

Symbolism of Place

The Hidden Context of Communication

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Symbolism of Place:
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Introduction

This is an investigation of symbolism and at the same time an argument that the symbolism of place is the most important aspect of symbolism. I attempt to show throughout this book that place symbolism is the key to understanding the modern world's most important methods of communication represented in cinema, advertising and literature. The focus is on symbolic qualities which contain places rather than on the symbolic objects contained within places. One might term this study one of contextual symbolism to distinguish it from the study of an object oriented "contentual" symbolism.¹

The focus on the general area of symbolism relates to my belief in its importance to both the modern and ancient world. I do not argue for an adoption of a symbolic world view but rather for the recognition that the symbolic is already a pervasive albeit hidden part of the world. By showing that place symbolism is at the core of the methods for producing popular culture and mass communication I will hopefully bring the subject more into light and uncover some of its key qualities which have been hidden from view.

¹ This

One task at hand is to help readers see symbols as a normal and healthy aspect of life for all individuals rather than as aspects of abnormal psychology. In fact symbolism needs to be viewed as an agent of expression rather than as an agent of repression. This important distinction is emphasized by Edward Whitmont in his book The Symbolic Quest. Whitmont, founding member of the C.G. Jung Institute in New York, observes:

"There are two possible approaches to the problems and disturbances which life presents. We can see them as symptomatic deviations from the desired normalcy of 'what things should be like,' caused by some wrongness and hence the expressions of trouble or illness. We can on the other hand suspect that the known facts may attempt to point further and deeper, to a development still called for and a meaningfulness so far unrealized. Only then do we think or live not merely symptomatically but also symbolically. The realization of that meaning which has so far been missed might then point to a cure."

He notes that basing the evaluation of normalcy upon the observations of disturbed psychology "has tended to fortify the traditional rationalistic bias toward asserting the *concept* as the basic psychic product or form element, whereas the *image* is regarded as a mere secondary distortion, the result of repression of the concept." We should not lose sight of the fact that the symbolic image is primary rather than secondary in nature. It represents the original way our ancestors understood and related to the world. Only later in history with the development of civilizations, societies and technologies were concepts developed and interposed into this relationship.

While symbolism has a strong connection to psychology, analytical psychology and psychoanalysis it would be unwise to attempt to locate the entire domain of symbolism within this general subject area. The very nature of symbolism as concerned with images rather than concepts makes it an elusive target. Over the years many disciplines have attempted to cast a net over it and claim it for their own but it remains, and always will remain (and *should* remain) a free "animal" at home in no particular school of thought or particular discipline.

Such was not the case in the late nineteenth century when symbolism was formally discovered and applied to art and literature through the symbolist movement. It was inspired by the spirit of early 19th century romanticism and originated in France during the 1880s rapidly becoming international in scope. The symbolists, like their romantic predecessors sought images that probed the emotional and irrational aspects of human existence. This stood in blunt opposition to the prevailing neoclassical, academic and realist modes of artistic representation.

The major part of the symbolist movement in the nineteenth century was carried forth by the French writers Stephane Mallarme, Arthur Rimbaud, Paul Verlaine and Charles Baudelaire and the the painters Pierre Puvis de Chavannes, Odilon Redon and Gustave Moreau. Their work laid the foundation for the later work of writers such as Paul Claudel and Paul Valery and the postimpressionistic painters such as Paul Cezanne, Paul Gauguin, Georges Seurat and Vincent Van Gogh. By the turn of the century,

art symbolism had become an international phenomenon in the work of such artists as James Ensor, Edvard Munch, Ferdinand Hodler, Gustav Klimt, Aubrey Beardsley and Jan Toorop. The symbolists used arcane subjects, exaggerated shapes and vivid colors to produce emotive energy. Their ideas became fundamental to much of 20th century art, particularly influencing Pablo Picasso, Henri Matisse and Fauves and Wassily Kandinsky and the German expressionists.

In the twentieth century symbolism moved out of the area of art and literature and became one of the major building blocks of Freud's psychoanalysis and especially Jung's analytical psychology and dream analysis. One of the major aspect of Jung's theories is the containment of symbols in dreams. It also came within the province of disciplines such as comparative religion, history and philosophy. The famous scholar of comparative religions Mirea Eliade has argued that primitive rituals are symbolic methods for creating sacred space and time.

The numbers of those claiming symbolism for their own continue to grow but at the same time so also grows the vastness of the prey called symbolism that everyone is after. And so in the final years of the twentieth century after the thousands of books and words written about symbolism do we really know more or only less about this thing? Is it in fact a *thing* or is it rather a process or a tendency towards a process or a system or a pattern for a system? Is it the one thing, as many claim, which separates man from animals and which is behind the development of all cultures and languages?

The philosopher Ernest Cassirer writes in An Essay on Man that indeed symbolism is the clue to the mysteries of life, that because of the symbol man lives in a broader reality than animals, that he lives in a new dimension. Cassirer devoted his life to studying symbolism and argued that language, myth, art, religion are parts of the symbolic universe. "They are the varied threads," he said, "which weave the symbolic net, the tangled web of human experience." For Cassirer, physical reality seemed to "recede in proportion as man's symbolic activity advances." Reason was never an adequate term for him to comprehend all the forms of man's cultural life in all its richness and variety. "But all of these forms," he wrote, "are symbolic forms."

Towards the end of his life Cassirer came to believe that symbolism was the great unifier of all the various disciplines. Symbolism was not to be chopped up and used in parts of these disciplines but rather these disciplines were all forms of symbolism. This is the approach that we take in this book. One of the major parts of symbolist theory involves the Theory of Correspondences which claims relationships between the various aspects of the world. Perhaps one of the major things that the study of symbolism can teach us is that there are also correspondences between our various disparate branches of knowledge.

Within the general area of symbolism, the symbolism of place has tremendous importance yet it is one of the least understood aspects of symbolism. As we will discuss later, its

importance derives from the fact that early consciousness in man was not separate from place. Man was place. It was based on a psychic process which projected man's inside world outward and brought the outside world inside. Through this process internal states such as emotions, thoughts and feelings became associated with places. The outside world became the best symbol for the inside world of man. This relationship became a central vehicle for communication of stories throughout history.

* * * * *

The book is divided into four major parts. Part One defines what place symbolism is and attempts to show its importance with powerful forms of communication in our modern world. Chapter One lays a foundation for the study by offering a definition of symbolism and arguing that place is the greatest of all symbols. I propose that this power derives from relationships places have to the qualities and phenomena which possess the greatest emotional power for mankind. These qualities are defined as time, space, natural phenomena, color, numbers and elements. Through the Theory of Correspondences these relate in a systematic manner to places and to each other.

I also look at why I term place symbolism a "hidden" context of communication. Despite the importance of symbolism and place to early man the contemporary world has seen a refocus away from symbol, image and context and towards concept, content and object. In part this shift can be put at the feet of western

science and reasons for the shift found in both science's method and the products of this method. Scientific method involves analysis which operates by focus on objects rather than contexts and proceeds by breaking down objects into parts rather than discovering the relationships between the parts and an overall context. The technological products of science have worked to push man inside and away from the outside world of place. There are also cultural dimensions in the context-content focus in the sense that the worldview of Western culture is one of object and concept and that of Eastern culture is one of symbol and context. This inward focus might be a major defining characteristic of Americans in the late part of the twentieth century. Christopher Lasch writes about this in his book The Culture of Narcissism and we discuss this possibility in the first part of our book.

Chapter Two shows that my efforts in this book are up to more than mere esoteric speculation by demonstrating that place symbolism is at the core of our most popular forms of modern communication contained in films, popular literature and advertising. I focus on communication centering around storytelling because place symbolism has paramount importance in stories. All stories involve a hero who moves through and against his world. The central method of storytelling has been to tell the audience about the hero through his actions. We suggest it is more effective to show the audience the hero's inner psychic states through the context the actions are performed within. The symbolic core of stories is the psychic

state of the hero and this psychic state can be represented better through context than through actions. The hero appears in various guises: as the lead actor in a film, the protagonist in a novel or as a product brand in advertising. In all situations it is the context of the hero which has the greatest influence on communication. In this sense, *where* the hero is matters more than *what* the hero does.

My goal goes beyond suggesting the importance of place symbolism and demonstrating its use in modes of communication such as story genre and advertising. Ultimately I attempt to provide a system for utilizing place symbolism in creating the most powerful types of stories whether they are advertising stories, film stories or literary stories. We argue throughout this book that in fact place symbolism is already at the heart of our most important films, literature and advertising. It arrives at this position, though, most often through unconscious processes rather than conscious ones. The unconscious application of place symbolism is another factor leading to making place symbolism a "hidden context" in modern communication. One of my goals is to bring the use of place symbolism into more of a conscious process.

Part Two of the book proposes a classification of the major types of natural and manmade places in the world. Chapter Three focuses on natural places and classifies these from the largest contexts to the smallest contexts. The largest contexts are found in the world's continents and nations and in the basic directions of north, south, east and west. Within these contexts

we discuss the place symbolism associated with the world's great ecosystems of deserts, prairies, jungles, oceans, mountains and polar regions. In these large ecosystems we locate the smaller places of rivers, shores, lakes, bays, valleys, canyons, caves and hollows. Chapter Four focuses on manmade places such as cities, buildings, streets, houses, gardens and parks. I show how these cultural places attempt to symbolize natural places. For example, the skyscrapers in our cities symbolize mountains in many respects while streets at the foot of skyscrapers are like canyons and in fact are often referred to as "concrete canyons." Parks within cities are similar to islands within oceans. Throughout the discussion of natural and manmade places I continually attempt to show how their symbolism relates to story genres. Certain types of natural places have been used over and over in particular story forms and they have become the major aspect of these genres. For example, the place of oceans and seas has become closely associated with the genre of the adventure story as the place of deserts has become associated with the western genre.

Part Three provides a classification and an investigation into the major abstract qualities associated with places. One of the most fascinating and mysterious aspects of place symbolism is that places represent far more than simply their particular physicalness. In fact their true symbolism derives from qualities associated with places. The qualities are identified as time, space, natural phenomena, color, numbers, elements and psychological states and types. I propose that these qualities

are closely related to places through the Theory of Correspondences. Throughout this entire section I constantly show the connection between these qualities of place and communication represented in various story genres. For example, the color black has a relationship to the horror story genre, to the direction of west (since the sun "dies" or sets in the west), the space of below rather than above, the time of night and the phenomena of the shadow. In a western film we can observe that a past historical time is connected with the horizontal space of the desert and the color white and the elements of fire and air.

Part Four suggests a method for utilizing the symbolism of place in the development and analysis of stories. My theory revolves around the concepts I define as "alignment" and "movement". The technique of alignment involves matching particular places with their symbolic qualities and with the psychology of the story hero. I suggest that proper alignment occurs when the symbolic aspects of these three are matched correctly in a way similar to the workings of the Theory of Correspondences. As an example, a character on the top of a mountain in the season of Spring at the beginning of a day suggests a strong symbolic metaphor for birth and beginning. This contextual symbolism is most powerful when it is aligned with an internal state of the hero character of birth and beginning represented in moods or emotions such as hope, joy or happiness. On the other hand, placing a character who is

depressed on top of a mountain at the beginning of a day in the spring suggests a type of "misalignment" of place symbolism.

With place movement the use of place is examined in a linear context. I suggest that place is utilized most effectively when story movement provides place contrast. In fact, place movement and contrast should parallel the dramatic structure and the overall theme of the narrative. Whereas place alignment looks at a vertical cross-section or "snapshot" of place at a particular instant in a story, place movement looks at the use of place on a horizontal time sequence relating to the entire narrative. The story of a poor man who becomes rich has more inherent drama in it than the story of a rich man who becomes richer. Likewise, a character who moves from a desert to an ocean (from fire to water) has more contextual drama than one who moves from a desert to a dry prairie.

I end with an investigation of place symbolism in our modern world. Here I look at the effect of technological trends such as electronic media and modern lifestyles on man's overall sense of place in the world. Man once lived in a symbolic world of images but today the pendulum has swung in the opposite direction and content and concept is focused on to an almost absolute exclusion of symbolic context. There are many problems with our world in the late twentieth century but we feel this shift in focus from context to content is behind many of our greatest problems. Especially us in the Western world. We talk of a concern for the environment but it is only talk and will

always be only talk until we somehow change our perspective from a focus on content to one on context.

* * * * *

Within my major argument that place symbolism is the hidden context of communication runs an important sub-argument or theme. This is the idea that symbolism serves as the one great unifying force for pulling together the scattered pieces of human knowledge. This is certainly not our hypothesis alone. It has been the belief of a number of investigators.

One of these was Ernst Cassirer. Cassirer first investigated the symbolic system in 1929 in his monumental Philosophy of Symbolic Forms. This work drew upon a wealth of scientific, anthropological and historical data and examined man's efforts to understand himself and to deal with the problems of his universe through the creation and use of symbols. His later book An Essay on Man published in 1944 by Yale University Press was a type of restatement and refinement of the ideas developed in the Philosophy of Symbolic Forms and a final testament to his ideas and thoughts on symbolism.

Cassirer's An Essay on Man examines the major forms of human enterprise contained in language, myth, art, religion, history and science. Needless to say, it is one of the primary sources one needs to pilgrimage to on a journey to understanding symbolism in our modern world. Throughout this book we will make this pilgrimage to Cassirer at certain points. But even if we

don't identify that our journey is to the area of Cassirer's ideas the reader should be aware that the ideas of Cassirer, like those of Carl Jung, permeate this book like an atmosphere or weather.

At the beginning of An Essay on Man Cassirer talks about the crisis in man's knowledge of himself. The core of this crisis in the twentieth century is certainly not the lack of knowledge but rather the lack of a unifying force for bringing together knowledge. He feels that symbolism is the great unifying force for bringing together the disparate elements of knowledge.

"Every philosopher believes he has found the mainspring and master-faculty...But as to the character of this master-faculty all explanations differ widely from, and contradict, one another. Each individual thinker gives us his own picture of human nature. Nietzsche proclaims the will to power, Freud signalizes the sexual instinct, Marx enthrones the economic instinct. Each theory becomes a Procrustean bed on which the empirical facts are stretched to fit a preconceived pattern."

It is because of this development of breaking knowledge into competing theories that the theory of modern man has "lost its intellectual center" and we have acquired in the process a "complete anarchy of thought".

The symbolism of "center" has played an important part in the history of mankind and particularly in the development of religion. The great scholar of comparative religions Mircea Eliade has investigated center symbolism as forming one of the primary concepts for the creation of the "sacred" world as opposed to the "profane" world. The theories of Eliade, like

those of Cassirer, permeate this book also. It is this center that is lacking in our modern world and it should not be surprising to us that religion and the concept of sacred is also lacking in our modern world. This is one of the major problems of our modern age and serves as perhaps the primary difference between the modern and ancient world. In An Essay on Man Cassirer remarks:

"Even in former times to be sure there was a great discrepancy of opinions and theories relating to this problem. But there remained at least a general orientation, a frame of reference, to which all individual differences might be referred. Metaphysics, theology, mathematics, and biology successively assumed the guidance for thought on the problem man and determined the line of investigation. The real crisis of this problem manifested itself when such a central power capable of directing all individual efforts ceased to exist."

This happened when "all approached the problem from their own personal viewpoint" and the "personal factors became more and more prevalent."

Cassirer remarks that no former age has ever had so much knowledge about human nature. "Psychology, ethnology, anthropology, and history have amassed an astoundingly rich and constantly increasing body of facts. Our technical instruments for observation and experimentation have immensely improved, and our analyses have become sharper and more penetrating." However, mankind still longs for some form of organization to this ever-increasing body of knowledge. He remarks that:

"When compared with our own abundance the past may seem very poor. But our wealth of facts is not necessarily a wealth of

thoughts. Unless we succeed in finding a clue of Ariadne to lead us out of this labyrinth, we can have no real insight into the general character of human culture; we shall remain lost in a mass of disconnected and disintegrated data which seem to lack all conceptual unity."

With his book An Essay on Man Cassirer made an attempt at a conceptual unity through the concept of symbolism. I make a similar type of attempt with this book.

* * * * *

While it is sometimes difficult to locate the beginning of the ideas which eventually lead us to write books and offer statements to (or against) the world, I am sure that the nexus of this book and my interest in the symbolism of place occurred during my many hikes in Yosemite National Park during the seventies. It was a busy time for me. I was in law school in a place called Los Angeles and buried under the weight of fifteen hundred page textbooks with tiny print and intricate cases. My world at that time was one of intellectualism and certainly my focus was on concepts and content over images and context.

Over weekends and during vacations it was good to leave Los Angeles and this rational, analytical, argumentative world and enter that temple of silence called Yosemite. For all of the hours I spent up within the arms of its lakes and hills and forests Yosemite never argued its case with anything louder than wind whistling through its five thousand foot tall cliffs or puffy white clouds rolling through its sky or with the trickle

of water running through its streams in early Spring. It said nothing to me in its silence about place and symbolism and yet it said everything to me. I know that this was the same feeling that moved John Muir over a hundred years ago when he first entered Yosemite or John Van Dyke when he entered the Colorado Desert in 1898.

At the beginning of the 1980s, I became President of a marketing consulting firm in San Francisco called Pacific Marketing Strategies, Incorporated. Originally the firm worked in the area of developing general marketing strategy for various clients in the Bay Area. By the mid-1980s, the firm had moved towards consulting in entertainment development and packaging. Clients of Pacific Marketing Strategies were screen writers and smaller production companies developing stories for films to sell to the Hollywood market.

