within the mundane, the mysterious within daily life, is the phenomena of illumination. Maybe experiences of this type have given birth to such phrases as "gaining insight," "light on the subject," or "momentary flashes of consciousness"?

Suffice it to say that numinous is associated with the feeling and visual perception of the immersion of light, it is that which is also considered to be unknown, brought then into the light of conscious awareness, often a process of going from chaos into significance. In this moment of process, there is always a connection to strongly emotional states. The light and the intense emotions occur simultaneously and subside at the same time. That brief light of consciousness breaks up what could be a stifling, possibly catatonic rigidity, of an obsessive emotion, often characterized by schizophrenia. Could this be the combination of madness with genius, a place where insanity is a bedfellow with the term

enlightenment? Medusa is killed by Perseus in Greek mythology, the sight of whom turned people into stone. He did not look directly at her, but took aim with the help of a mirror. Perhaps Michael cannot look at what are the deep and powerful underlying forces of the dark feminine as symbolized by his sister Connie. He is able to acknowledge, as revealed in his comment to her, "maybe they should fear you," but is either helpless, and/or indifferent to the reality and potential power of this force. The use of lighting in these films could be considered an artistic vehicle of reflection through which a connection of the numinous is created. In coming to terms with the defining of numinous, because it is somewhat of an empirical manifestation of the unconscious, it seems to always remain in the realm of the mysterious. It is as though it can be spoken in circles around it, but never conclusively grasped. It is a sensuously perceptible experience. In this life-giving symbol, in whatever archetype it is expressed, Jung called its activity a transcendent function.

This process is able, and usually does facilitate a transition from one attitude to another. The luminosity that characterizes it is revealed not only in terms of light contrasted to darkness, but as an amplification of light intensity in color, as revealed in the term the "luminous dark", a contradiction in terms, but an empirical reality.

Symbolically it is the treasure to be sought in the belly of the dragon, the gift of light to behold in the center of the heart of darkness. The shadow figure glows luminous in the darkness of night because within him/her at the very center is contained the seeds of illumination and transformation.

What had become the most powerful undercurrent of influence-manipulating circumstance in the Corleone family by Godfather III is the dark negative anima portrayed as Connie, Michael's sister. In Godfather II, she is referred to as a whore, roaming around the world neglecting her children. Towards the conclusion of this film, she finally swears allegiance to Michael who was "trying to be strong like papa," she says. "You need me, Michael, and I want to take care of you now." They embrace in an unholy agreement, one favor for another. She asks that he accept Fredo, which he does. Brother and sister, as soul, are then married in a union of darkness, solemnity and ceremony. This all happened at a time of death. Their mother had died. Michael was in the quiet of darkness in his boat house where Connie had come to him, kneeling before him. She is thrust unconsciously in this position in her innocent desire to keep the family together. She stands on the side, acknowledging Michael's reunion with Fredo. In this sequence, it is observable, this new directing and influencing force in the family. Though on the sideline,

she begins to figuratively be on the forefront. In these scenes, Michael becomes the epitome of the soulful, lost, abandoned boy who reveals himself in reaction as ruthless. He is overwhelmed by his torment, having lost his mother betrayed by his brother, and rejected by his wife. Even Connie, who gestures toward reunion, is betrayed by him. He cannot even allow himself to trust. Perhaps he senses what she will become. All this could be seen as the symbolic and ultimate abandonment of the Great Mother, the positive anima. What remained was the all-devouring aspect of the negative anima, manifesting ultimately in Michael's undoing. The beginning of this undoing could be seen, symbolized as Michael shuts the door on his wife, who remains in the doorway. It might have been a moment pregnant with renewal, but Michael continues to remain loyal to his position of the feminine. When viewing these films from this archetypal perspective, it is easy to see how repeatedly the point is made, and how the significance of the anima is displayed. The importance of the relationship of the animus to the anima is continually portrayed throughout the films.