One of the major products of the firm was the development of a type of system for creating and evaluating screen properties. A major component of this system was analysis of film scripts from what we termed a "contextual" perspective. While most of the trends and theories in screen writing centered around plot and characters we centered much of our system around the contextual setting and atmosphere of screenplays and films. It became a type of theory of our company that story plots and characters could be communicated more effectively through the context of places rather than by action within places. In fact we showed that in most cases this was what happened but that it

happened often unconsciously and as a by-product of the writer's focus on plot and character.

As the screen writer clients and interest in this area increased PMS established a second office in North Hollywood in the late 1980s. It was during this time that we were able to make contacts with many talent agents, producers, directors and studios and further develop our theories. We worked with a number of well-known Hollywood script consultants and script "readers" in representing our clients from the San Francisco area.

In early 1988 I went to Ohio to do marketing consulting work for my brother who was running a growing family business. I thought I would only be there for a few months but these few months developed into years and I am now Marketing Manager at the business.

Despite the distance from Hollywood and the work in another area outside of entertainment, my interest in story development never subsided and notes from California were collected and expanded on in a green notebook I simply called the "Green Book".

When I began reviewing them in late 1992 I came to the realization that what I had really been interested in all of these years, and in fact my entire lifetime, was the study of symbolism. Cinema is simply an aspect of this vast and ancient subject. It also seemed to me that the most important but most hidden part of symbolism were those "contexts" of places in

films that Pacific Marketing Strategies had looked at during the 1980s.

* * * * *

In the end, it is my hope that others might at least entertain the idea that the symbolism of place has a great power which is especially needed in our world today. Whether the reader buys into all of the theories and classifications set forth in this book is less of a concern to me than that he simply entertains the possibility that symbolism and place are the real "hidden context" of communication.

I ask ultimately that the reader not look at the theories and accept the views but rather that he look *up* and *around* at his world and his place in it. Whether in Yosemite or in the Ohio countryside. Whether in the middle of the Sahara Desert or in the deep tropics or the cold northern- most reaches of the world. The most important aspects of the world are the hidden parts, the silent parts, the original places of nature.

These natural contexts of the world which we live and die in like some great embryonic fluid possess the pervasiveness and the invisible evasiveness of media. Marshall McLuhan once said that the "media is the message". In many respects what he really meant was that the context is the message for context is a type of vast media.

Our gaze though is not necessarily at the wrong things but rather in the wrong direction. We look inward and down and

inside to find the answers to our modern problems. We really need to look outward and upward and outside to find the answers we search so desperately for. We run around studying larger and larger textbooks and at the same time smaller and smaller "bits" of information. In all of this activity and loud noise and chatter we hardly ever look up and around to see if we are even playing in the right "ballpark" or if that opposing team we are so heavily engaged in battle with is in fact the enemy in the first place.

Part One: The Symbolic Perspective

I.The Hidden Context _

In approaching the vast topic of symbolism one is reminded of the words Violet Staub de Laszlo used to approaching the work of Carl Jung whose life was deeply devoted to the study of symbolism. In the Introduction to Psyche & Symbol she observes that "The edifice of C.G. Jung's work is reminiscent of a cathedral that has been built in the course of many centuries. Those who are willing to undertake the effort of contemplating it in the spirit of genuine inquiry and with only the inevitable minimum of preconceived notions are bound to find themselves astonishingly well rewarded." Her words ring true regarding the Jungian edifice and also true to approaching the subject of symbolism which encompasses the work of Jung.

But as eloquent the reference to a cathedral might be for approaching our topic of symbolism I need to remind readers that my major interest in this book concerns what is outside this cathedral rather than what is inside it. In other words my main focus is on the context of the cathedral rather than on the content of it, however rich this content may be. The method of inquiry I use throughout this investigation is one of directing the reader's attention upward and outward rather than downward

and inward. While there are many types of contexts the context I am interested in is the context of place. The context of place harbors the core of symbolism and throughout this book I attempt to show how this is the case.

Where does one begin? Probably long ago back in the dim edges of the beginnings of human history when there was no distinction between man and place. Man was place and place was man. The context of the world enveloped any content within it in the same manner that the unconsciousness enveloped consciousness.

One perspective for viewing the psychic history of man is the development of ego consciousness out of unconsciousness, of a distinguishing light arising from an all-encompassing and pervasive darkness. This evolutionary perspective of consciousness is presented by Erich Neumann, one of Carl Jung's most brilliant students, in The Origins and History of Consciousness. In the book Neumann writes:

"The mythological stages in the evolution of consciousness begin with the stage when the ego is contained in the unconsciousness, and lead up to a situation in which the ego not only becomes aware of its own position and defends it heroically, but also becomes capable of broadening and relativizing its experiences through the changes effected by its own activity."

Neumann's main thesis is that individual consciousness passes through the same archetypal stages of development that have marked the history of human consciousness as a whole. The beginning of consciousness is therefore found in two places: the

earliest dawn of human history and the earliest dawn of childhood.

This dawn state of the beginning is represented in cosmic form as the mythology of creation. The most obvious characteristic of this state is the identification of the human psyche with the outside world. As Neumann remarks:

"Mythological accounts of the beginning must invariably begin with the outside world, for the world and psyche are still one. There is yet no reflecting, self-conscious ego that could refer anything to itself, that is, reflect. Not only is the psyche open to the world, it is still identical with and undifferentiated from the world; it knows itself as world and in the world and experiences its own becoming as a world-becoming, its own images as the starry heavens, and its own contents as the world-creating gods."

This was the beginning state of perfection and wholeness contained in unconsciousness before the ego and consciousness emerged.

The separation of the ego and consciousness from unconsciousness led to differentiation. With the dawn of light and consciousness the world was broken up from a monolithic whole into a number of pieces or places. All space was no longer the same. Mircea Eliade in The Sacred & The Profane argues that the discovery of the nonhomogeneity of space served as a central foundation for the creation of religions. There was "sacred" space and there was "profane" space. In this sense, some parts of space were considered "qualitatively different from others". Eliade notes that this discovery was a priordial one, similar to the founding of the world.

The true origin of the symbolism of place might be placed in this division of space from an all-encompassing space to plural spaces. This division can be related to the development of rituals and the techniques of rituals as methods to control and create life. Ernest Becker in Escape From Evil suggests that this is in fact the case. Becker argues persuasively that the central motivating force in human life has been the fear of death. A dual system and symbolism of life and death was necessary from the beginning so that man could control death. He offers the Australian aborigines as some of history's earliest practitioners of this dual system in rituals noting that they "have an expression about the sun's rays having intercourse with the earth." He notes that:

"Very early man seems to have isolated the principles of fecundity and fertilization and tried to promote them by impersonating them. And so men identified with the sky or the heavens, and the earth, and divided themselves into heavenly people and earthly ones."

Becker offers an interesting quote from the renowned anthropologist A.M. Hocart in his Kings and Councillors to add depth to his viewpoint:

"In cosmic rites the whole world is involved, but in two parts, sky and earth, because all prosperity is conceived to be due to the orderly interaction of the sky and earth. The sky alone cannot create, nor the earth alone bring forth. Therefore in the ritual that regulates the world there must be two principles and they must be male and female, for the interplay of the earth and sky is analogous to the intercourse of sexes."

Becker adds that this basic division "stood for opposing yet complimentary principles." The world was divided "not only into sky and earth but also into right and left, light and darkness, power and weakness - and even life and death." The point, notes Becker, was that reality "had to be represented in order for it to be controlled. The primitive knew that death was an important part of creation, and so he embodied death in order to control it."

One of the primary effects of the differentiation was the development of different emotional states in man and the accompanying realization that different spaces or places of the world were related to these different internal states. Certainly it is a major tenet of knowledge that man is influenced by environment. But this statement is far too broad to be of any practical use for our purposes. We must change this and make it plural to say that man is influenced by environments.

The physical state of man is influenced by these different environments but also the internal psychic states. While the effects of environment on man's physical outward states has been more or less obvious, the effects of environments on his inner states has been much less obvious but much more important. A recent popular investigation into the relation between place and inner states is The Power of Place by Winifred Gallagher. It is an investigation of how our surroundings shape our thoughts, emotions and actions. This belief has been held by many famous

people throughout history. One of these she notes is Hippocrates.

The father of medicine believed that well-being is affected by setting. He observed that of all the environmental influences on a person's state "it is chiefly the changes of seasons which produce disease, and in the seasons the great changes from cold or heat." He added that "Such diseases as increase in the winter ought to cease in the summer, and such as increase in the summer ought to cease in the winter." As early as the second century A.D. Aretaeus said that "Lethargics are to be laid out in the light and exposed to the rays of the sun, for the disease is gloom." And in the fourth century A.D. Posidonius observed that "Melancholy occurs in autumn, whereas mania in summer."

The medical analogies between external and internal states continued through classical medicine. Gallagher notes that during this period "Physicians believed that the action of the four humors, or body fluids, determined everything from a person's constitution to his character. Because the balances of yellow bile, black bile, phlegm, and blood, which corresponded to the four elements of fire, earth, water, and air, were also related to summer, fall, winter, and spring, an individual's physiological and behavioral changes were inevitably viewed in the context of the sun's."

Within the general association between behavior and environment there developed beliefs that particular environments influenced particular behaviors. In other words, particular inner states came to be associated with particular outward

conditions or places. This relationship was already prescribed by Hippocrates and classical medicine in its findings of relationships between seasons and diseases or body humors. Throughout the centuries it was extended outside the area of medicine to other sciences and cultures and particular places became associated not only with certain medical conditions but also with particular moods, feelings, states and thoughts.

The importance of place also has cultural dimensions. One example of this dimension is the belief of the Chinese in Feng Shui or the art of placement. In the book Feng Shui: The Chinese Art of Placement, Sarah Rossbach writes that:

"The Chinese often trace success or failure not so much to human nature, but to the workings of mysterious earth forces. Known as feng shui - literally, 'wind' and 'water' - these forces are believed to be responsible for determining health, prosperity, and good luck."

Although there is much mystery surrounding this ancient Chinese science Rossbach notes that it really evolved from "the simple observation that people are affected for good or ill, by surroundings: the layout and orientation of workplaces and homes." It developed from observations of the ancient Chinese which found that a house situated halfway up a hill on the north side of the river facing south received optimal sun, was protected from harsh winds, avoided floods, and still had access to water for crops. She notes that:

"In such surroundings, it was easiest to survive: rice, vegetables, and fruitbearing trees grew under an unhindered sun,

cattle grazed on lush grass, and a house stayed relatively warm in the winter. The environment proved comfortable and harmonious, and helped inhabitants to survive and to grow successful and even wealthy."

However, this ideal space was unattainable for everyone and the search for antidotes led to the study of feng shui. "Soon thereafter," Rossbach notes, "the pursuit and fabrication of a viable physical setting became a basic environmental science, with its goal the control of man's immediate surroundings." The Chinese concluded that "if you change surroundings, you can change your life." The aim of feng shui is therefore to change and harmonize the environment and cosmic currents in the environment known as ch'i so that one's fortunes will improve.

1) Place In Stories

The fact that place has had a strong effect on man's inner states makes it the best vehicle for communicating these inner states. Symbolism associated with these places is utilized in one of our oldest and most important forms of communication - the story. Place symbolism plays a critical role in stories. In fact we argue that place symbolism is at the very core of stories. It provides in effect a type of symbolic "short-hand" language for communicating the core of stories to the audience.

Throughout history many observers have commented on the relationship of storytelling to place. One was the author Eudora Welty who said in her book Place in Fiction that "fiction is all

bound up in the local. The internal reason for that is surely that feelings are bound up in places ... Location is the crossroads of circumstance, the proving ground of 'What happened? Who's here? Who's coming?'"

Throughout history, man has identified certain geographic settings with particular psychic states. The result is that places in literature have strong symbolic significance. In The Role of Place in Literature Leonard Lutwack emphasizes this point noting that:

"...it is difficult to avoid the proposition that in the final analysis all places in literature are used for symbolical purposes even though in their descriptiveness they may be rooted in fact. Repeated association of some generic places with certain experiences and values has resulted in what amounts almost to a system of archetypal place symbolism. Thus, mountains have come to represent aspiration and trial; forests and swamps, peril and entrapment; valleys and gardens, pleasure and well-being; deserts, deprivation; houses, stability and community; roads or paths, adventure and change."

It is from these associations, continues Lutwack, that more "specialized meanings are generated to form materials for literary genres like the pastoral, medieval romance, and the Gothic novel."

Stories have a much greater importance in our lives than most of us might suspect. They are not something simply told to us through books and Hollywood movies but rather are things that we constantly tell ourselves throughout our lives. In his book Storytelling & Mythmaking, Frank McConnell points out this all pervasive nature of stories:

"You are the hero of your own life-story. The kind of story you want to tell yourself about yourself has a lot to do with the kind of person you are, and can become. You can listen to (or read in books or watch films) stories about other people. But that is only because you know, at some basic level, that you are - or could be - the hero of those stories too."

In this sense, each of us can see ourselves as the hero of the great stories in literature and film. We can be Ahab in Moby Dick or Michael Corleone or Kay Corleone in The Godfather or Rick or Ilsa in Casablanca or Jim in Lord Jim. McConnel writes that "out of all these make-believe selves, all of them versions of your own self-in-the-making, you learn, if you are lucky and canny enough, to invent a better you than you could have before the story was told."

But if each one of us is the "hero" of stories it is really our ego which is the real hero of the story. Erich Neumann makes this point in The Origins And History of Consciousness. Neumann suggests that the hero in stories is symbolically the ego moving away from the unconsciousness, of light moving out of darkness.

Place symbolism has always played a part in stories through such aspects of storytelling as setting, atmosphere and mood. However, it has only been considered one aspect of storytelling method among other aspects considered more important and given more attention such as plot and action. I suggest that the symbolism of place is the central aspect in all stories and that it is the major determinant of story types or genres.

This is so because at the core of a story is the character of the hero and the central task of storytelling involves

transmitting information about heroic character to an audience. Character possesses both visible and invisible aspects. The visible aspects of character are communicated through outward actions in stories. The invisible aspects of character are communicated through the symbolic context which contains these actions.

Traditional narrative theories claim the dominance of story method based on outward action rather than internal states. This choice of action to communicate character is not necessarily an acknowledgement that the visible is more important than the invisible but rather an admission of great difficulty in communicating the invisibility of inner psychological states. While the inner aspects of heroic character is difficult to communicate there is little doubt that when it is communicated effectively it has provided some of our greatest stories.

It is these invisible aspects of character which are at the very core of stories. The main function of outward action is to provide signs which direct the audience to the invisible inner core of stories. This inner core is found in the psyche of the hero. It is composed of images, processes and states rather than concepts and things.

If we can maintain the proposition that the central purpose of stories is to convey inner states rather than outward actions we arrive at the doorstep of symbolism and back again to the theories of Carl Jung. It was the belief of Jung that the psyche expressed itself through symbols. The symbolic aspect of the psyche is discussed by the Jungian analyst Edward Whitmont in

The Symbolic Quest, where he writes "We cannot speak of the psyche as a thing that *is* or *does* this or that. At best we can speak of it indirectly by describing human behavior - the behavior of others and also our own subjective experience - *as if* it expressed aspects of a hypothetical pattern of meaning, *as if* a potential, encompassing wholeness were ordering the action of the parts...The most basic hypothesis about the human psyche with which we deal here, then, is that a pattern of wholeness that can only be described symbolically."

Symbolism associated with place offers the best method for communicating this "pattern of wholeness" of the human psyche. In fact place symbolism offers the greatest of all symbols for communication. To understand this we need to make a brief exploration into the nature of symbols.

2) Symbolism And Place

In its simplest terms, a symbol is anything that stands for or represents something else beyond it. Of course all communication is symbolic in the sense that it is created from sounds and images which represent things and ideas beyond the mere sounds and images. But here it is a matter of degree of representation which symbolism shares with the other closely related communication devices such as similes and metaphors.

A simile is an explicit pairing of two terms otherwise unrelated. This pairing is accomplished by the use of the words "like" or "as". The point of the simile is to establish an

identity between dissimilar things to suggest something readily visible has a certain range of emotional and intellectual meanings.

For example, in the poem "The Snake," D.H. Lawrence describes the way the snake flickers its tongue "like a forked night on the air". In "Dover Beach," Matthew Arnold describes the sea along the shores of the continents lying "like the folds of a bright girdle furled". The meaning of these similes are "controlled" meanings. Lawrence specifically pairs the snake's tongue with the "forked night on the air" and Arnold pairs the shore to the "folds of a bright girdle furled."

The meaning of the metaphor is also a controlled meaning but the pairing is not as explicit as it is with symbols. The artist does not use "like" or "as" but rather simply brings together the terms he wishes to couple. When Yeats wrote in "Sailing to Byzantium,"

An aged man is but a paltry thing,
A tattered coat upon a stick ...

he was using a metaphor to define the aged man. He pairs the term "man" with the words "thing" and "stick" to suggest a sense of valueness. In the sentence "She was a tower of strength," the metaphor here ties the concrete image of "tower" to the identifiable abstract quality of "strength".

The symbol is similar to simile, metaphor and allegory in that it serves to represent something beyond it. However, for the symbol the representation is much broader in scope than with

similes and metaphors. Unlike the simile, with its close and explicit coupling of one word with another, or the metaphor, with its close identification of one term with another or several others, the symbol gains its significance by its tendency to pair or couple with many other words. As Chris Baldick notes "It differs from a metaphor in that its application is left open as an unstated suggestion." An example of the use of symbolism can be found in the following verse from the poetry of William Blake:

O Rose, thou art sick!
The invisible worm
That flies in the night,
In the howling storm,

Has found out thy bed
Of crimson joy,
And his dark secret love
Does thy life destroy.

Here, the rose provides a broad symbol for any number of things. It is coupled or associated with the words "night," "bed," "joy," and "love". It might suggest physical love but it also might suggest any kind of ideal that meets the harshness of reality. In their book Structuring Your Novel Robert Meredith and John Fitzgerald make an interesting observation about symbols when they say that the "symbol is like a metaphor that has lost its bond with something close and searches to bond itself to many other words."

Place is one of the greatest symbols because it bonds with a number of words representing key abstract qualities and

phenomena which have the greatest emotional and psychic influence on individuals. In this sense, each place represents much more than simply a visible physical location. It also represents time, space, color, the basic elements of the earth and phenomena associated with various weather conditions. Throughout history these symbolic qualities of place have had a profound influence on internal psychic states. It should not be a surprise that they offer the best method for expressing psychic states in our stories.

Another way to view place symbolism and help us understand its profound importance is as a category of symbolism involved with context rather than with objects within a context. For our purposes here we might define these two categories of symbolism as "contextual symbolism" and "object symbolism". In this scenario we can note that object symbolism involves a number of obvious types of symbols which relate to various objects. Examples are embodied in well-known things like flags and crosses. Religion has given us many of these symbolic objects such as bread, wine and the crown of thorns. Egyptians employed a number of symbolic objects such as the ankh which was a ringed cross symbolizing divine life and also the trials of earthly life. The animal kingdom provides a number of objective symbols such as the fox symbolizing cunning and the jackal symbolizing trickery. Objective symbols are also found in statuary works such as the blindfolded lady of justice holding a sword in one hand and a scale in the other hand, the figure of the Winged

Victory and the statues of the Dance of Death motif in the Middle Ages.

On the other hand, contextual symbolism is less obvious than objective symbolism and is often hidden from direct investigation. It is concerned with the contexts which contain objects. In stories it contains the actions of the heroes of stories. It is a rather broad and vague term because it represents processes, phenomena and abstract qualities rather than visible objects.

Place can be viewed as a form of communications media. Marshall McLuhan investigated the context of media in his book Understanding Media. His book was really about the contextual symbolism of media rather than the objective content of media. McLuhan directed the focus of inquiry at context with his statement that the "media is the message" rather than the content of the media. In a similar way we can observe that place is a type of media of communication and say "place is the message."

The abstract qualities associated with place I have mentioned - that is time, space, color, the basic elements of the earth and phenomena associated with various weather conditions - are in fact all contexts themselves. For example, the abstract quality of space contains the context for the concepts of above, below, inside and outside. The phenomena of time contains the context for the concepts of present, past, future, backward, forward, beginning, end, birth and death.

Contextual symbolism is a very broad term containing the above qualities. I suggest in this book that its various contexts for communication purposes are most effectively classified together under the overall context of place. The contextual symbolism of place therefore serves as a unifying concept for pulling together these other contexts.

3) The Theory Of Correspondences

The various contexts which symbolize place are powerful within themselves but what makes them into the most potent methods of communication is related to one of the major tenets of symbolic thought - the Theory of Correspondences. The development of the theory is associated with the French poet Charles Baudelaire who was one of the founders of the Symbolist School in art and literature. It sought to examine the connection and similarities between the physical and spiritual realms.

The doctrine is associated with a famous poem by Baudelaire in Les fleurs du mal:

Nature is a temple where living pillars
Sometimes let out confused words.
Man passes there through forests of symbols
Which observe him with a familiar gaze.

Like long echoes confounded from a distance
In an obscure and deep unity,
Vast as the night or as clarity itself,
Scents, colors, and sounds respond to one another.

There are perfumes fresh as the flesh of children,
Sweet like oboes, green as prairies,
- And others corrupt, rich, and triumphant,

Having the expansion of infinite things,
Like amber, musk, bergamot, and incense,
Which sing the transport of the mind and senses.

Notice how the poem demonstrates many of the characteristics of literary symbolism we discussed in the previous section. Nature is not *like* a temple. A temple is not a simile for nature. Rather nature *is* a temple. The temple of nature is made not from one symbol but a "forest of symbols". Baudelaire talks about how scents, colors and sounds respond to each other. The unity between them is "vast" but it is also hidden or "obscure." Perfumes are drawn together with the physical "flesh of children", the color green and the taste of sweet. In fact sound is related to taste in the words "Sweet like oboes".

An interesting analysis of Baudelaire's poem and the Theory of Correspondence is contained in Robert Pogue Harrison's Forests: The Shadow of Civilization. "Nature is a temple," writes Harrison, "because it preserves within its forestial enclosure the original familiarity that makes analogies between different things possible. When two or more things correspond with one another through symbolic analogy, they are already prerelated by kinship." Within the temple of nature there is a type of return to the original state of unconsciousness which Erich Neumann observed in the Origins of Consciousness. Here there is no separation between man and place and subject and

object. Objectivity is lost as one enters the "expansion of infinite things." Walter Benjamin underlines Neumann's observations about this original state and relates this state to correspondences. In his essay "On Some Motifs in Baudelaire" he remarks that "the correspondences are the data of remembrance - not historical fact, but the data of prehistory." This data has no separation or differentiation but only a correspondence, a predifferentiated unity.

It is this undifferentiated "data of prehistory" which leads to the confusion suggested by the poem. This is a confusion of the sense because colors, scents and sounds all "respond" to each other or have a correspondence to each other. Baudelaire suggests that symbols are the guardians of these ancient correspondences. Walter Pogue Harrison writes in Forests:

"For Baudelaire it is a question of correspondence between perceptions more than between things, but the two ultimately coincide. For a symbol is not a thing but rather a conspiracy between things, reunifying what habitual modes of perception differentiate - the five senses, for instance, or body and mind."

The key above is in the words that a "symbol is not a thing but rather a conspiracy between things". This conspiracy forms the correspondence. A symbol is the sum of all of these correspondences or conspiracies. One is reminded of the quote in the previous section from Robert Meredith and John Fitzgerald that the "symbol is like a metaphor that has lost its bond with something close and searches to bond itself to many other

words." The words it attempts to bond with are words which represent various senses and perceptions.

The affinities and correspondences between the various senses really comprises a type of sub-theory within the larger context of the Theory of Correspondence. The Theory of Synaesthesia holds that there are mysterious affinities between the sense of sound and other senses. The literary technique of synaesthesia utilizes a blending or confusion of different kinds of sense-impression in which one type of sensation is referred to in terms more appropriate to another. Common synaesthetic expressions include the descriptions of colors as "loud" or "warm" and of sounds as "smooth". The Symbolists sought to bring poetry closer to music in the belief that sound had these mysterious qualities.

In the most complete classification of symbols ever undertaken, the Spaniard J.E. Cirlot writes in his important and influential Dictionary of Symbols that the Theory of Correspondences is "founded upon the assumption that all cosmic phenomena are limited and serial and that they appear as scales or series on separate planes." However, Cirlot notes, "this condition is neither chaotic nor neutral, for the components of one series are linked with those of another in their essence and in their ultimate significance." The French philosopher Ely Star offers some examples of this in his book Les Mysteres du verbe where he writes that each "of the colors of the prism is analogous to one of the seven faculties of the human soul, to

the seven virtues and the seven vices, to the geometric forms and to the planets."

Correspondences between meaning and situation can certainly be found in the physical world. Cirlot provides an example of the correspondence between speed and height. Sound, he notes, is more shrill (or higher) the faster it moves, and more soft (or lower) the slower it moves. Hence, speed corresponds to height and slowness to lowness within a binary system. Correspondences can also be found between colors and distance. "If cold colors are retrogressive," Cirlot writes, "then coldness corresponds to distance, and warmth to nearness." In Les Mysteres de l'Etre, Ely Star suggests correspondences between colors and musical notes: violet (the leading-note); red (the tonic); orange (the super-tonic); yellow (the mediant); green (the sub-dominant); blue (the dominant) and indigo (the sub-mediante).

The Theory of Correspondences is closely tied to philosophy and history. Cirlot proposes that the attributes of the ancient gods were really nothing less than unformulated correspondences. Venus, for example, was felt to correspond with the rose, the shell, the dove, the apple, the girdle and the myrtle. He notes that the Greeks, the Cabbalists and the Gnostics founded a great deal of their philosophy upon the theory of correspondences. Porphyry mentions the following relationships between the Greek vowels and the planets: alpha corresponding to the moon; epsilon to Mercury; eta to Venus; iota to the sun; omicron to Mars; upsilon to Jupiter and omega to Saturn. Cirlot notes that the symbolism of plants, scents and animals is often based upon the

theory of correspondences or derivations of it. For example, the oak (by association with the sun); the walnut (with the moon); the olive tree (with Mercury); the pine (with Saturn).

Among the most important systems of correspondences is the Zodiac. Corresponding to the twelve signs of the Zodiac one finds the months of the year, the tribes of Israel, the labors of Hercules and the color scale. There is also the correspondence between the Zodiac signs and the parts of the human body: Aries (corresponding to the head); Taurus (the neck and throat); Gemini (the shoulders and arms); Cancer (the chest and stomach); Leo (the heart, lungs and liver); Virgo (the belly and intestines); Libra (the backbone and marrow); Scorpio (the kidneys and the genitals); Sagittarius (the thighs); Capricorn (the knees); Aquarius (the legs) and Pisces (the feet). In addition to the correspondence between the Zodiac signs and the human body, there is also an interesting correspondence between the Zodiac signs and colors. As Cirlot points out, the first six signs form an involutive series which corresponds to the descending color series of the alchemists, that is, from yellow through blue and green down to black. The second six signs form an evolutive series corresponding to the ascending metamorphosis from black, through white and red up to gold.

There is also an important relationship between the Zodiac and place. In the 1934 book The Book of Instructions in the Elements of the Art of Astrology by the Italian scholar Alberuni the author found relationships between the signs of the Zodiac and various places. He found that Aries corresponds to the

desert, Taurus to the plains, the Gemini to the twin mountain-peaks, Cancer to parks, rivers and trees, Leo to a mountain with castles and palaces, Virgo to a homestead, Scorpio to prisons and caves, Sagittarius to quicksands and centers of magic, Capricorn to fortresses and castles, Aquarius to caverns and sewers and Pisces to tombs.

These are only a few of the examples of correspondences in the world and the heavens. The important thing to understand is that the various contexts which symbolize place are related to each other as the Theory of Correspondences would suggest. In this sense, the place of East is symbolized by the time context of "birth" or "beginning" because the day is "born" in the East. Corresponding to East and the time context of "birth" and "beginning" is the color context of white and yellow symbolizing light and day. And corresponding to all of these is the space context of "above" and "outside" because the day that the place of East brings is ruled by the light from above rather than the darkness from below.

I suggest in this book that our most powerful stories have proper alignment between these various symbols of place. In other words, the psyche of the story hero is most effectively communicated when the symbolic aspects of place are aligned properly according to the theory of correspondences. In the above example, a form of misalignment might be with the pairing of the East with "death" and the "end" rather than with "birth" and "beginning".

4) The Hidden Context Of Communication

It seems somewhat ironic that the world which surrounds us is more hidden from our view than the objects within this world. But this is truly the situation today.

In the ancient world the outside context of nature and place dominated the world of man but in our modern world the focus has shifted away from outside context and to a type of "inside" content. Our perspective is from the inside looking out rather than from the outside looking in. In this respect, it is easier for us to see the effects we have on our environment than it is for us to see the effects that our environment has on us.

Modern science can claim that it is being objective when it focuses on content rather than context. But is it "playing in the wrong ballpark" altogether? The French philosopher Gaston Bachelard observes in the Introduction to his book The Psychoanalysis of Fire. "We have only to speak of an object to think that we are being objective. But, because we chose it in the first place, the object reveals more about us than we do about it." One might extend Bachelard's observation and add that the choice to focus on content rather than the context reveals much about our western system of science and knowledge.

One of the major methods of western science has been to focus on the object for understanding rather than the context of the object. Its method of investigation progresses from dissecting objects into smaller and smaller parts. Western science is less interested in finding connections between the

contents and contexts. Scientific analysis, and for that matter psychoanalysis, are inward methods and their main techniques are to break *down* rather than to build *up*. Therefore the understanding of the relationship of man and his environment becomes first a focus on man and man-made objects rather than first a focus on the contextual environment of man and these objects.

In addition to western scientific method, the technology of modern science has had the effect of cutting the connection between the outside world and the inside world. If it was not cut altogether, it was certainly made more difficult to see. Winifred Gallagher in The Power of Place puts her finger on the subtle root of the problem brought on by the technology of modern science. "In one of the least remarked of these transformations, the Industrial Revolution drew the West indoors. Turning away from the natural world, huge populations gravitated toward a very different one made up of homes and workplaces that were warm and illuminated regardless of season or time of the day." It was the indoor environment of the cities which were built around the factories. In fact it was the indoor environment of the factories themselves.

Along with the new technology of the industrial revolution the psychoanalytic method of Freudian theory had an overwhelming importance on a person's the inward focus. Gallagher observes that "Metaphorically speaking the inward orientation of psychoanalysis, rooted in the thinking of its early Eastern European forefathers, reflects something of the enclosed,

restricted environment of the *shetatl*, whose residents could not always move about freely."

Some observers have related this modern psychological condition to the myth of Narcissus who died contemplating his own image in a reflection pool. Modern man is similar to Narcissus in many ways in that we fool ourselves into thinking we are contemplating the outside world when we are really only contemplating ourselves and the objects we have created. These cultural products are like the small reflective pool of the Narcissus myth, reflecting back on ourselves rather than outside into the world. This reflection transfixes and mesmerizes us. We trick ourselves into thinking that we are concerned with the earth and all of its places when all we are really concerned with is our own little "pool" of existence in the context of this world.

The Spanish philosopher Joachim Gasquet sees the Narcissus myth not on a sexual but on the cosmic level. He comments that "the world is an immense Narcissus in the act of contemplating itself." In this sense, Narcissus becomes a symbol of this self-contemplative, introverted, and self-sufficient attitude.

The Narcissus myth has been identified by other observers as the predominant neurosis of modern America. In his book The Culture of Narcissism, Christopher Lasch finds this to be the case. It is the myth of rugged individualism in America, of the lone cowboy in the wilderness. It has evolved into a modern neurosis expressed through an ancient myth.

Some observers have linked the focus on context or content on the basic functioning of "left" brain and "right" brain activity. In The Global Village, communications theorists Marshall McLuhan and Bruce Powers explore the concept of objects and the context of objects. They term objects as "figures" and context of objects as "ground". They find the "left brain with its sequential, linear bias, hides the ground of most situations, making it subliminal." The "ground", or the context, therefore becomes an area of "inattention" and is, in fact "hidden" from attention and analysis:

"All cultural situations are composed of an area of attention (figure) and a very much larger area of inattention (ground). The two are in a continual state of abrasive interplay, with an outline or boundary or interval between them that serves to define both simultaneously."

In our consumer culture objects, or products, are these "figures" which become the focus of attention. This focus has aspects of a hypnotic state and it becomes difficult to pull our gaze away from the products of our culture even when we try to do this.

It is as if we are watching a magic show and while our attention is focused on the magician and his objects the real magic is happening out of our area of attention in the environment or the "ground" of the magic show.

Carl Jung lamented that much of the magic from our past contained in nature and places has been lost in the modern

world. Perhaps he is right. But perhaps much of this magic is only hidden and perhaps it can be discovered once again.

This book is an expedition through the places of the world in an attempt to rediscover this magic and to discover how it is used in telling modern stories through film, literature and advertising. In the process we hope to show that place far from being lost to us is an all pervasive aspect of the stories we tell others and tell ourselves.

Our investigation first of all calls for showing that the symbolism of place is something more than a form of esoteric speculation and that it has an overriding relevance to popular culture. In the next chapter we argue that place symbolism is the primary determinant of our major story genres and that it has an important function in the science and art of advertising.

We then move to formulate a workable classification of places and the various qualities associated with them. We then show how place is properly (and improperly) used in the context of stories. Finally, we look at some modern conceptions of place and how these are changing in an electronic context.

II. A Pervasive Influence

Symbolism of place has a pervasive influence in our lives through the creation of popular culture. It is the major determinant of story genres utilized in literature and film and it has shaped the early foundations of modern advertising.

1) Place And Story Genres

The earliest story forms were divided by Aristotle into poetry, drama and prose. Today, these terms have come to be understood as a type, species, or class of composition which forms a recognizable and established category of written work. By employing common conventions it prevents readers or audiences from mistaking it for another kind of category or genre.

Some of the more popular story genres are westerns, science fiction, adventure, romance, detective, horror and espionage. As noted by Gleenwood Irons in the Introduction to Gender, Language and Myth, "These genres... have their own languages, their own narrative visions, and a litany of subgenres that inform and give depth to their archetypes and myths." These modern genres really define and divide the prevailing popular forms of

entertainment. The genres create the formulas for our bestseller novels and our blockbuster movies.

Audiences consume popular genres for reasons far deeper than superficial surface levels of popular taste and trends. Genres demonstrate great stylistic complexity and depict a range of archetypes and myths while they explore important contemporary concerns. As one observer put it, they offer mass audiences access to fictions with mythic resonances.

One way of defining these popular genres is by the type of characters and the type of actions involved in them. In this respect we might define westerns as stories with cowboys and indians containing actions such as gunfights and cattle drives and detective genres as stories with detective characters containing the action of murder and investigation of murder. Of course we would be right but a better method for defining them is by the place or context of the characters and their actions.

In this sense, genres are more about certain places than about certain characters and events. The places are the symbolic contexts of the genres and it is these places that come closest to the cultural archetypes embodied in the genres. In The Role of Place in Literature, Leonard Lutwack notes that:

"Each kind of writing makes a selection of the places found to be the most appropriate for its purpose - the palace in classical drama, the manor house or ruined abbey in the Gothic novel, the valley or cave in the romantic lyric, the city street in the naturalistic novel. Heroic stories honor the spots where gods have visited and the fields where warriors have fought and died. Love stories must give some account of the places where lovers first met."