If it can be said that art is a vehicle through which a culture's values can be viewed, then there is much to be revealed in the opera vignette of *Godfather II*, when Vito and his friend encounter Fanucci at the theatre. The overwhelming sense of remorse portrayed by the

main character at the loss of his “mama” in the opera scene could not only be interpreted as the high esteem in which the mother is held, but could be observed as a trait indicating possibly the unclear separation of the animus with the mother. This lack of clarity can result in the loss of the best of both the masculine and the feminine to the offspring, as symbolized as the potential of the future. The world without a healthy balanced anima integration is a world revealed in the *Godfather* films as death and destruction.

The Perandelloesque opera vignette portrayed as a scene-within-a-scene comments significantly, as viewed from a Jungian archetypal perspective, about anima and animus relationship. Could this be an example of what Pauline Kael of the New Yorker describes in the Godfather III as a lack of coherence? I am unsure, but a question remains as to why such time, focus and emphasis is placed on the scene, and what is its relevance to the movie in general? (26). Viewing from the archetypal point of view lends it meaning; often apparently unrelated sequences presented become less an avenue of incoherence, but a means possibly of what borders a colorful surrealistic open-ended meaningfulness left to individual interpretation. For example, at the beginning of Godfather III, the scene opens with the image of the camera taking in the gazebo overlooking the lake, and then in an archway with the dark figure looking out at the water. The figure

suggests a shrouded female in black, holding a cross over her left shoulder. She looks away with her back towards us. Is it the dark backside of the positive feminine, the negative anima? The answer is confirmed by the next scenes of the abandoned grounds and house. We are shown an empty house surrounded by dark waters and windows embroidered with the glass work of spider webs. The spider is often a symbol of the negative anima, spinning her intricate creations of deceit and death. Viewing these scenes from outside the archetypal framework could particularly leave an audience wondering as to their meaning. Who is this woman at an abandoned estate with a cross at her left shoulder, looking out, looking away? This surely could leave viewers guessing, even speculating possible incoherence, but the archetype seems able to contribute consistency. It is not a coherence imposed upon from without only, but seems to connect to the inherent quality of the archetype composed within the films themselves. James M. Wall of Christian Century (1991), states that these films are widely accepted as the finest work of cinematic art and it could very well be the capacity of the symbol of the archetype, which lends it this powerful impact. She stands looking out upon the lake, the dark shadowy female figure whose back is towards us, appearing luminous against the light of day.

This dark figure, who is she? She foreshadows ultimate underlying control of the negative anima. Her presence says so much and much could be said of her meaning. She permeates as she weaves her intricate web of deceit and death, and as she manifests her control with the final sting revealed in Michael, as the doom of hopelessness and helplessness. This spider's web is danced by Connie throughout the third film, first as she returns to Michael to reunify the family. Then, in a series of images, she appears on the sidelines as her influence becomes apparent. As time progresses in the film, she weaves closer towards the center of power until her grip of death is felt, revealed in the poisoning of Don Altobella, her Godfather, with an innocent Italian pastry. Then the final touch of death is manifest with Connie as the victimized instrument of a Lilith, dancing her way at the moment to the very center of power with the final destruction of positive anima, the daughter that Michael most needs. He relents his power and Connie gains it, almost as though she somehow sucks him dry of it. She seems to pull the strings and have an influence in arranging that which had led up to Vicent being established as the new Don of the Corleone family. The implication here also could be that her influence will not wane as she vicariously experiences the central seat of power which she had been instrumental in creating. Michael, with eyes filled with a vacancy of despair, yields into the

silent void, and the terrible mother's dark possession infiltrates behind the scenes. This is the world of the anima that prevails in the films, observed as a possibility seen through the archetypal lens. Through lighting, costume and acting, Coppola creates it so cleverly.

Because of men's actions and attitudes in these films, the result is the shadow anima issue pervading as revealed in ultimate destructiveness. From an analytic and archetypal perspective, the relevance of anima archetype seems clear. Here in their display of the narrative these images of men's actions and attitudes are presented through the artistry of Coppola's cinematographic techniques of lighting, camera use and musical score in such a manner as to be able to capture the essence and power of their meaning measuring up to archetypal proportions.