A detective story is about the actions of a detective but it is really more about life in modern cities.

A brief discussion of a few popular genres will help illustrate the close and vital connection between story genres and place. One of the most popular genres is that of the western and one of the best books on the symbolism of the western is West of Everything: The Inner Life of Westerns. In the book, author Jane Tompkins shows how Western films and novels have had a tremendous influence on the emotional life of twentieth century Americans.

A large part of this influence relates to a symbolism of place. As Tompkins observes, "Big sky country is a psychological and spiritual place known by definite physical markers." This special place of the West "functions as a symbol of freedom, and of opportunity for conquest. It seems to offer escape from the conditions of life in modern industrial society: from a mechanized existence, economic dead ends, social entanglements, unhappy personal relations, political injustice." Westerns play, she writes, to "a Wild West of the psyche".

Much of the symbolism of Westerns is involved with the conflict between civilization and savagery. This conflict is defined in a major manner by the places of East and West and gardens. In Hollywood Genres, film critic Thomas Schatz highlights these oppositions noting that they are the oppositions of civilization in the East versus savagery in the West and the opposition of a barren desert to a verdant, growing

garden. Other symbolic conflicts extending out from place and related to place noted by Schatz are the conflict between America and Europe, social order and anarchy, individual and community, town and wilderness, cowboy and Indian and schoolmarm and dancehall girl.

The symbolism of western direction has a historical significance extending beyond the American experience. Throughout history, the west has always represented the new and advancing, against the ancient and cultured world contained in the east. And also the symbolism of the desert has importance beyond the American frontier and extends back into the early history of civilization. As Jane Tompkins writes, "In the beginning...was the earth, and the earth was desert. It was here first, before anything. And the story you are about to see goes back to the beginning of things, starts literally, from the ground up. In the instant before the human figure appears we have the sense of being present at a moment before time began. All there is is space, pure and absolute, materialized in the desert landscape."

This special place of westerns has a strong biblical symbolism. In The Virginian, perhaps the most famous of all western novels, Owen Wister writes about the land of the west saying that it was, "A world of crystal light, a land without evil, a space across which Noah and Adam might come straight from Genesis." Jane Tompkins adds that, "The Western landscape reflects the Old Testament sense of the world at creation rather than the New Testament sense, for the material world is the

subject of the Genesis creation story... God creates the heaven and the earth and then the light, the constituent elements of the Western landscape. In the Western as in Genesis, the physical world comes first. The only difference is that instead of being created by God, it *is* God."

Whereas other places are defined by the presence of certain natural objects, elements and phenomena such as trees, vegetation, water and shade, Jane Tompkins notes that a Western is "defined by absence: of trees, of greenery, of houses, of the signs of civilization, above all, absence of water and shade." Louis L'Amour's famous novel Hondo offers a typical description of this bare western land:

"It was hot. A few lost, cotton-ball bunches of cloud drifted in a brassy sky, leaving rare islands of shadow upon the desert's face. Nothing moved. It was a far, lost land of beige-gray silences and distance where the eye reached out farther and farther to lose itself finally against the sky, and where the only movement was the lazy swing of a remote buzzard."

So the desert, writes Tompkins, is the classic Western landscape "because of the message it sends". It is the "white sheet on which to trace a figure" and it also is "the tabula rasa on which man can write, as if for the first time, the story he wants to live. That is why the first moment of Western movies is so full of promise. It is the New World, represented here, not for the first time, as a void, the *vacuum domicilium* the Puritans had imagined, waiting to be peopled. The apparent emptiness makes the land desirable not only as a space to be

filled but also on which to perform and as a territory to master."

Whereas the symbolism of the desert is important to the Western genre, the symbolism of the ocean and water plays an important part in the adventure story genre. Many adventure stories involve a trip over a sea of water to a foreign land or distant island. This is the formula that Robert Louis Stevenson used for Treasure Island and it is a formula used by many of the early adventure writers such as H. Ryder Haggard. The formula finds modern expression in the George Lucas film Raiders Of The Lost Arc.

Besides something to cross like an ocean, water is also something to follow, a magic highway leading to something or away from something. In The Adventures of Huckleberry Finn and The Adventures of Tom Sawyer, Mark Twain sends his characters down a river, flowing with its current away from civilization. On the other hand, Joseph Conrad sends his character Kurtz up a river in The Heart of Darkness, to the heart of primitive civilization.

Twain's characters use a river to escape from a type of center and Conrad's character uses a river to go to a type of center. Kurtz has to fight against the currents of the river while Tom Sawyer and Huck Finn flow with the current of the river. F. Scott Fitzgerald uses a fight against a river current as a basic symbol in The Great Gatsby. In the last line of the book Nick says, "So we beat on, boats against the current, borne back ceaselessly into the past."

Symbolic aspects of place such as a western direction and water are only a few of the aspects which define genre contexts. In addition, particular geographical places become associated with genres. In The Role of Place in Literature, Leonard Lutwack notes:

"...specific geographical sites become associated with certain themes through custom or fashion: adventure stories and detective stories are commonly played out against the backdrops of foreign scenes because actual places impart a sense of reality to compensate for the extravagant action of such plots and intense action seems helped by unfamiliar scenes for its enactment. Africa has been a favorite place for primitivistic adventure ... the northern shore of the Mediterranean is the location for romantic entanglements and disentanglements, for 'running away...from bad love,' as it is said in John Knowle's Morning in Antibes; Paris, the prime expatriate place; North Africa, Mexico, India, and the lands of dark-skinned natives, the places where despairing Europeans are marooned in their search for self or spiritual rebirth."

It is not difficult to find quick examples to reinforce Lutwack's observations. The Paris of Hemingway's A Moveable Feast or Miller's Tropic of Cancer is a place for expatriates. And despairing Europeans are "marooned" in North Africa in the film Casablanca, while the tired blood of western tourists is revitalized in Mexico in Lawrence's The Plumed Serpent

While there is a strong connection between particular places and genres, enormously successful popular stories have mixed up the traditional contexts. In so doing, they have juxtaposed elements that do not fit and have forced the viewer to see the works of art in new ways.

Steven Spielberg has been perhaps the most successful at mixing contexts which do not fit the mold of the particular genre. The film ET is a combination science fiction and fantasy genre film which utilizes a familiar contemporary suburban setting rather than a setting in outer space or in a strange land or distant planet. By juxtapositioning a familiar contemporary setting in a science fiction story the viewer is made to see the story in a new way. Another Steven Spielberg film, Poltergeist, also changes settings in new way. The traditional horror genre that this film operates in has traditionally utilized a night setting and an isolated house in a past time. In Spielberg's Poltergeist, the setting is contemporary suburban in the day.

Some artists have found creative breakthroughs by mixing various genres. Raymond Chandler mixed the romance novel with the detective novel and this was really one of his unique achievements. Chandler has been credited with being one of the inventors of the "hard boiled" genre of mystery writing which emerged in the 1930s with the writers from the Black Mask magazine. While this is true, it was really Dashell Hammett who created the "hard boiled" genre. Hammett, though, did not mix the romance genre into his writing like Chandler did. A comparison of Hammett's The Maltese Falcon with Chandler's Farewell My Lovely reveals two radically different uses of setting of novels within the same genre. Much of the setting in the Maltese Falcon is inside rooms at night where there is much

dialogue. On the other hand, Farewell My Lovely ranges all over Los Angeles with a daytime outside setting.

Apart from having a relationship to story forms, place also has a relationship with literary movements, or periods of literary history. In The Role Of Place In Literature, Leonard Lutwack observes how place was important to the romantic movement but not important to the naturalistic movement.

"Romanticism taught literature to respect the creative influence that places in the natural environment could have on the life of the individual. Attuned to both exterior and interior space, romanticism developed a method for the use of place in the representation of an inwardness that could be ecstatically at home either in the universe or beyond it."

However, naturalism had a different view of the symbolism of place.

"Naturalism took an opposite direction when it documented the findings of biological and social sciences with demonstrations of the absolute power of environment and the disorientation of the individual in a world being transformed by industrialism and war. It set itself the task of showing the painful results on people of a vast change from a traditional, relatively natural environment to an artificial, hastily improvised one."

For Lutwack, this naturalistic version saw place "victimizing man rather than nourishing or restoring him. It reflected the decline of earth as the home of mankind, the loss of cherished places, and the despair of placelessness."

Despite the evidence of the relationship of place and story genres there has yet to develop a full coherent theory in this area. In 1973, Alexander Gelley wrote in the Yale Review that,

"we have barely begun to construct a rhetoric of fiction dealing primarily with the scenic aspect of the novel." By 1983, the situation had changed very little and Leonard Lutwack wrote in his important The Role of Place in Literature that "there is lacking a theory of the formal use of place in literature."

2) Place And Story Heros

As we have observed in the previous section particular places serve to define the grammar of particular genres. A western is defined by a desert. A detective story by a city. An adventure by an ocean and often an island in the ocean. This is a theme we will explore throughout this book.

But for now there is another interesting question we might ask: if particular genres are represented by particular places is there a commonality of place in all story genres which transcends the boundaries of genre? Perhaps the most appropriate place to search for this commonality is in that character common to all stories - the hero. The question then becomes is there a commonality of place that heros have travelled to and from in mythology and literature?

One of the most important books about the hero is In Quest of the Hero edited by Robert Segal. In the Introduction Segal notes that "the study of hero myths goes back at least to 1871 when the English anthropologist Edward Taylor argued that many of them follow a uniform pattern: the hero is exposed at birth, is saved by humans or animals, and grows up to become a national

hero." In 1876 the Austrian scholar Johann Georg von Hahn used fourteen cases to argue that all "Aryan" hero tales follow a more comprehensive "exposure and return" formula. In each case von Hahn observes the hero is born illegitimately and out of fear of prophecy of his future greatness is abandoned by his father, is saved by animals and raised by a lowly couple, fights wars, returns home triumphant, defeats his persecutors, frees his mother, becomes king, founds a city, and dies young. In 1928 the Russian folklorist Vladimir Propp sought to demonstrate that Russian fairy tales follow a common biographical plot in which the hero goes off on a successful adventure and upon his return marries and gains the throne.

Of all the scholars who have studied the hero myth the most influential have been Otto Rank, Joseph Campbell and Lord Raglan. The book In Quest of the Hero brings together the essential work on heroes of these three scholars: Otto Rank's The Myth of the Birth of the Hero, Joseph Campbell's Hero With A Thousand Faces and Lord Raglan's The Hero: A Study in Tradition, Myth, and Drama. Although the authors provide different patterns of the journey and places travelled to by the hero the reader will see from our following summary of these views that there is a commonality of places encountered by the hero.

The differences in their interpretations result from the differences in their approaches to the subject. Rank uses a Freudian approach, Campbell a Jungian perspective and Raglan centers around a ritualistic perspective evolving from the theories of Sir James Frazer in his famous book The Golden

Bough. Segal notes that for Rank the true subject of the hero myths is the family while for Campbell it is the mind and for Raglan it is the physical world and the gods who control this world. Examined in the book are the hero patterns found in the mythology surrounding legendary figures such as Gilgamesh, Moses, David, Oedipus, Odysseus, Perseus, Heracles, Aeneas, Romulus, Siegfried, Lohengrin, Arthur and Buddha.

For Rank, heroism deals with the first half of life contained in birth, childhood, adolescence and young adulthood. This period involves the establishment of oneself as an independent person in the world. Independence requires separation from one's parents and mastery over one's instincts. It is not surprising therefore that major Freudian problems involve a lingering attachment to either parents or to one's instincts. In The Myth of the Birth of the Hero Rank finds a commonality in fifteen major hero myths, all which center around the first half of life and all which go from the birth of the hero to his attainment of a "career":

"The hero is the child of most distinguished parents, usually the son of a king. His origin is preceded by difficulties, such as continence, or prolonged barrenness, or secret intercourse of the parents due to external prohibition or obstacles. During or before the pregnancy, there is a prophecy, in the form of a dream or oracle, cautioning against his birth, and usually threatening danger to the father (or his representative). As a rule, he is surrendered to the water, in a box. He is then saved by animals, or by lowly people (shepherds), and is suckled by a female animal or by an humble woman. After he has grown up, he finds his distinguished parents, in a highly versatile fashion. He takes his revenge on his father, on the one hand, and is

acknowledged, on the other. Finally he achieves rank and honors."

As Segal notes in the Introduction to In Quest of the Hero the hero rises from obscurity to the throne and is an innocent victim of his parent's actions or of fate. "Symbolically," observes Segal, "the hero is heroic not because he dares to win a throne but because he dares to kill his father."

The Jungian hero of Joseph Campbell dwells mainly in the second half of life rather than the first half of life like Rank's hero. Rank's pattern begins with the hero's birth and Campbell's scheme with the hero's adventure. Separation for Jungian heroes centers on the development and separation of the consciousness from the unconsciousness rather than on the separation from one's parents. As Segal remarks, "every child's managing to forge consciousness of the external world is for Jung heroic."

The places that Campbell's heroes journey to are also different than those of Rank. Whereas Rank's hero returns to his birthplace, Campbell's hero marches forth to a new world which he has never visited before. As Campbell writes in The Hero With A Thousand Faces:

"destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown. This fateful region of both treasure and danger may be variously represented: as a distant land, a forest, a kingdom underground, beneath the waves, or above the sky, a secret island, lofty mountaintop, or profound dream state."

It is within this strange new land that the hero encounters gods rather than his parents as in Rank's system. There is a supreme female god and a supreme male god. The female god is beautiful and kind. As Campbell says, "She is the paragon of all paragons of beauty, the reply to all desire, the bliss-bestowing goal of every hero's earthly and unearthly quest." Whereas Rank's hero returns home to encounter his parents, Campbell's hero leaves home to encounter two gods.

To complete his journey Campbell's hero needs to break free of the new supernatural world he has come to and return home to the everyday world. But this often proves to be a difficult task. As Segal notes, "So enticing is the new world that leaving it proves harder than leaving home." This difficulty can be seen in the heroic journey of Odysseus who is tempted by Circe, Calypso, the Sirens and the Lotus Eaters who tempt him with a comfortable, carefree and immortal life. The allure of this new land is symbolically the allure of the unconsciousness. As Segal remarks, for Jung "the hero's failure to return to the everyday world would spell his failure to resist the allure of the unconsciousness."

In contrast to the hero patterns developed by Rank and Campbell, the hero pattern of Lord Raglan covers both halves of life. In his book The Hero Raglan presents his pattern for the heroic journey. The hero's mother is a royal virgin and his father is a king. The circumstances of the hero's conception are unusual and he is reputed to be the son of a god. At his birth, an attempt is made by his father or his maternal grandfather to

kill him but he is spirited away and reared by foster parents in a far country. On reaching manhood he returns or goes to his future kingdom and after a victory over the king, or a giant or dragon or wild beast he then marries the princess and becomes king. For a time he reigns uneventfully but later he loses favour with the gods or his subjects and is driven from the throne and then meets a mysterious death which often occurs at the top of a hill. His children do not succeed him and his body is not buried. For Raglan, unlike Campbell, there is no return. With Rank the heart of the hero pattern is gaining kingship but for Raglan the heart of this pattern is losing it.

The places that heroes travel to for each of these authors is related largely to psychological perspectives and we might conclude that place too might be defined in terms of psychological perspectives. Still, there exists commonalities in all three perspectives. Perhaps the major commonality involves the place of home. This home serves as a type of central place from which the journey is made to or away from. For Lord Raglan and for Otto Rank the journey involves a return to this place of home. For Campbell it involves a journey away from this place of home to a new land altogether. This new land Campbell sees in hero myths is seen as a number of different types of physical places such as a forest, an underground land, an underwater land, a secret island and a mountain top. This home place is seen mostly in terms of a kingdom inhabited by a king and a queen.

From our brief review of these three major scholars one can see that there is a wealth of information to be explored by other scholars in this fascinating area. In this section we have attempted to simply suggest a commonality of place within the journey of the hero across all story genres. Whether this in fact exists is an important and interesting question in place symbolism and still remains to be explored in the future.

3) Place In Advertising

The relationship between place and story found in films and literature is also present in advertising. This relationship is explored by geography professor Robert David Sack in Place, Modernity, and the Consumer's World. The book offers an investigation of how space and place define the world of the consumer and provide a means by which consumers make sense of the world. As Sack remarks, "One of advertising's primary messages is that commodities are place creating: it tells us that a commodity can help us create a context, a place, or a world, with us at the center."

In this sense, the products of our advertising appear against backgrounds which are similar to the places that heroes of stories and films appear against. Products are really the *heros* of the advertisements they are in. By obtaining the product the consumer can also become a hero and more importantly obtain the place the product is in.

One of the major tasks of Sack's important book is the examination of places of consumption as a phenomena and definer of the concept of modernity. We discuss these ideas later in our chapter on cultural places. While place and advertising have importance in the contemporary world of advertising it is important to recognize that place has played an important part in the history of American advertising and an important part in creating the greatest ad ever - that ad for the "American dream."

The most important years in this history when the "American dream" was created by advertising were from the 1920s to the 1940s. In Advertising The American Dream, Roland Marchand discusses these important early years. The major factor in its development was the creation of a method for selling the American dream to consumers. In the years between the 1920s and the 1940s, advertising discovered powerful new ways to play on consumer's anxieties and to create powerful symbols of the American dream. As American society became more urban, more complex, and more dominated by large bureaucracies, the old American Dream seemed threatened. Advertising found a method to recreate this dream and continue to sell it. Largely, it accomplished this by expounding the thesis that by purchasing a product the promise of this dream could be obtained.