CHAPTER 4

Persona

Examining the persona archetype in relationship to the shadow animus and anima, the interdependency of one aspect with the other will become clear. In Jung's system, it is asserted that one of the functions of the anima is to help a man to become connected to a deeper part of himself. This connection to the anima also involves confronting the shadow, the male personification of those parts of himself that he has disowned because they interfere with his persona image. With Jung, the unconscious imitation or identification of a child operates without his/her knowledge. This is a useful process and it serves a good purpose, but it becomes a handicap when it tends to build up in an individual a secondary personality at variance with his/her true nature. This then is the persona, or the appearance, that is displayed because it is a socially accepted image.

It is asserted, though, that this secondary personality is not without merit. Different attitudes are required at different times in our lives, as we deal with the everyday world, but when an individual becomes identified with a particular social role that he/she plays, it becomes unfortunate. It means a separation of part of oneself. Should an individual become identified with the persona mask, or social role, then it becomes a denial of other parts of the personality,

including the unconscious. This has become evident by now as it has been observed in the relationship of the animus to the anima, and its ultimate destructive manifestations noted. The results in The Godfather films have been tragic.

Ideally, the individuation process will help create a person who will be able to differentiate his/her singular quality, or uniqueness. It aims at increasing one's sense of autonomy, detached from parental complexes and collective standards that stifle individuality. By the same token, while the individual becomes autonomous, a more harmonious relationship to the external social world is established. It is a matter of whatever is internal is external, and whatever is external is internal. It is an effort to free oneself, not only from the restraints of the collective norm, or the expected roles and values of the persona which has been internalized, but also from the restraints of the unconscious. In the films it has been observed in applying this archetypal system how the denial of the feminine or anima in the animus have resulted in catastrophic events for both men and women. It appears that experiencing and comprehending these films from this perspective has given it new and different meaning. Examining them in this way seems to enable an interaction with the images, similar to the individuation process in approaching the unconscious. With a familiarity with the Jungian system of the archetype is initiated a

conscious interaction with the unconscious, with the archetypal symbols used in The Godfather films. The issues surrounding these motifs are the replicas of universal themes and issues that exist within the inner realm of the psyche. If, ideally, in this process of individuating the objective is to consciously interact with the unconscious and to neither be defined by it, or necessarily by values that society has created, then it is being suggested that the individual divorce or withdraw oneself from these elements? No, the aim is to be free from the restraints of the unconscious and the collective norms of society, and to not let our lives be determined by them without being aware of it. In this step of awareness seems to come a change of a relationship to them. Domination can then possibly be replaced by a dialogue with them, between consciousness and society, and consciousness and the unconscious. If Michael could have dialogue with his wife Kate, instead of relating to her from a fixed stereotypical position of machismo, and if his mother could have related to him from other than a stereotyped version of the feminine as revealed by her persona, then possibly on a psychological level, an integration of these feminine forces could have resulted in new and more constructive behaviors by Michael. This is a relationship to ourselves and a relationship to our fellow man. One of the cruxes of the Jungian approach is that in order to be related to our fellow man, we must be

related consciously to ourselves. This way has its orientation toward an intersubjective process expressed within his concept defined as synchronicity. In it is explained somewhat of what is a causal relationship of the inner with the outer world, rather than the pervasiveness of coincidence which appears manifest in the world. It is captured within the philosophical terminology of alchemy expressed in the phrase, "as above, so below." It is not unlike "as the internal goes, so goes the external." In the therapeutic relationship between analyst and analysand, the reality of this concept is revealed within the dynamics of transference, where evidence that validates this concept of synchronicity and its worth as a subject to be examined, seems evident. Jung considered the philosophical subject of alchemy, rather than the literal exploration of the subject matter, as a very significant element in psychology. In relationship of this to the therapeutic process, it has been established that an impersonal attitude on the part of the analyst is out of the question in the treatment of an individual. He/she is in the treatment and is bound to be affected by it. Two influences are at work there: the patient, upon him/her, and his/her own unconscious reaction to the situation. It is a dialectical process in which the doctor participates just as much as the patient. Both are affected.

Let us now explore the uses of persona in the films. On one level it appears that there was an awareness on the part of Mafia mob members concerning the necessity of presenting an appearance of social respectability. It seems obvious that survival necessitates hiding the murderous and illegal acts of mob activity. As a result, in this regard there was an awareness that the world of appearance presented to the public was a mask for a cruel, savage and illegal socially-unacceptable agenda. At the same time, it is evident that self-deception goes deeper. It could be said to be exemplified in a scene portrayed in Godfather III. When the legitimacy of Michael's papal award is questioned by the press, a member representing the family comments, "The Pope has blessed Michael Corleone this very day; do you think you know better than the Pope?" In the scene, the comment was made in all sincerity and his innocence can be seen as the height of ignorance and self-deception existing within the family.

Johnny Fontane sings Michael's favorite song whose first line is that, "a rose must remain in the sun and the rain or its lovely promise won't come true," but Michael has remained, for the most part, shut up behind closed doors in dark rooms where devious plots have been devised, not out in the sun and the rain of consciousness where his lovely soul's promise could have come true. Further confirmation of this deception is revealed at Kay meeting Michael in Godfather III after

his papal award. She says, "Now that you are so respectable, you are more dangerous. I preferred when you were a common Mafia hood...I didn't come to see you disguised by the church." This seems to give evidence that in his self-deception there exists an unhealthy identity that Michael has with the persona, the persona of responsibility.

In this self-deception he claims to Kay that he has spent his life protecting his family. Kay's reply is, "That's your thing, reason, backed up by murder." It is a shock for Michael to realize that Kay dreads him. Al Pacino's acting confirms this in his action and manner. Later when another Mafia elder is executed, at the funeral he asks, "Why is it that I was so feared and he was so loved?" It seems quite obvious that the audience from this autonomous viewer perspective could be aware why he was so feared. Yet, Michael was not aware. As the film progresses, it is revealed that Michael does become aware and the spell of persona identification is broken. The shock of this realization of a shadow element forces him to accept an ultimatum by Kay of either accepting rejection by her, or supporting their son's decision to go into a career of music. He had reached a crescendo at which a turning point begins to become manifest as regret. Michael did what he could to protect her and the family from the horrors of the world as he asserts, but Kay states, "But, you became my horror." He relents and allows their son to pursue a career of music. This is

the beginning of a turning point at which there is no return. Don Altobella's display of senility is acted out effectively long enough for the continuation of the charade of deception and murder to occur to the conclusion of the third film. Deception abounds. Awareness is just around the corner of deception where a certain potential for consciousness of the reality of the identity of the Self exists. The persona archetype is a necessary and useful function when its proper position is realized and maintained, but when the focal point of identity is misappropriated to it, self-deception results. The quality of this persona easily becomes rigid and if it is not like the tree, flexible enough to bend with the force of the wind, it too will be shattered.

Again, it is not only the subject matter that is addressed by these films which has the capacity to captivate the attention of audiences, the lure of the underworld, but it is the manner in which the material is presented that is important. The method of creation of these filmic images enables the emergence of the archetypal forces. It is a combination of the elements of the music, color, rhythm, acting, camera work, editing, and lighting, etc. The intercombined elements throughout the films have established qualities of emotional impact, a sense of timelessness, of the existential force of nature which are qualities that characterize the archetype. The consistent flashbacks of events presented, seeming to almost interrupt scenes of the present

being displayed, creates a representation of related events suggesting timelessness. In Godfather II, instead of beginning where the first film's sequence ended in time, it was broken and began with a reaching back in time into Vito Corleone's past. Also, there is such a variety of mythic structures made available by the films to the audience. There seems to be an abundance of choice of this nature which could increase the possibility of connected relevance to the audience, thus enabling an experience of archetypal proportions. The rigidity that can easily be associated with persona identity is not unlike the persistent tendency to return in memory to the past with a sense of idealistic sentimentality until time forces these tendencies to shatter under its reality. Certainly, the films seem able to reveal to its audiences a history of a family over several generations. It seems able to thrust its viewers into a familial history and participate in universal themes that reflect all families, revealing to them family scripts tending to constantly repeat themselves. Family rituals are seen repeated from generation to generation. To want to go back, to want to return to what was believed to be the "Old days," the days of innocence captured with the sense of realization that it can never happen seems to epitomize the nature of the persons also when the awareness of its true meaning is unattained. It seems to become like an antique painting with cracks in it. The sense of this fatalistic

quality that permeates these films seems to turn the imagination of the people and appears to epitomize the past. The themes of life's enigmas are touched upon through the creation and presentation of these forces. Coppola shows the flow and ebb of life in time and space paradoxed against a sense of timelessness and the observance of change, until the realization of death seems to force a participation.