The dream was closely related to the context of place, a place that could be obtained by consumption of particular products. Marchand examines some common visual place cliches of American advertising during its early years in the 1920s. By

this time advertising had "become a prolific producer of visual images...a contributor to society's shared daydreams." These "shared daydreams" found a strong relationship to particular places.

One of the early fantasies and daydreams that advertising made into visual cliché was that of the office window. Marchand terms this a "fantasy of domain" - the content of the window symbolized a world symbolically "owned" by the person looking out of the window. Marchand calls this visual cliché "master of all he surveys" and notes:

"No advertising tableaux of the 1920s assumed so stereotyped a pattern as those of the typical man - Mr. Consumer - at work ... In his invariable role as a white collar businessman, Mr. Consumer ... did his work in his office. Almost as uniformly, his office contained a large window with a majestic view ... To command a view not only suggested high status within the firm...it also conjured up that ineffable sense of domain gained from looking out and down over broad expanses."

The "panorama" that "Mr. Consumer" looked out on was "always expansive and usually from a considerable height". It was "never obstructed by another skyscraper across the street or only a block away."

The most dominant view outside of the window was of the factory. By the early 1930s, this window view was replaced by a view of the skyscraped cityscape. "The decline of the first motif," notes Marchand, "seems to reflect, belatedly, a shift in business structure."

Other visual clichés had less to do with the space context of "domain" than with time context of "dimension." Two of the

these "fantasy dimensions" are represented in the "heavenly city" and the "eternal village." They represented the time dimensions of the future and the past.

The "heavenly city" which represented the future was often represented by a family standing together and facing toward it. Marchand observes:

"When father, mother, and child in an advertising tableaux stood gazing off into the distance with their backs turned directly or obliquely toward the reader, it could mean only one thing...they were looking into the future."

In this scene, there can be found much historical significance. One might say that it was an updated version of the visual image contained in western films of pioneers gazing westward from a high location.

"Perhaps deriving its inspiration from the hallowed image of the American frontiersman, first glimpsing the westward course of empire from the apex of a mountain pass, this visualization gave the future a spatial location."

In this way, the future took the form of a place rather than a concept.

This place was a location "toward which one faced "because it was in front of you". This future emerged "as a towering and resplendent city" and when characters stood facing the future, "their faces were bathed in bright light". Therefore, to move toward the future was to "move toward greater illumination".

The city in the distance, gazed at by the people in the advertising tableaux, was usually a skyscraper city. "With its

gleaming white towers forming a single, symmetrical apex," Marchand notes, "this was the fabled 'alabaster city' with machine-tooled edges and a burnished sheen." Often, the city of the present was juxtaposed against this future city. Marchand observes:

"One popular convention, usually employed to visualize the future of an extant city, placed an idealized, skyscraper-dominated image of the present city in the middle distance with another taller, brighter, even more 'inspirational' version of the same city rising up from this city into the clouds above."

In this way, the future was more than merely a skyscraper city. It was "a super-city that thrust itself into the heavens by using the present city as a base."

If the future found a visual cliché in the skyscraper city which rises in the distance, the past was represented by the "eternal village", or, the "world we had saved". The great skyscraper cities "were not populated with people" and there was no "human scale" to them. Creators of advertising did not attempt to populate these future cities with people. Rather they "relegated the responsibility for more consoling visual depictions of ongoing life on a coherent, neighborly scale to another visual cliché - that of the 'eternal village'."

During the 1920s and 1930s there was tremendous change in the small towns and villages of America. However, the dream of an unchanged American city of the past was kept alive more by advertising than by the real experience of the people who lived in them. Marchand observes that the economic transformation of

"village America hardly devitalized the American village as a visual cliché in advertising" and:

"Like a lingering ghost-image, the idealized American small town, with its connotations of unity, neighborliness, and comfortable human scale, became a sight more familiar to Americans through the advertising pages than through their direct experience."

This village they saw in the ads was one from a past that really no longer existed in America.

In most advertisements, this village was a part of the background rather than the focus of attention as the future skyscraper cities were. Often, the villages were no more than "stylized miniatures." Marchand finds certain stereotyped characteristics of these villages.

"Almost invariably, the idealized village contained a single spire that towered over the other buildings. In most cases, this spire was identifiable as a church steeple...In nearly every case, the houses of the town were grouped closely together, with the steeple or spire roughly in the center. Almost never did another prominent building appear..."

This dominating steeple of the "eternal village" served to symbolize a few things. One of these, notes Marchand, was to symbolize a spiritual unity and the other was to establish a comprehensible standard of physical scale.

There was always only one church in this image of place. This was not a mere accident. "No village tableaux," says Marchand, "hinted at internal differences by depicting more than one church." He continues:

"The village church...suggested social harmony and supremacy of higher, spiritual values. The clustering of houses around this focal point reinforced the image of unity and harmony. Huddled together, they implied neighborliness and demographic homogeneity."

Marchand notes that the purpose of these "eternal villages" was to assure readers (consumers) that the "qualities of life on a human scale were not lost in the midst of a 'progress' symbolized by skyscrapers."

In the end, the two visual cliches of the skyscraper city of the future and the eternal village allowed viewers to hold the future and past ideas in their minds at the same time. It had to be this way, notes Marchand, because there was no single visual image of place which could effectively fuse both the places of the past and the future. As Marchand observes:

"Through compartmentalization, these visual cliches embraced and reinforced a popular ambition to gain the best of both worlds. One could more comfortably enjoy visions of a future amidst the thrilling towers and intricate networks of a dazzling but uncompassionate city if one could be sure that there were still neighborly villages to which one might occasionally retire, physically or psychologically, to regain contact with the sentimental side of life."

These different cliches, notes Marchand, encouraged a faith in the "possibilities of progress without cost through broader, but highly segmented, lives."

The contextual places in advertising have continued to develop after these early years of advertising. They have been a strong part of advertising's effectiveness because places evoke

far greater emotional responses than products. However, by associating products with desirable places, the places in effect become part of the product. By purchasing the product the consumer is able to purchase the place.

The connection between products and places is noted in the book Mythmaking on Madison Avenue: How Advertisers Apply The Power Of Myth & Symbolism To Create Leadership Brands by Sal Randazzo, Senior Vice President and Director of Strategic Planning at D'Arcy Masius Benton & Bowles advertising in New York City. The book is a brilliant study of how advertising utilizes mythology and symbolism to create leading brands of products. In part of the book he gives some examples of products tied up with place. Maxwell House 1892 Coffee is one example. The brand mythology for the coffee suggests a simpler place and time when life seemed less harried and the coffee somehow tasted better.

The same magical place is created for Louis Rich Cold Cuts with the creation of the mythical town of West Liberty. The Louis Rich farm in this mythical town is remembered through the eyes of Louis Rich's daughter. It is a time of a more agrarian America, a time when everyone lived and worked on a farm. It is a simple, honest place where people still believe working hard is important.

Another mythical place created by advertising is the Hidden Valley where the Hidden Valley Salad Dressing comes from. It is a lush, green, fertile valley where the salad ingredients are the freshest and where only the best salad dressing will do.

Randazzo notes that the core symbolism of the valley is "The archetypal, familiar, rural, comforting place. The valley exists in the human psyche as the cradle of creation, the garden of Eden, a safe, peaceful place, a place without strife or stress, where people can enjoy nature's bounty." On a symbolic level, "fertile valleys, farms, gardens...and so on...represent the eternal womb of the Great Mother."

In the book The Hidden Persuaders, Vance Packard discussed the hidden, or subliminal, parts of advertising. In doing so he focused on the symbolism of the objects in the ads. He spoke about how ice cubes in glasses for liquor advertisements are arranged to resemble sexual objects. How secret messages are contained in television programs. While this may be true to a certain extent, the real hidden aspect of advertising is not the objects in the ads but rather the places or contexts featured in the advertisements, the backgrounds against which the products are featured.

The Marlboro Man finds his power not because who he is but rather because of where he is. He is alone and he is alone in the mythic old west of the John Ford westerns. Salem cigarettes aren't really any fresher than other cigarettes but many ads for them featured clear, mountain streams, a promise of a return to the garden of Eden. Miller beer promises a special time with friends in the country.

In effect, advertising promises that by consumption of the product one can find oneself in the place featured in the ad.

This is really the promise behind the up front action and the copy of advertisements.

Cultural historian Leo Marx provides an interesting example of this use of place in advertising in his book The Machine In The Garden. He argues that American history has been an example of the myth of the pastoral idea in the modern world. This myth as a background for American advertising has been very effective:

"Perhaps the most convincing testimony to the continuing appeal of the bucolic is supplied by advertising copywriters; a favorite strategy, validated by marketing research, assumes that Americans are most likely to buy cigarettes, beer, and automobiles they can associate with a rustic setting."

Advertising is really selling the idea of a return to the pastoral idea in commercials set against pastoral backgrounds. By consumption of the product featured in the ad, the consumer can purchase the lost pastoralism of America, can partake in one of America's greatest myths.

As advertising grew from print to television, selling the American Dream has been one of the dominant functions of the television series. The products of the series sponsors have of course appeared during the commercial breaks but the products have really been in the background during the various stories of the series. In effect the series have indirectly said that the viewer can find the type of happiness featured in the series by consumption of the sponsor's products.

In the book Honey, I'm Home, Gerald Jones discusses the history of television's most popular and financially successful format - the situation comedy. Jones examines this format from "Amos 'n' Andy" through "Bewitched" and "Who's The Boss." He concludes that the goal of these thirty minute commercials has been to sell viewers a version of the American Dream that can be attained by buying the products that flash across the screen during the commercial breaks.

A recent trend in Hollywood is the use of movies to advertise products which are placed in them. The film, like the television series, now becomes a long commercial for the products in the film. In this sense the places of the film become the context of the product.

Popular story forms and types of entertainment create places to meet the inner needs of man for these places. In preparing the way for modernity, advertisements of the 20s and 30s appeased consumer's psychological need to move toward the future while keeping a foothold in the past. The modern skyscraper city in the distance and the eternal village created visual cliché places which met these needs. Western films create past places of America to enable Americans to relive a mythic past. Science fiction stories are about a future place rather than a past place.

The famous Marlboro Man in the advertisements looks like a hero from the old west. He is on a horse on the prairie against the western heroic genre of background setting. He is wearing a white (not black) hat and he is alone.

But his real power as an emotional icon comes not from who he is but rather where he is. He represents an America lost and the possibility for an America rediscovered. Picture the Marlboro Man on his horse riding down Market Street in San Francisco, the same hero in a different place. You have a very different view of the hero. You may not even have a hero anymore.

Part Two: Types Of Places

III. Natural Places

For ancient man all the natural places of the world were filled with symbolism. In The Sacred & The Profane Mircea Eliade observes that for religious man "nature is never 'only natural'; it is always fraught with a religious value." The earth was to early man a divine creation of the gods and the gods manifested the "different modalities of the sacred in the very structure of the world and of cosmic phenomena."

The manifestation of the earth's different "modalities" and the "religious value" attached to these made the world one great and vast symbol. Every natural place and phenomena had a particular "transparency" about it and ancient man saw through this transparency. Places represented something else beyond the world, something from the gods. Eliade notes that:

"This divine work always preserves its qualities of transparency, that is, it spontaneously reveals the many aspects of the sacred. The sky directly, 'naturally', reveals the infinite distance...The earth too is transparent; it presents itself as universal mother and nurse. The cosmic rhythms manifest order, harmony, permanence, fecundity."

For example, the earth's sky possessed a symbolic transcendence. Eliade notes that for ancient man it was "pre-eminently the

'wholly other' than the little represented by man and his environment." This transcendence, or really symbolism, was "revealed by the simple awareness of infinite height. In this way, "most high" spontaneously became "an attribute of divinity" and the higher regions which were inaccessible to man acquired the "momentousness of the transcendent." It was in these places that the gods dwelt.

The places of the world came to symbolize aspects beyond their mere physical reality. Mountains which reached into the sky became associated with divinity and light just as the depths of the ocean represented aspects of the devil and darkness. The symbolism of places developed through history and exists all around us in our modern world. Before exploring the powerful symbolic aspects of place it is necessary to first develop a useful classification of the natural places of the world. What is the description of this "transparent" world that ancient religious man was confronted with?

One obvious starting point in describing our symbolic world is with the development of some system of classifying places and the factors which separate them from other places. A system of classification developed by geographers and listed in a modern world atlas is a good place to begin.

Geographers have long searched for ways of classifying the geography of the world. They have used conditions such as climate, vegetation, landscape and soil to describe general similarities and differences in the various places of the world. The first method of organizing the major places of the world was

based around climatic patterns. They provided a convenient global division into natural regions or biomes.

Divisions of the world based on climate were first suggested by Aristotle and these ideas were used until about 100 years ago. Aristotle posited a number of climate zones called torrid, temperate and frigid which were defined by latitude. Since latitude is based on north and south location of places in relationship to the equator, classification of world places was first based around north and south direction.

With time it became apparent that the complex distribution of atmospheric pressure, winds, rainfall and temperature could not be related to such a simple framework. As noted in the Rand McNally Deluxe Illustrated Atlas of the World edited by James Hughes, nineteenth-century scientists divided the world into 35 climatic provinces. Then in 1900 the German meteorologist Wladimir Koppen produced a more sophisticated climatic classification based on temperature and moisture conditions related to the needs of plants. At about the same time other scientists studied the distribution of vegetation types throughout the world. These studies provided the basis for much of the later work on climatic regions.

An important discovery was made in 1904 by the British geographer A.J. Herbertson. He argued that subdivision of physical environments should take into account the distribution of the various phenomena as they related to each other. He proposed the idea of natural regions, each having a "certain unity of configuration (relief), climate and vegetation." The

final classification of Herbertson contained four groups or regions: Polar Types, Cool Temperate Types, Warm Temperate Types and Tropical Hot Lands. Within each of these natural regions proposed by Herbertson are located sub-groups. The Polar Type contains areas called Taiga and Tundra. The Cool Temperate Type contains temperate forests and grasslands and the great mountain chains of the world. The Warm Temperate Type contains tropical rainforests, savanna and the Mediterranean region. The Tropical Hot Lands contains deserts and the monsoon regions.

Attempts at classification of world places was also being influenced by ideas outside the area of climate. The term ecology, or the relationship of living things between each other and their surrounding, was first used by Ernst Haeckel a German biologist. It did not catch on as a general perspective until the end of the nineteenth century with the theories of the British botanist A.G. Tansley who was a leading exponent of ecological thinking. It was Tansley who first introduced the term *ecosystem* to describe a group of living organisms and its effective environment. Tansley's definition in 1935 referred to the whole system, including "not only the organism complex, but also the whole complex of physical factors forming what we call the environment of the biome."

Relating to the concept of ecosystems is that of *resource systems*. This geographic theory clarifies the interrelations of societies and environments and their change over time. It is a model of a population and their social and economic characteristics, including technical skills and resources,

together with aspects of their natural environment that affect them and which they influence. The Deluxe Atlas notes that it involves "the sequences by which natural materials are obtained, transformed and used" and "attempts to show how societies are organized according to their natural resources, the effects of that use, and the ways in which natural conditions limit or expand the life and work of the society."

These concepts and classifications of geography are obviously important in formulating a classification of the major symbolic places of the world. However, such a classification should combine both the early climate theories with the later systems theories emphasizing ecosystems and resource systems. In other words the manmade places of nations and the continents they are located within should be included with the major aspects of our physical world. We need to locate within our classification the places which have a universal symbolic significance which have been used in storytelling throughout the ages.

We propose first of all to consider our earth as a place and briefly review its symbolism. Throughout history it has been considered the only place but with recent space exploration and the increasing probability of colonies on distant planets it becomes another place within the universe and within the imagination of mankind. Photos from space and particularly the one taken on the moon make us aware of earth as another place rather than the only place.

After consideration of the place of the earth we formulate a classification of the major symbolic places of the world. Our classification begins with the large areas and then moves towards the smaller ones. We begin with continents and nations and propose that they offer overall symbols relating to the systems their culture has established throughout history. As I argue throughout this book these symbolic aspects translate into psychic aspects in mankind. Broad generalizations are, of course, very risky but in the area of symbolism we have a greater liberty with taking them. In this sense, the European and North American continents symbolize thinking and rational functions of the head. The Asian continent and its cultures symbolize the intuitive and irrational aspects of man. The South American continent symbolizes the feeling aspects, the emotional aspects of the psyche and the African continent the primitive aspects.

Pervading the classification of continents and nations is the important symbolism of the direction and its components of east, west, south and north. Symbolism based around direction has been influential in story forms throughout history and has a strong relationship to the symbolism associated with the various continents and nations.

We then move to defining the major symbolic regions or ecosystems of the world. The classifications of Herbertson and natural regions is modified for our purposes and we arrive at the seven broad symbolic places of deserts, prairies, jungles, forests, oceans, mountains and polar. This classification is

based in part on climate conditions but also on other aspects of place symbolism we discuss later in the book relating to color, space, time, phenomena and elements.

Within these major places particular natural places occur. We have classified these as rivers, shores, bays, peninsulas, lakes, valleys, canyons, caves and hollows.

In the following chapter, we move from the symbolism of natural places to that of manmade places. We argue that the symbolism of these culturally created places mirror the symbolism of natural places.

1) Earth

Man has held ambivalent attitudes towards the earth. Leonard Lutwack in The Role Of Place In Literature writes about man's disposition to "waver" between acceptance and transcendence of earth.