Kauffman asserts in the New Republic, "Blood and Thunder" that ultimately the success of The Godfather films may rest on the fact that structurally these films are old-fashioned. It is the combination of an old slow pace and the choice of material that makes it appear to be the base of the Godfather appeal. The golds and blacks so characteristic of the third film seem to contribute to the sense of the antique. The fragility of the old is contributed to by the tenuousness of the past as flashbacks pass continuously before our eyes (26). Coppola seems to show us the continual changes of life, amidst the ever-constant and persistent presence of death and revenge, overshadowed by nature. Persona has this fragileness and compared to the other aspects of the psyche, is a mere prop, a mask whose usefulness is easily outlived and seems difficult to discard. There is a tendency to cleave to it like the past. This reluctance appears to be its ultimate and tragic downfall. Often the characters live the lie so deeply that they begin to believe it. Kay refers to Michael as living the life of "murder backed up by

reason." The presentation of himself as a legitimate businessman is his persona backed up by a rationalization to murder. The deception becomes evident when it is seen that Michael seems to really believe it. It is here where the persona manifests itself as mask, unable to be seen for what it is, unable to be discarded as such when its usefulness is outgrown. It seems to then take on upon itself the visage of the living dead like Michael and his father before him who murder in order to preserve the family, or in order to protect themselves from becoming the slaves of the rich. The subtlety of this process is so apparent. Yes, it was true that these violent actions seemed to be needed at first, but then they became only a rationalization for continued murder. Self-deception forced Michael's eyes to bulge with repressed rage and its continuation created a necessity to preserve a calm, collected exterior. This mask was to continue until it could no longer be maintained in the third film, but it flourished for the most part as the living dead expressed in a calm, contained and paled exterior. Lies and continued deception prevail in the lives of these characters. They are unable to be free from the persona. It has frozen upon their soul, and they are incapable of taking off the mask. Self-deceit and self-importance deny freedom, and though it forces Michael to give the order to kill his own brother, he is later devastated, as revealed in Godfather III. Michael is the only one who

had enough consciousness to begin to be able to be free. He could no longer contain the inner pressures of the unconscious. The lies finally disrupted the innards to vomit the ultimate devastation of total despair. Michael could have resurrected like his son who portrayed the risen Christ in the last act of the last scenes of the third film, but the terrible mother, negative feminine archetype, had the final vendetta. Persona, as all other aspects of the psyche, had been swallowed by mother nature to return to the unconscious and amidst the sights and sounds of an occasional bird in the afternoon sun of Sicily, a return to the primordial beginning.

In Jung's version of the psyche where these archetypal constructs function, it appears as though they overlap in an interconnecting way that seems to make dependent upon the other. The persona is a necessary and useful function in the system when its proper position is realized and maintained and when the focal point of identity is not misappropriated to it. Whether it is Michael Corleone in the film, or the viewer who internalizes that aspect of his persona, when these archetypes are accessed in an effort to discover why and in what fashion they are meaningful, they appear to have the ability to enrich.

CONCLUSION

Against the tapestry of these films is reflected the forces of existence that are experienced in life in one way or another, an encounter with them seems to be able to elicit for the viewer a capacity to involve and sustain an affinity to wonder, to question. As a result, because of a heightened awareness that is created, the journey to decipher life's enigmas in a hopeful quest for meaning seems inevitable. It appears also likely that with the tools of the archetypal systems, that deeper meaning which then becomes evident in the films, might have remained an enigma also.

Having explored and examined some of the uses of the archetype in the films, there is evidence that seems to suggest the unearthing of other meanings that would have remained hidden had not such an approach been applied. An overall perspective of the films can be described as a series of images imbued with a powerful vision of light combined with an overshadowing sense of nature and destiny. This sense of overshadowing that can be interpreted as a quality of predestination can give one a grasp of the films as characterized by an overall experience of anonymity. This, incidentally is one feature characteristic of the archetype. The aspect of this is also revealed in the filmic experience of both participating and becoming identified with, while at the same time combining the

ability to distance oneself in order to analyze. It appears to be within the capacity of our species to maintain this combined paradoxical state of anonymity and identity synonymously. This describes the state of inner affairs as experienced in analysis. It is where the analysand must both experience and explore a part of a process of becoming aware of these hidden factors, so that an integration can occur. Like the film viewer, one is placed in a position to both experience and evaluate and then re-experience.

The flow of images, sounds and events of The Godfather films culminates into a returning to the beginning to Sicily once again, to the roots of the culture in the land. It is a return once again to nature. Things are presented as if in review to us, not unlike a kind of shamanic process, or near-death experience, activating an assortment of life's experiences of images and sounds in review. Coppola seems to present a mirror for us in review of the history of the Corleone family, described in several generations, incorporating a description of the social and political milieu at the time. Yet contained within the moving beauty of its musical scores, its lighting and photography, and its sense of violence, and sheer dimension, there is inescapable awareness of being diminished and swallowed up into the devastating void of nature. It is lovely, yet so deadly. It can suggest that any gained meaning of it all appears devoured by the indifference

suggested of the grandness of nature as figures are dwarfed beside it in the films by comparison. Against this indifference and contained by it, Coppola shows his audience that the struggle, though senseless, remains. It is an inborn struggle to survive, to fight for power and the audience becomes aware that it is played out repeatedly as suggested by the films. It is unrelentingly repeated, generation after generation with not but the slightest indication of insight. It appears to continue with no resolution in sight, a meaningless scenario indeed. Again, the masked hombre appears riding upon his white horse. It is Coppola, "Hi, ho, Silver."

We are left to decide for ourselves the impact of these archetypes upon our senses and emotions, to inform us of a deep relevance as he rides off into the distance. He insists upon a participation, which demands that we at least abide within long enough to attend the issues. He has allowed us to help ourselves, "Get 'em up, Scout," and away! The relevance is gained from the emotional impact as characterized by the archetype which evokes this specialized encounter and participation. We are left, then, finding it necessary to decide or remain a lost and helpless, aimless victim like unto Michael Corleone and the others. Yes, Michael makes conscious choices that perpetuate his destructive destiny, but as his son asserts

to him, and as he had asserted to his father, "Yes, I will always be a part of the family, but never be a part of your business"; there seems to be evidence here of some underlying powerful source which is influencing the course of events. Experience of this kind in cinema without reflection and evaluation and ensuing insight seems to be able to insist that we remain victimized by the remaining indifference of the universe.

The myriad interpretations of these films that are possible boggles the mind and it appears clear that in the process of having applied these archetypes and Jung's system, that an emergence of cohesive significance has been established, and as a result, meaning has been and can be enlarged upon.

Jung saw religion from within a broader framework, viewing it in a more inclusive way, divested of dogma and orthodoxy and incorporating within it a genetic impulse in nature that drives humankind toward meaning. This reveals the more positive potential in nature other than manifest as the most cruel abysses of inertia and death. As a result, it can confirm a still existent capacity for renewal. In this more general sense, then, spiritual is defined as a relationship one has to the realm of the inner life of the great unconscious. This in no way excludes the outer social world, but rather stresses the need for the relational. The point is that realizing this more positive aspect

of nature, a viewer would be able to extrapolate other levels of meaning inherent in its symbology. Nature itself, in Jung's view, to further illustrate, is intrinsically mystical, religious or spiritual, a natural ingredient of the psyche. The "self" conceived of by Jung is both the center, and at the same time, the all-inclusive circumference of the total personality of an individual. It is all of what we know ourselves to be and also what we do not know of ourselves. Jung saw the image of God expressed in dreams and other products of the psyche as visions, as being central to our being. With the realization of the substance and reality of these forces is ushered a possibility of new light being shed upon an old subject. It is revealed as insight attained at new levels of transcendent proportions. It is the place of imagination, where intuition exists and is reached by encounter with the archetypes of the unconscious, the visages of myth. The casual experience of attending a cinema can bring with it an inadvertent encounter and participation with what could be called the *mysterium tremendum*, but often their spontaneous productions go unnoticed, and the potential of such moments go unrealized if encountered in a casual and arbitrary manner. In regards to this issue, the powerful abilities of concentration, attention, focus and intention easily become vehicles through which communication with these forces is enhanced. They maximize consciousness in relationship to these archetypes and