"Contemporary ecology continues the romantic idea of man's harmony with nature, but its scientific underpinning does not make it any more palatable. Critics of the artificial environment of our times forget that man's alienation from earth is probably more natural than his close association with it and cannot be attributed solely to the Judeo-Christian tradition or modern finance capitalism. Humanity seems permanently disposed to waver between acceptance and transcendence of earth, between kinship with earth and revulsion against the environmental dependence that must be suffered equally with animals and vegetable forms of life."

Lutwack notes that the cause of this ambivalence is the knowledge that earth is both the "source of life and the condition of death, a place where life begins and ends. Though born of earth, man is reluctant to return to earth, to surrender possibility and accept known limitation."

From this perspective, Lutwack observes that the ambition of literature, religion and science is to discover "a stay against death and dissolution on earth." The poet's imagination is a way of celebrating earth and, at the same time, escaping the earth. In literature, notes Lutwack, both the "ecstatic identification with earth and the horror of earth compete for expression."

The drag of earth towards death is the subject of many well-known pieces of literature. One example is in Edgar Allan Poe's "The Colloquy of Monos and Una" where Poe writes:

"The consciousness of *being* had grown hourly more indistinct, and that of mere *locality* had, in great measure, usurped its position. The idea of entity was becoming merged in that of *place*. The narrow space immediately surrounding what had been the body, was now growing to be the body itself."

In dying, for Poe, place and body are joined and consciousness is usurped.

The fear of earth is a common theme in the work of William Faulkner. On the occasion of Mink Snopes's death in The Mansion, Faulkner traces the use of technology to move man away from the earth and towards the heavens:

"Because a man had to spend not just all his life but all the time of Man too guarding against it; even back when they said man lived in caves, he would raise up a bank of dirt to at least keep him that far off the ground while he slept, until he invented wood floors to protect him and at last beds too, raising the floors storey by storey until they would be laying a hundred and even a thousand feet up in the air to be safe from the earth."

But even though man struggles to move away from earth, it is a losing battle because of the pull of gravity which works against him all his life. John Gardner discusses this pull in his novel October Light:

"All life - man, animal, bird, or flower - is a brief and hopeless struggle against the pull of earth. The creature gets sick, his weight grows heavier, he has moments when he finds himself too weary to go on; yet he goes, as long as he lives, on until the end - and it *is* a bitter one, for no matter how gallantly the poor beast struggles, it's a tragic and hopeless task. The body bends lower, wilting like a daisy, and finally the pull of the earth is the beast's sunken grave."

For all of the beauty of earth there is still the never-ending force of gravity, pulling man back towards it.

In addition to individual artists, the attitudes of man towards earth has been a function of historical periods. Leonard Lutwack sees no continual upward or downward movement but rather a continuing wave indicating the ambivalence he talks about. "Plotting the history of attitudes," he says, "would result perhaps in a bell curve: alienation and fear in man's earliest history yield in the late eighteenth and early nineteenth centuries to intense celebration of earth, but this

feeling soon wanes and fear, now touched with despair, again asserts itself."

Norman Mailer sums up this ambivalence well and puts it into a contemporary perspective in his book Cannibals and Christians. "Perhaps we live on the edge of a great divide in history," he says, "and so are divided ourselves between the desire for a gracious, intimate, detailed and highly particular landscape and an urge less articulate to voyage out on explorations not yet made."

2) Continents And Nations

One of the symbolism's greatest proponents, Carl Jung, felt that place was one of the central elements in the history of cultures and nations. In his book Jung And The Story Of Our Time, Laurens van der Post describes the importance of national place to Jung:

"He told me repeatedly ... that the nature of the earth itself had a profound influence on the character of the people born and raised of it ... The German national character could not have developed (Jung believed) as it did had it not been an expression also of the nature of the dark soil of Germany. Any other race who migrated to Germany (Jung believed) even without any definite cultural process to encourage them, would have acquired in time some of the fundamental aspects of the German character because of their nourishment and participation in the nature of the earth of Germany."

Van der Post describes how Jung related the countries in which he travelled to his spiritual search through life. In this

search, Africa became a key place because it was in Africa that he had his "final confirmation of the universality of his theory of the collective unconscious in man." To Jung, Africa and the Dark Continent "attracted Europeans because it provoked through its own physical character and example what was forgotten and first and primitive in themselves."

Expanding on what Jung felt about Germany and Africa we observe that certain distinct symbolic elements are associated with the world's continents and the nations within these continents. In effect, when a story is set within a particular nation and continent certain assumptions are made by the audience before any action takes place. The various continents and nations, closely associated with mythologies and archetypes, are kept alive by the need to believe in these mythologies.

As an example, certainly much of Africa today has been modernized and is different than it was at the time that Jung visited it in the 1920s. However, even though Africa has changed, modern man still has a need to have a place in the world which symbolizes his primitive nature, where there exists a possibility to connect once again with this primitive self, to go back to a distant time. Africa remains this symbol because of the need for this symbol. It serves as a symbolic context for these "return" type of stories.

Other continents and nations of the world have different symbolic associations. India, like Africa, is an old country but India serves more as a symbol for man's spiritual nature than for his primitive nature. On the other hand, the European

continent serves as a symbol for man's intellectual nature rather than his spiritual nature. The Far East is a symbol for wisdom gained from ancient knowledge and the tranquility which comes with this knowledge. The South American continent symbolizes the exotic and the romantic while the North American continent represents the pragmatic and the materialistic.

3) Direction

The directions of east, west, north and south are related to nations, cultures and continents and have great symbolic significance. Northern direction symbolizes modern, advanced, industrialized and materialistic nations based on intellectualism. It symbolizes the masculine power. In relationship to symbolism of the human body, it represents the head of man and the function of thinking. Southern direction symbolizes less advanced agrarian cultures based on farming and agrarian values. It represents the older, primitive values and cultures of the world and the functions of feeling in man.

M. Mertens Stienon in L'Occultisme du zodiaque observes that the Northern hemisphere is regarded as that which represents light and corresponds to the positive principle Yang. The Southern hemisphere is linked with that of darkness and corresponds to Yin. Mertens Stienon notes that this is a major reason that cultural movements pass from the Northern to the Southern hemisphere.

The directions of east and west symbolism is closely tied to the daily cycle of sunrise in the east and sunset in the west. Relating to the daily cycles of birth and death of the day, the east represents the birth of the day while the west represents the death of the day. J.C. Cooper in An Illustrated Encyclopaedia of Traditional Symbols remarks that East represents the rising sun of dawn, spring, hope, childhood, the dawning of life and youth. It is the direction towards which worship is oriented, especially for all solar gods. In China, it is symbolized by the green dragon, in Egypt by a man, in Mexico by a crocodile and in Tibet by a man-dragon. Ceremonies concerned with death and resurrection stress the East as sunrise and life and the West as sunset and death.

The symbolism of birth and youth associated with the East has also given it an association with the place of home because home is the place of birth and youth. One example of the use of this symbolism is in the novel The Journey to the East by Hermann Hesse. On admission to a certain "League" the narrator observes that one of the secrets of the "League" is a pilgrimage to the East:

"To my great pleasure, immediately on admission to the League, we novitiates were given insight to our prospects...I realized that I had joined a pilgrimage to the East...this expedition to the East was not only mine and now; this procession of believers and disciples had always and incessantly been moving towards the East, towards the Home of Light. Throughout the centuries it had been on the way, towards light and wonder, and each member...was only a wave in the eternal stream of human beings, of the eternal strivings of the human spirit towards the East, towards Home."

In this passage Hesse views the human quest for spiritual values as a symbolic pilgrimage "home" to the oldest world.

The East possesses a general symbolism as the ancient world where civilization was born. In fact the middle east is known as the "cradle" of civilization. Ancient cultures and values are associated with the east and wisdom associated with the far east. The west represents the direction of scientific progress and advanced cultures. It has been the major direction of exploration by world explorers culminating with the discovery of America by Columbus. This symbolism has gained such a wide acceptance that one can talk of a western and eastern world view.

The western direction is universally associated with death. J.C. Cooper notes in An Illustrated Encyclopaedia, that it symbolizes autumn, the dying sun and middle age. In China, west symbolizes dryness and sorrow and the element metal, the color white and the animal the White Tiger. In Egyptian mythology, the "western lands" are the territory the souls of the dead make a hazardous pilgrimage to in their quest for immortality.

Beyond the general symbolism of birth and death represented by the East and the West, Jung suggests that East and West symbolism might relate to aspects of inner and outer and upward and downward. In this sense, East and West symbolism may have a spatial dimension in addition to a temporal dimension.

One of the major aspects of Jungian theory is the proposition of the extrovert and the introvert. In Psychology And Religion: West And East Jung makes the following observation:

"In the East, the inner man has always had such a firm hold on the outer man that the world had no chance of tearing him away from his inner roots; in the West, the outer man gained the ascendancy to such an extent that he was alienated from his innermost being."

Later in this book he speaks of the "extraverted tendency of the West and the introverted tendency of the East." In another part of Psychology And Religion Jung uses vertical spatial symbolism in comparing the two directions of East and West. Jung notes that the "West is always seeking uplift, but the East seeks a sinking or deepening. Outer reality, with its bodiliness and weight, appears to make a much stronger and sharper impression on the European than it does on the Indian. The European seeks to raise himself above this world, while the Indian likes to turn back into the maternal depths of Nature."

In America, the symbolism of direction has continually played out throughout our nation's short history. The north has represented the industrialized part of the nation while the south has represented the agrarian part of the nation. This dicotomy was greatest during the Civil War. The west has represented the new and undiscovered and less civilized while the east has represented the traditional and civilized. This dicotomy is seen most clearly in the genre of the American

western film. A lawman from the east comes to tame a lawless town of the west. Soldiers from the east come to the west to tame the lawless native indians of the west. Culture throughout American history is established in the east and then travels west.

4) Ecosystems

Perhaps the major contrast in ecosystems are those which possess the life of vegetation and those which are devoid of this life. As noted in the Deluxe Atlas, forests, grasslands and deserts form the world's generalized natural areas. On the one extreme, are the deserts and mountain tops which are devoid of life and on the other extreme are the forests and jungles which are full of life.

Vegetation is a symbol of life. In his book The Role Of Place in Literature, Leonard Lutwack notes that:

"Vegetation has a most important influence on the quality of places. Vegetation is life, and its degree of density indicates the amount of life a place harbors. Places devoid of plant life are associated with deprivation and death, places of abundant vegetation are pleasant and erotic. Deserts and mountain tops present the terrifying aspects of lifeless matter whereas the forest is life in an active, wild state..."

The life and the spirit of people are affected by the contrasts in vegetation. Consider the symbolism of ecosystems to the continents and the nations of the world. There is a certain asceticism or stoicism to desert, mountain and polar

ecosystems. The cowboy of American westerns reflects the place of the deserts he populates. The same asceticism has a religious aspect for the peoples who have inhabited the Sahara desert of the mideast. Consider the stern, pragmatic spirit found in the mountain ecosystem of Switzerland or the northern Indian landscape of Tibet.

On the other hand, standing in contrast to these lifeless ecosystems are jungle, forest, prairie and ocean ecosystems of southeast Asia, south America, Africa, Europe and Australia and Japan. These possess a certain erotic and exoticness in contrast to the asceticism of the other areas.

(a) Deserts

The major places where deserts are found in the world is in northern Africa, western North America, Australia, the middle east and western part of south America. Not all deserts are hot and sandy wastelands. Some are cold and others are rocky. Some are contained in vast canyons like the Colorado Desert in America. Others are sandy wastes like the deserts of the Middle East. Most deserts include one or more of several basic features: steep, rocky mountain slopes, broad plains, basin floors dominated by dry lake beds or sand seas and canyon-like valleys. All deserts lack moisture for most of the year.

The symbolism of deserts offers a counterpoint to the symbolism of forests and tropical places containing jungles. Forests and jungles are places where life and vegetation run

wild but a desert's major characteristic is that it is a place without vegetation where life is difficult.

Deserts are associated with many of the aspects of place symbolism we will discuss later in this book. One of these is the place symbolism of space and the place symbolism of phenomena. These aspects are represented by the horizontality of the desert and the fact that it is a place without the phenomena of shadows. In her book West of Everything, Jane Tompkins gets at some of desert's uniqueness in juxtaposition to forests:

"When a man walks or rides into a forest, he is lost among the trees, can't see ahead, doesn't know what might be lurking there. The forest surrounds him, obscures him with shadows, confuses itself with him by its vertical composition and competitive detail. But when a horseman appears on the desert plain, he dominates it instantly, his view extends as far as the eye can see, and enemies are exposed to his gaze. The desert flatters the human figure by making it seem dominant and unique, dark against the light, vertical against horizontal, solid against plane, detail against blankness."

The openness of desert space also symbolizes infinite access. As Tompkins notes, "There is nothing to stop the horseman's free movement across the terrain...Distance, made palpable through exposure and infinitely prolonged by the absence of obstacles, offers unlimited room to move. The man can go, in any direction, as far as he can go. The possibilities are infinite."

The desert has served as an ancient background for stories such as Aladin's Lamp and moral fables. The series of The Arabian Nights stories are set against a desert background. This is a background which puts the character in a narrative against the forces of nature which is mainly heat and a lack of water. A

desert is a place without any life and the challenge of characters in this background setting is to exist. There are few roads and markers to show the character the way in a desert and the markers that exist are often covered quickly by sand from unrelenting winds. The desert, like the ocean, for men of western culture, is often something to be crossed rather than lived in. In this sense, it is a type of barrier to a particular promised land.

Symbolically, the desert is related to purification and has a strong connection with the Bible. Prophets of the Bible, in order to counter the agrarian religions based on fertility rites, never ceased to describe their religion as the purest religion of the Israelites when they were in the wilderness.

J.E. Cirlot notes in A Dictionary of Symbols:

"This confirms the specific symbolism of the desert as the most propitious place for divine revelation ... This is because the desert, in so far as it is in a way a negative landscape, is the realm of abstraction located outside the sphere of existence and susceptible only to things transcendent. Furthermore, the desert is the domain of the sun, not as the creator of energy upon earth but as the pure, celestial radiance, blinding in its manifestation ... burning drought is the climate *par excellence* of pure, ascetic spirituality - of the consuming of the body for the salvation of the soul."

This spiritual importance of the desert is underlined in Benedicta Ward's book The Desert Christian which describes the founding of Christian monasticism.

Around the year 400 A.D., St. Anthony the Great, the hermit of Lower Egypt, gave all he had to the poor and devoted himself to asceticism under the guidance of a recluse for several years.

At the age of thirty-four he went into the desert to live in complete solitude for the rest of his life. In upper Egypt, communities of brothers living in the desert, united to one another in work and prayer, formed the basis for later organized monasticism. In Nitria and Scetis, desert monks lived together under the direction of a spiritual father, or "abba." And in Syria, Ward writes that monks "deliberately imposed on themselves what is hardest for human beings to bear: they went about naked and in chains, they lived unsettled lives, eating whatever they found in the woods,...(choosing) to live at the limits of human nature, close to the animals, the angels, and the demons."

As we have discussed previously, the desert plays an important symbolic role in the Western genre film or novel. In a way similar to Biblical prophets, American cowboys forsaked the civilized life of the east to practice a new asceticism.

Few have celebrated and spoken to the core of the desert experience in America as well as art critic and art historian John C. Van Dyke. In the summer of 1898, the asthmatic forty-two-year-old university professor-librarian, accompanied by a fox terrier named Cappy, rode an Indian pony into the Colorado Desert. He had spent much of his life in the finest galleries of Europe but he felt that when he rode into the Colorado Desert, he rode into one of the greatest art galleries he would ever enter. He stayed almost three years.

"The desert," he writes in the Preface to The Desert, "has gone a-begging for a word of praise these many years. It never

had a sacred poet; it has in me only a lover." He talks about the contrast of the "Old World" of civilization in Europe and contrasts this with the "New World" of America represented by the Colorado Desert:

"We have often heard of 'Sunny Italy' or the 'clear light' of Egypt, but believe me there is no sunlight there compared with that which falls upon the upper peaks of the Sierra Madre or the uninhabitable wastes of the Colorado Desert. Pure sunlight requires for its existence pure air, and the Old World has little of it left. When you are in Rome again and stand upon that hill where all good romanticists go at sunset, look out and notice how dense is the atmosphere between you and St. Peter's dome. That same thick air is all over Europe, all around the Mediterranean, even over in Mesopotamia and by the banks of the Ganges. It has been breathed and burned and battle-smoked for ten thousand years."

But a different type of air is in the American desert and Van Dyke celebrates this air. "Ride up and over the high table-lands of Montana," he writes and you can see, "how clear and scentless, how absolutely intangible that sky-blown sunshot atmosphere! You breathe it without feeling it, you see it a hundred miles and the picture is not blurred by it...Once more ride over the enchanted mesas of Arizona at sunrise or at sunset...and all the glory of the old shall be nothing to the gold and purple and burning crimson of this new world." The place of the American desert really had a "sacred poet" after all.

(b) Prairies

The best known of the world's temperate grasslands or prairies are the prairies of North America and the steppes of Eurasia. They extend far into the interiors of these northern continents. However, smaller prairies are also found in the southern hemisphere in the veld of South Africa and the pampas of South America. They also occur in southeastern Australia. Prairies are a type of mid-point between forests and deserts. They probably developed wherever rainfall was too low to support forests and too high to result in simiarid regions.

In America, the western prairies are the place of the great cattle drives and buffalo herds. They are also the place where most of the confrontations with indians have occured. In the western story genre they often symbolize the "promised land" where farms and new homes can be established and crops can be grown in the rich soil. This promised land has been important in American place symbolism and significantly one of the most popular television series in history was A Little House On The Prairie. Much of the American prairie background and mythology was restated in the recent blockbuster film Dances With The Wolves.

(c) Jungles

Jungles, or tropical rainforests, are the world's richest areas in animal and plant life. They consist of a series of layered or stratified habitats. These habitats range from the dark and humid forest floor through a layer of shrubs to the

emerging tops of scattered giant trees which tower over the dense main canopy of the forest. Each layer of vegetation is a miniature life zone containing a wide selection of animal species. These great rainforests occur only in regions close to the Equator. The major places of these jungles are in the nation of Brazil, Central America, western Africa, southeastern Asia and Micronesia.

Since prehistoric times, jungles and forests have offered shelter to cultures who, lacking any knowledge of agriculture, have existed as hunters and gatherers. They used only stone and wooden weapons such as bows and arrows to kill their animal prey and collected berries, fruit and honey from their surroundings.

The jungle has a primitive symbolic aspect because of our first ancestors were hunters and gatherers who originally came from the jungles and forests. Unlike the deserts which have very little life and the prairies which have some life, the jungle has more life per square inch than any other place on earth. It is in the jungle that the Darwin's theory of "survival of the fittest" is constantly played out. The phrase "it's a jungle out there" is one common expression which uses this aspect of jungle symbolism.

Certainly the jungle has been a very important part of background for the adventure genre of fiction and for writers such as Joseph Conrad. It is hard to imagine Conrad finding a more adequate background than the jungles of southeast Asia for his story Heart Of Darkness. It is this jungle background which gives mythological status to films such as Apocalypse Now and

Platoon and books such as Dispatches. It has also served in the creation of a sub-genre of stories such as the Tarzan stories and the stories of Rudyard Kipling.

(d) Forests

The great forests of the world are found in North America, Europe and eastern Asia. Unlike jungles, forests are products of northern, cooler, climates. The great rainforests of Brazil are really more jungles than forests. The trees in forests are deciduous in that they shed their leaves in autumn and stand bare through the winter producing new foilage every spring.

The location of forests in northern areas and their association with annual seasonal cycles have given forests a long association with myths and legends of northern nations and with the time aspect of place symbolism. The bareness of forests in winter and the lushness of forests in the spring and the brilliant colors in the autumn make forests one of the greatest symbols of place change.

Forests have traditionally had a strong association with the unconsciousness and serve as places for many fairy tale stories and romance legends of the world such as those about King Arthur and the Knights of the Round Table. Forests have a special magic power and magical people live in them whether they are Snow White, Goldilocks, Robin Hood or the characters from T.H. White's The Once And Future King.

Although forest symbolism is complex, J.E. Cirlot notes that it is connected "at all levels with the symbolism of the female principle or of the Great Mother." He says:

"The forest is the place where vegetable life thrives and luxuriates, free from any control or cultivation. And since its foliage obscures the light of the sun, it is therefore regarded as opposed to the sun's power and as a symbol of the earth... Since the female principle is identified with the unconsciousness in Man, it follows that the forest is also a symbol of the unconsciousness. It is for this reason that Jung maintains that the sylvan terrors that figure so prominently in children's tales symbolize the perilous aspects of the unconsciousness, that is, its tendency to devour or obscure reason."

Significantly, forests were among the first places in nature to be dedicated to the cult of the gods and places where offerings were suspended from trees.

The forest is the realm of the psyche and a place of testing and initiation, of unknown perils and darkness. J.C. Cooper in An Illustrated Encyclopaedia Of Traditional Symbols notes that:

"Entering the Dark Forest or the Enchanted Forest is a threshold symbol; the soul entering the perils of the unknown; the realm of death; the secrets of nature, or the spiritual world which man must penetrate to find the meaning."

Cooper observes that "Retreat into the forest is symbolic death before initiatory rebirth."

In the book The Uses Of Enchantment: The Meaning And Importance of Fairy Tales, Bruno Bettelheim emphasizes the importance of the forest in fairy tales. He notes the Brothers

Grimm's tale "The Two Brothers" where two brothers went into the forest, took counsel with each other and came to an agreement. The forest where they go, notes Bettelheim, "symbolizes the place in which inner darkness is confronted and worked through; where uncertainty is resolved about who one is; and where one begins to understand who one wants to be." Bettelheim elaborates on this noting:

"Since ancient times the near impenetrable forest in which we get lost has symbolized the dark, hidden, near-impenetrable world of our unconscious. If we have lost the framework which gave structure to our past life and must now find our way to become ourselves, and have entered this wilderness with an as yet undeveloped personality, when we succeed in finding our way out we shall emerge with a much more highly developed humanity."

It is this ancient image, Bettelheim notes, that Dante evokes at the beginning of The Divine Comedy when he says "In the middle of the journey of our life I found myself in a dark wood where the straight way was lost." It is in this dark wood that he also finds a "magic" helper, Virgil, who offers guidance on the trip which leads first through hell, then purgatory and then into heaven.

Perhaps the major contribution to our understanding of forest symbolism is the recently published Forests: The Shadow of Civilization by Robert Pogue Harrison. The book is a wide-ranging exploration of the role of forests in Western thought and imagination. "From the family tree to the tree of knowledge, from the tree of life to the tree of memory, forests have

provided an indispensable resonance of symbolization in the cultural evolution of mankind."

Harrison points out that most of the places of human habitation in the West were at some time in the past more or less densely forested. In this sense they have served to mark the symbolic edge of Western civilization.

"However broadly or narrowly one wishes to define it, Western civilization literally cleared its space in the midst of forests. A sylvan fringe of darkness defined the limits of its cultivation, the margins of its cities, the boundaries of its institutional domain; but also the extravagance of its imagination."

He remarks that forest symbolism has represented "an outlying realm of opacity which has allowed that civilization to estrange itself, enchant itself, terrify itself...in short to project into the forests shadows its secrets and innermost anxieties." This projection of Western civilization's innermost anxieties was the subject of the oldest literary work in history, the ancient epic of Gilgamesh. The story concerns the battle between the hero Gilgamesh and a forest. The first antagonist of Gilgamesh is the forest. The hero's major exploit figures as his long journey from Uruk to the Cedar Mountain to stay the forest's guardian Huwawa.

Forest symbolism stands in opposition to desert symbolism. Harrison reminds the reader of his book of a quote from T.E. Lawrence who once said the desert is a place without nuance only of light and dark in their opposing contrast. He notes that "the forest, on the other hand, is all nuance. It blurs distinctions,

evoking the lost kinship between animate and inanimate, darkness and light, finite and infinite, body and soul, sight and sound."

Some interesting speculations are made by Harrison between forests and religion. "The correspondences between columns and trees," he notes, "leads one to suspect that the archaic Greek temple is not unlike the Gothic cathedral in its religious symbolism." And he points out how forests have been at odds with the teachings of the Christian Church.

"The Christian Church that sought to unify Europe under the sign of the cross was essentially hostile toward this impassive frontier of unhumanized nature...In theological terms, forests represented the anarchy of matter itself, with all the deprived darkness that went with this Neoplatonic concept adopted early on by the Christian fathers...the last strongholds of Pagan worship."

The darkness of forests have stood in opposition to the light of religious divinity which comes from above. One of the more far-ranging speculations of Harrison concerns this point. He notes that "Where divinity has been identified with the sky, or with the eternal geometry of the stars, or with the cosmic infinity, or with 'heaven,' the forests became monstrous, for they hide the prospect of god."

At the end of his book Harrison offers one of the most intelligent arguments ever written for the ecology movement today. More than any other place in the world it is the place of forests which are being destroyed and he concerns himself with what it means to the human imagination not to possess this place any longer. There is no longer any circumference in the world

because with the loss of forests "the center is now everywhere and the circumference nowhere." This gradual loss of "an edge of opacity, where the human abode finds its limits on the earth, is part of the global story of civic expansionism." In the West, he notes, "the first and last victim has been the forest."

In the vast deforestation going on with the burning of the rainforests of Brazil Harrison sees a different problem for mankind. "We call it the loss of nature, or the loss of wildlife habitat, or the loss of biodiversity, but underlying the ecological concern is perhaps a much deeper apprehension about the disappearance of boundaries, without which the human abode loses its grounding." He writes that:

"Somewhere we still sense - who knows for how much longer? - that we make ourselves at home in our estrangement, or in the logos of the finite. In the cultural memory of the West forests 'correspond' to the exteriority of the logos. The outlaws, the outcasts, the bewildered, the ecstatic - these are among those who have sought out the forest's asylum in the history we have followed throughout this book. Without such outside domains, there is no inside in which to dwell."

He writes that those who stay home, "who dwell strictly within the cleared space of the institutional order, are left homeless without the containment of the province." More essentially, they are left homeless "the moment they are left without a provincial envoy who departs from the homeland and returns from afar with the message of estrangement."

The envoy that Harrison talks about is not simply the world explorer but rather the poets of our world. When the forests are

gone there will be no more poets and no more poetry. And in this sense all of us become the "homeless" of the world.

(e) Oceans

Earth is the water planet. Of all the planets in the solar system only the earth has abundant liquid water and 97 percent of this surface water is found in the seas and oceans. While the waters of the oceans appear to be passive and unchanging while rivers appear active this is far from true. In reality the oceans are a turmoil of great sluggish rivers and constantly circulating surface currents driven by the prevailing winds.

Oceans, like deserts, have a certain boundary symbolism in stories in that they are places to be crossed rather than places to be inhabited. They serve as barriers between the continents and the nations of the world. Two of western literature's oldest stories The Illiad and the Aneid are stories about crossing oceans. Many of Joseph Conrad's stories have an ocean background which tests the mettle of the characters that float across their surface.

In another symbolic sense, oceans have a symbolism associated with the space aspect of place symbolism. No topographic map of Earth can be drawn unless there is some kind of base line from which to measure depths and heights. This base line has always been taken as the level of the sea. Whereas mountains are associated with the place symbolism of "above", "up" and "height", oceans are associated with the symbolism of

"below", "down" and "depth". Ocean surfaces and sea-level is symbolically the boundary line between height and depth. Within oceans are the deepest places in the world. Within their depths they hold the oldest forms of life on earth. And the bottoms of oceans are the closest man can get to the center of the earth. Stories such as 20,000 Leagues Under The Sea and Journey To The Center Of The Earth have explored this mythological nature of oceans.

The place symbolism of below and under are associated with the domain of the devil and the place of hell he inhabits. Creatures in stories and mythologies from hell come from below and not from above. The novel Moby Dick was about a creature from hell as well as the modern version of Moby Dick in the Steven Spielberg film Jaws. The background setting of Jaws is a small seaside town and Spielberg has taken the story Moby Dick and almost brought the monster onto shore. Like Spielberg's later film ET, background genres are again mixed. A monster is put into the background of a small town rather than the open reaches of the ocean.

The two most essential aspects of the ocean, notes Cirlot, is its ceaseless movement and the formlessness of its waters.

"It is a symbol, therefore, of dynamic forces and of transitional states between the stable (solids) and the formless (air or gas). The ocean as a whole, as opposed to the concept of the drop of water, is a symbol of universal life as opposed to the particular. It is regarded traditionally as the source of the generation of all life."

The mythologist Heinrich Zimmer has observed in his book Myths And Symbols In Indian Art And Civilization that the ocean is "immense illogic", and that it is a vast expanse dreaming its own dreams and asleep in its own reality, yet containing within itself the seeds of its antithesis."

This ambivalence and antithesis is represented by the symbolism of the ocean as the begetter of monsters, the chaotic source which brings forth base entities which, as Cirlot notes, are "ill-fitted to life in its aerial and superior forms. Consequently, aquatic monsters represent a cosmic or psychological situation at a lower level than land-monsters; this is why sirens and tritons denote a sub-animal order. The power of salt water to destroy the higher forms of land-life means that it is also a symbol of sterility."

In the book Das Zeitalter des Sonnengottes, Leo Frobenius talks about how the ocean is equated with the collective unconscious.

"If the blood-red sunrise is interpreted as the 'birth' of an astral body, then two questions arise: Who is the father? And how did the mother come to conceive? And since she, like the fish, is a sea-symbol, and since our premiss is that the sun plunges into the sea and yet is born in it, the answer must be that the sea previously swallowed up the old sun and the appearance of a 'new sun' confirms that she has been fecundated. The symbolism here coincides with that of Isis whose twin lunar horns embrace the sun. This appearance of the sun and its disappearance back into the deeps of the ocean confirm that the 'Lower Waters' signify the abyss out of which forms arise to unfold their potentialities within existence. Thus, the ocean is equated with the collective unconscious."

It is out of this collective unconsciousness, Zimmer notes, that the sun of the spirit arises.

(f) Mountains

A quarter of the Earth's surface lies at heights above 3,300 feet or more above sea level but these mountain areas are thinly populated by man. Mountains are the closest we can get to the heavens on earth and this says much about their symbolic significance in stories. From the peak of a mountain a character has a better perspective on things. Perhaps he can even see the divisions of ecosystems from his lofty observation point. He can see where the deserts end and the prairies begin and where the oceans stop and the land begins.

Throughout history, mountains have symbolized constancy, eternity, firmness and stillness. Mountain tops, notes J.C. Cooper, "are associated with sun, rain and thunder gods and, in early traditions of the feminine godhead, the mountain was the earth and female, with the sky, clouds, thunder and lightning as the fecundating male." On the spiritual level, observes Cooper, "mountain tops represent the state of full consciousness." Cooper notes that pilgrimages up sacred mountains symbolize aspiration and renunciation of worldly desires.

The profoundest symbolism of the mountain, Cirlot notes, is one that imparts a sacred character by uniting the concept of mass, as an expression of being, with the idea of verticality.

"As in the case of the cross or the Cosmic Tree, the location of this mountain is at the 'Centre' of the world. This same profound significance is common to almost all traditions; suffice it to recall mount Meru of the Hindus, the Haraberezaiti of the Iranians, Tabor of the Israelites, Himingbjor of the Germanic peoples, to mention only a few. Furthermore, the temple mountains such as Borobudur, the Mesopotamian *ziggurats* or the pre-Columbian *teocallis* are all built after the pattern of this symbol. Seen from above, the mountain grows gradually wider, and in this respect it corresponds to the inverted tree whose roots grow up towards heaven while its foliage points downwards, thereby expressing multiplicity, the universe in expansion, involution and materialization."

Mircea Eliade in Images And Symbols, emphasizes the mountain as the center of the earth. He says that the "peak of the cosmic mountain is not only the highest point on earth, it is also the earth's navel, the point where creation had its beginning." This mystic sense of the peak, writes Cirlot, "also comes from the fact that it is the point of contact between heaven and earth, or the center through which the world-axis passes."

(g) Polar

Sunless in winter and capped with permanent land ice and shifting sea ice, the world's polar regions present an image of intense and everlasting cold. Polar conditions preclude all but the toughest life forms on land. Antarctica, the great southern polar continent lies under an ice mantle 5.4 square miles in area and sometimes 13,000 feet thick. In the Arctic of the northern hemisphere the three islands of Greenland lie under a pall of ice more than 700,000 square miles in area and up to 9,800 feet thick.

The place symbolism of the polar regions is similar in ways to desert place symbolism in that they are vast areas of unchanging landscape. But unlike deserts, these regions have little life and symbolize the most barren places of the world. And unlike deserts which have a rich tradition in storytelling and story genres, they have found their way into very few story genres. Probably the best-known stories of polar regions are those from Jack London.

5) Places Within Ecosystems

Within the large ecosystems of the world are smaller natural places. Often, they will serve as background for an entire story because they provide a significant amount of space in which to play out the action of the story.

These internal elements of the larger ecosystems are caves, valleys and canyons, islands, rivers, lakes, peninsulas, bays and shores. It is not difficult to see various connections between these and their larger ecosystems. In fact, they are often a part of the larger ecosystem and could not exist without it.

For instance, an island is part of the ecosystem of a body of water such as an ocean or a lake. Likewise, a shore is part of the ecosystem of a body of water such as a lake or an ocean as also is a bay or a peninsula. A bay is almost a lake within the larger water ecosystem and a peninsula is almost an island

against the larger water ecosystem. A valley needs mountains to be defined as valley.

All of these smaller background settings have played a strong symbolic part in many very famous stories and in fact have a strong correlation to various literary genres. For example, the early adventure genre stories of Robert Louis Stevenson utilized islands as story background. In these stories, the islands were places to go to rather than places to live on. Other writers such as Daniel Defoe and William Golding used islands as entire narrative background settings in stories such as Robinson Crusoe and Lord of the Flies. The Hardy Boys stories often used islands as background but the islands were most often islands in lakes rather than islands in oceans. Islands are places which can hold secret treasure (Treasure Island), dangerous monsters (The Seventh Voyage of Sinbad), and a primitive way of life (Robinson Crusoe and Lord Of The Flies). They can also serve as places where the main character struggles to escape from as in the modern children's story The Island Of The Blue Dolphins.

(a) Rivers

River symbolism has played an important part in many story genres. This symbolism, though, is somewhat ambivalent. J.E. Cirlot notes that river symbolism "corresponds to the creative power of nature and time. On the one hand it signifies fertility and the progressive irrigation of the soil; and on the other

hand it stands for the irreversible passage of time and, in consequence, for a sense of loss and oblivion."

If ocean symbolism is based primarily around water in a relatively unmoving form, river symbolism is based around water in movement. In the book Jung And The Story Of Our Time, Laurens van der Post notes that a river is the image of "water already in movement, finding its own way through great ravines, carrying all over cataract and rapid through conditions of external danger, to emerge intact and triumphant for union with the sea out of which it rose as vapour at the beginning." He says that it succeeds in doing so:

"...only because it finds its own way without short cuts, straight lines, or disregard of any physical impediments but in full acknowledgement of the reality of all that surrounds it, implying that the longest way round is the shortest and only safe way to the sea ... The Rhine is one of the great mythological rivers of the world, a dark and angry stream, as dark and in as strange a rage and passion to get to the sea as the Congo issuing straight out of the darkest center of Africa."