here is where the potential for insight becomes viable. The tools of knowledge of the basic archetypes and some understanding of Jung's general concepts can arm the movie goer to make ready with intensified concentration, take aim with intention and fire with focus in an encounter at a level that will produce target results of enrichment and possible fulfillment for the viewer.

This process of film viewing that is recommended, in terms of applying this archetypal system, is not unlike what Jung discovered and called active imagination (Hannah 4). It is an active entering of the whole person into the fantasy-drama. It would be exemplified on the part of the viewer by not only inactive participation comparatively of passively viewing and reacting to images and events observed, but by an interior dialogue and characterized by questioning. The encounter of fantasy symbolic images within is met with full conscious-ego awareness, and in an active, rather than passive observing manner. It was recommended by Jung that a dialogue be used with the appearance of such symbolic archetypal forces. It would be a direct encounter with the reality of the unconscious without the intermediary use of tests or dream interpretations. Jung claimed it to be a most powerful tool in the process of individuation. It was recommended as a continuation of this individuation process after a series of analysis, and was not to be taken lightly. Jung has

said that the unconscious is not necessarily dangerous, but it is the panic and fear reaction of the individual that makes it so. It is the fear that grips a person when something unexpected confronts him/her (Hannah 5). It is because he/she can begin to fear that they will lose their footing in the conscious world, but it seems evident that we are constantly bombarded by such forces in the everyday world with less magnitude, but particularly in the cinema. We have a choice to determine which film to watch or whether we choose to watch at all, but why not decide to allow ourselves to be exposed to these forces of the unconscious realm in a conscious way, thereby enriching our lives by so doing? To dialogue with the energy complexes of the unconscious world of the archetype in The Godfather films in such a manner as to confront these mirrored images and forces could earn us the position of warrior-hero from within, not only enhancing the meaning of these films, but enabling us the viewer to integrate with the material in such a way as clarify the issues they might represent. If, in this process, the individual is able to attain a state of being, in fact, contact with the world of insight and intuition, as a result, then there remains the possibility of renewing our individual powers of creativity. Myth, not defined as a misrepresentation of truth is referred more to as a vehicle that reflects inner genetic and instinctual impulses which give us somewhat of a cohesive sense of the world and

our relationship to the grandness of Being, the mystery of life that we are a part of, then by all means it would be to our advantage to seek it out. If it is true that we live in a godless, mythless condition, exposed to the onslaught of eclecticism in the post-modern world and headed toward becoming part of the dismal statistics of the world-wide epidemic of severe depression, then by all means it is time to discover our own myths. We have not lost our identities, but seem to be given the freedom amongst this seemingly overwhelming onslaught of exposure and the opportunity to take the responsibility to engage in our own mythic capacities. Movies seem to be a special art of this twentieth century, having the capacity to connect us to this special world of myth through an organization of the symbolic images of the archetype and present them in such a way as to speak to our conscious and subconscious. Myth can provide a bridge of our local consciousness to the overwhelming environment of Being and seems to have the power to reconcile it. It offers interpretive images of this relationship and can empower moral order. If myth has the power to reassure us, as it has with so many other cultures of the past, and even the present, that somehow the universe fits together and is able to foster a centering and unfolding in us, then, by all means, it must be pursued. Myth is able to express its own imagery manifest by the anonymous forces of the archetypes of the unconscious because it is

said to have an affinity to the creative principle itself, and both evokes our passionate creativity and excites our understanding. Mythic themes seem rampant in our modern life, and if there are claims which insist that we are lost without a destiny, then let us "take arms against this sea of trouble," and stake out claims at the frontier of our own inner world.

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