It is the great movement of rivers which have given rise to labeling them with them with personalities and seeing in them symbols for the progression of life itself from small bubbling mountain streams to raging youth to death at their conjunction with the seas and oceans.

Rivers have played an important part in stories. They were important boundary markers in western films and crossing the Rio Grande had a symbolic significance beyond the relatively quick and simple act of moving across a body of water. Besides symbolizing boundaries they also symbolize roadways into the

heart of continents and civilizations or away from the heart of continents and civilization.

The Amazon River provides a passageway into the heart of the jungle ecosystem as does the Congo River. In narratives using trips up great rivers the symbolic significance of this setting has to do with a return to the primitive heart of mankind. By going up a river the character must push against the natural flow of the river's current and this presents a significant struggle to overcome. One of the most famous stories of the twentieth century, Joseph Conrad's Heart of Darkness, demonstrates one of the most effective uses of combining the symbolic background setting with the main idea of the story. This is done by Kurtz's trip up the river into the "heart of darkness."

In addition to providing a passageway into the heart of a continent and a nation, a river can also provide a way of escaping from the culture of the nation. The stories of Tom Sawyer and Huckleberry Finn utilize the Mississippi River as something to flow down, with the current, and away from civilization.

Significantly, cities on rivers take on a symbolic importance in stories. There are cities like St. Louis at the intersections where smaller rivers flow into the great rivers. There are cities like Memphis and Cincinnati which are along great rivers. There are cities like New Orleans and London which are at the mouth of great rivers.

For the smaller towns on the rivers, the river brought life to the town. Mark Twain in his Life On The Mississippi talks about this symbolism:

"Once a day a cheap, gaudy packet arrived upward from St. Louis, and another downward from Keokuk. Before these events, the day was glorious with expectancy; after them, the day was a dead and empty thing. Not only the boys, but the whole village felt this... the white town drowsing in the sunshine of a summer's morning; the streets empty, or pretty nearly so; one or two clerks sitting in front of the Water Street stores ... the great Mississippi, the majestic, the magnificent Mississippi, rolling its mile-wide tide along, shining in the sun; the dense forest away on the other side ... bounding the river-glimpse and turning it into a sort of sea ... Presently a film of dark smoke appears above one of those remote 'points' ... The town drunkard stirs, the clerks wake up ... and all in a twinkling the dead town is alive and moving."

It is the river which brings life to the "drowsy" little towns along its banks and so much defines the characters which live in these towns.

Apart from providing life along their banks, rivers also possess their own life. This symbolic life has also served as symbols in much literature. Few rivers provide as great of a symbol as the great Colorado River.

One of America's greatest nature writers, John C. Van Dyke, catches this life cycle of the Colorado in his book The Desert. "The career of the Colorado," he notes, "from its rise in the Wind River Mountains of Wyoming to its final disappearance in the Gulf of California, seems almost tragic in its swift transitions." He tells the life story of the Colorado River from its "birth" high in the Wyoming mountains to its "death" in the

Gulf of California. The passage might describe the life of a person, from the person's youth:

"It starts out so cheerily upon its course; it is so clear and pure, so sparkling with sunshine and spirit. It dashes down mountain valleys, gurgles under boulders, swirls over waterfalls, flashes through ravines and gorges. With its sweep and glide and its silvery laugh it seems to lead a merry life."

And then after youth the period of struggle of adult life:

"But too soon it plunges into precipitous canyons and enters upon its fierce struggle with the encompassing rock. Now it boils and foams, leaps and strikes, thunders and shatters. For hundreds of miles it wears and worries and undermines the rock to its destruction. During the long centuries it has cut down into the crust of the earth five thousand feet. But ever the stout walls keep casting it back, keep churning it into bubbles, beating it into froth."

Then the period of old age:

"At last, its canyon courses run, exhausted and helpless, it is pushed through the escarpments, thrust out upon the desert, to find its way to the sea as best it can. Its spirit is broken, its vivacity is extinguished, its color is deepened to a dark red - the trail of blood that leads up to the death."

And finally, it meets its "obliteration" or death by flowing into the Californian Gulf:

"Wearily now it drifts across the desert without a ripple, without a moan. Like a wounded snake it drags its length far down the long wastes of sand to where the blue waves are flashing on the Californian Gulf. And there it meets - obliteration."

And the waters of the Colorado, remain a mystery to those who try to understand it:

"The Silent River moves on carrying desolation with it; and at every step the waters grow darker, darker with the stain of red - red the hue of decay...there is only one red river and that is the Colorado...there is more than a veneer about the color. It has a depth that seems luminous and yet is sadly deceptive. You do not see below the surface no matter how long you gaze into it. As we try to see through a stratum of porphyry as through that water to the bottom of the river."

Van Dykes says that to "call it a river of blood would be an exaggeration." And yet, he concludes, "the truth lies in exaggeration."

(b) Shores, Bays And Peninsulas

Settings such as shores, bays and peninsulas, near great bodies of water, have served as important settings for many stories in the romantic genre. F.Scott Fitzgerald's The Great Gatsby is a romantic story despite the tragic outcome of Gatsby. It is a story that has as its setting a bay and a peninsula near the ocean. "The practical thing was to find rooms in the city," says Nick Carraway, "but it was a warm season, and I had just left a country of wide lawns and friendly trees ..." The bungalow that Nick rents:

" ... was on that slender riotous island which extends itself due east of New York - and there are, among other natural curiosities, two unusual formations of land. Twenty miles from the city a pair of enormous eggs, identical in contour and

separated only by a courtesy bay, jut out into the most domesticated body of salt water in the Western hemisphere, the great wet barnyard of Long Island Sound."

It is against the romantic setting of the bay that the harsh reality of New York City is placed. To get to the city one must cross the "valley of ashes - a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens." It is a land of grey that the characters must cross to get away from the romantic setting of the novel into the city of materialism and practicality.

The setting next to a bay also plays a central part in Raymond Chandler's romantic novel Farewell My Lovely. While the story roves all across Los Angeles of the 1940s, it is really concerned with the corruption in the Bay City police department out near the Pacific Ocean.

The story, though, begins on Central Avenue in the Watts section of Los Angeles. Like The Great Gatsby, various places serve to contrast romance against the material and practical world. In Gatsby, the action takes place in the city and a suburb. In Farewell My Lovely, all the action takes place within Los Angeles but Los Angeles is a world which can have its bay and shore and also its darkness of the downtown central part like Watts. Chandler describes the area near the ocean using a romantic description:

"I got down to Montemar Vista as the light began to fade, but there was still a fine sparkle on the water and the surf was breaking far out in long smooth curves. A group of pelicans was flying bomber formation just under the creaming lip of waves. A

lonely yacht was taking in toward the yacht harbor at Bay City. Beyond it the huge emptiness of the Pacific was purple-gray."

Chandler is able to get contrast with the other parts of the story which are inland and away from the ocean. These settings have little romance in them.

"1644 West 54th Place was a dried-out brown house with a dried-out brown lawn in front of it. There was a large bare patch around a tough-looking palm tree. On the porch stood one lonely wooded rocker, and the afternoon breeze made the unpruned shoots of last year's poinsettias tap-tap against the cracked stucco wall. A line of stiff yellowish half-washed clothes jittered on a rusty wire in the side yard."

By contrasting the two settings, one the romantic setting near the ocean and the other the setting of the central city, Chandler is able to play two elements within the large background of one vast city against each other. Significantly, the story does not have to leave the city, as is often the case, for romance to happen.

(c) Lakes

Lakes have a strong association with symbolic aspects of the feminine archetype. J.C. Cooper in An Illustrated Encyclopaedia notes that they are often the dwelling place of monsters or magical feminine powers, such as "The Lady of the Lake." In the Chinese symbolism of the Pa Kua the lake is the *Tui* symbolizing collected waters, receptive wisdom, absorption and passiveness.

The structure of lake symbolism may be related to the space aspect of place symbolism and specifically the symbolism of level. J.E. Cirlot in his Dictionary of Symbols suggests that this is the case and that this symbolism:

"...equates all that is on a low level spatially with what is low in a spiritual, negative, destructive, and hence fatal, sense. The fact that water-symbolism is closely connected with the symbolism of the abyss serves to corroborate the fatal implications of the lake-symbol, for the part played by the liquid Element is to provide the transition between life and death, between the solid and the gaseous, the formal and the informal."

This symbolism of level is associated with water because, as Cirlot notes, water always alludes to the connection between the superficial and the profound. In this sense, a lake symbolizes a fluid mass of transparency.

Traditionally, lakes have symbolized the peaceful, contemplative life where one goes to escape from the reality of the world. Many vacations center around lakes and not surprisingly, the romance genre of stories often uses lake settings. This contemplative symbolism of lakes is mentioned in the ancient Chinese Book Of Changes:

"Lakes resting on the other,
The images of the joyous.
Thus the superior man joins
With his friends for discussion and practice."

As Laurens van der Post notes the Book Of Changes "personifies the lake and makes it the image of the feminine value with the greatest future possibilities of increase, calling it the

youngest of daughters in a house with many mansions." Jung himself as a child, notes van der Post, was convinced that no one could live without water and he meant lakes mainly when he spoke about water.

With lakes, the universality associated with the seas and oceans is made specific. Van der Post points this out saying:

" ... the macrocosmic sea microcosmically contained in the earth and so made a comprehensible source of nourishment to the life and spirit of man. It reflects and draws into its own deeps and so into the heart of the earth all that it's opposite, the sky, represents and possesses of illumination and height, becoming a kind of mediating factor between two great poles, two opposites of reality: a dark, earthly principle and another of light and celestial sky and all the values they stand for."

This mirror symbolism of lakes is emphasized by Cirlot when he writes that "the lake - or rather its surface alone - holds the significance of a mirror, presenting an image of self-contemplation, consciousness and revelation." A lake most likely offered the first mirror to man to see his reflection in and the reflection of the sky above. Interestingly enough, Narcissus died from looking into his reflection in a lake for too long.

(d) Valley

The symbolism of the valley has a close association with creation and the birth of civilization. This symbolism relates back to the early development of civilization in the Nile River Valley. Its fertility stands in contrast with the desert and its

depth in contrast to the symbolism of height in mountains.

Cirlot comments on this symbolism saying that it is:

"a neutral zone apt for the development of all creation and for all material progress in the world of manifestation. Its characteristic fertility stands in contrast to the nature of the desert, the ocean and of the mountain ... In short, the valley is symbolic of life itself and is the mystic abode of shepherd and priest."

And in J.C. Cooper's An Illustrated Encyclopaedia of Traditional Symbols, it is noted that the valley represents "life, fertility, cultivation, flocks and the sheltering feminine aspect." In Chinese symbolism the valley is the yin, shadowy state, with the mountain as the yang and sunny state.

In stories the valley has symbolized the peaceful and restful area reached after crossing the mountains and the deserts. A valley is the destination of the wagon trains of American western films. Valleys and the lush vegetation within them provide the places where new lives can begin again, where a man can establish a family.

A good example of valley symbolism is in the novel Growth of the Soil by the Norwegian author Knut Hamsun. It is the story of Isak who travels the valleys and mountain tops of Norway seeking a place to settle. Isak is alone and one night he settles on a high slope overlooking a valley and goes to sleep:

"The morning shows him a range of pasture and woodland. He moves down, and there is a green hillside; far below, a glimpse of the stream, and a hare bounding across. The man nods his head, as it were, approvingly - the stream is not so broad but that a hare may cross it at a bound. A white grouse sitting close upon its

nest starts up at his feet with an angry hiss and nods again; feathered game and fur - a good spot this. Heather, bilberry and cloudberry cover the ground; there are tiny ferns, and the seven-pointed star flowers of the wintergreen. Here and there he stops to dig with an iron tool, and finds good mould, or peaty soil, manured with the rotted wood and fallen leaves of a thousand years. He nods, to say he has found himself a place to stay and live..."

Isak goes on to develop a homestead and find a wife and raise children in this valley and spends the next fifty years farming the land.

A valley has also represented an isolated area away from the torrent of life. Washington Irving talks about the valley's quiet isolation in his story "The Legend Of Sleepy Hollow" writing:

"I mention this peaceful spot with all possible laud; for it is in such little retired...valleys...that the population, manners, and customs, remain fixed; while the great torrent of migration and improvement, which is making such incessant change in other parts of this restless country, sweeps by them unobserved. They are the little nooks of still water which border the rapid stream."

The symbolism of valleys is associated with this "sleepy" and peaceful state.

John Muir's description of California's Central Valley and the Sierras on the eastern boundary offer a famous naturalist's description of one of America's greatest valleys. In April of 1868, John Muir set out on foot from San Francisco with a plant press on his back and a small bag containing a few personal belongings. He headed east toward the Central California Valley and the Yosemite Valley. It was blossom time in the lowlands and

he writes in his journal that the coast ranges of the Santa Clara Valley "were fairly drenched with sunshine" and "all the air was quivering with the songs of the meadowlarks, and the hills were so covered with flowers that they seemed to be painted."

After a few days of travelling he finally reached the summit of the coastal range of mountains at a place called Pacheco Pass. It was a bright, clear day and Muir stood on top of the pass and looked at the great Central California Valley for the first time. For the rest of his life, Muir would remember this spectacular scene and he would always consider it the most beautiful landscape he had ever seen.

"At my feet," he wrote in the small journal he carried, "lay the great Central Valley of California, level and flowery, like a lake of pure sunshine, forty or fifty miles wide, five hundred miles long." And lifting his head up from the valley, he saw the eastern walls of the Central Valley, the Sierra mountains. "Miles in height, and so gloriously colored and radiant," the Sierras seemed to him, "not clothed with light, but wholly composed of it, like the wall of some celestial city." Along the ridge of the mountains and extending a distance down was "a rich pearl-gray belt of snow" and below it a "belt of blue and dark purple, marking the extension of the forests" and stretching along the base of the range a "broad belt of rose purple." All of these colors, he writes, "from the blue sky to the yellow valley smoothly blending as they do in a rainbow,

making a wall of light ineffably fine" should be called the "Range of Light."

Throughout the history of the western story genre this type of observation of a valley would be one of the central images of western stories. It was the image of characters standing on the brink of a valley and contemplating their arrival at last after the many trials of the journey. But with Muir it is almost as if this image is seen for the first time in American literature.

(e) Canyon

A canyon, like a valley, is also a lower level landscape. However, has a different symbolism than a valley. There is little peacefulness and fertility associated with canyons. They are often the product of the relentless cutting of rivers through hard rock in arid climates. This process of a river or ice carving itself deep through the land leaves a great scar in the land.

And rather than being cradled by gently sloping hills, canyons are usually bounded by dramatic walls which reach almost straight up. The cliffs of rock which contain canyons serve as places of ambush in western stories and have been the scene of many bloody battles. It is the place that the wagon train is most likely to get "bushwacked" or the outlaw most likely to get trapped by the posse such as in the film The Ballad Of Gregorio Cortez.

(f) Caves

The symbolism of a cave relates to containment, enclosure and the mythological underworld. Cirlot writes that it is probably related to the general symbolism "of containment, of the enclosed or concealed." Jung, in his book Psychology And Alchemy, notes that the cave stands for security and impregnability of the unconsciousness. It appears fairly often in emblematic and mythological iconography as the meeting-place for figures of deities, forebears or archtypes, and becomes an objective image of Hades.

J.C. Cooper emphasizes the underworld and initiation characteristics of caves:

"Initiation ceremonies most frequently took place in a cave as symbolic of the underworld and the sepulchre where death took place prior to rebirth and illumination. As a place of initiation it was also a secret place, the entrance to which was hidden from the profane by a labyrinth or dangerous passage, often guarded by some monster or supernatural person, and entry could only be gained by overcoming the opposing force. Entering the cave is also re-entry into the womb of Mother Earth, as with cave burials. Passing through the cave represents a change of state, also achieved by overcoming dangerous powers."

The cave has found a popular place as background setting in adventure stories like those from Robert Louis Stevenson or the Hardy Boys series of stories. It also emerged as background in many popular films such as the Steven Speilberg film Indiana Jones and the Temple of Doom.

IV. Cultural Places

In this chapter we briefly look at some of the most significant manmade cultural places of the world and suggest how these places are symbolic of the natural places of the world. We conduct a survey of these places rather than a classification with the objective of showing how cultural places symbolize natural places.

It was one of the basic tenets of the life work and thought of Ernest Becker that mankind creates culture in order to escape from and transcend nature. It was a viewpoint he eloquently expressed in his final book Escape from Evil. The paradox is that in attempting to escape from nature man mirrors nature. The skyscrapers of cities are really no more than modern manmade mountains. The streets symbolic of rivers. The gardens symbolic of that ancient image of an earthly paradise first symbolized in the Garden of Eden. And even the city itself, really no more than the symbol of an island surrounded by the vastness of the ocean of nature.

1) City

One of the greatest studies of the city ever undertaken is contained in The City in History by Lewis Mumford. The book begins with an interpretation of the nature and the origin of the city and then follows the city's development from Egypt and Mesopotamia through Greece, Rome, and the Middle Ages to the modern world. Mumford reaches far back into history to find the origins of the city.

"Human life swings between two poles: movement and settlement. The contrast between these modes may be traced back to the original break between the mainly free-moving protozoa that formed the animal kingdom and the relatively sessile organisms that belong to the vegetable kingdom."

He notes that "at every level of life one trades mobility for security, or in the reverse, immobility for adventure." The immobility of settlement which cities symbolized had certain precursors. "Before the city," he notes, "there was the hamlet and the shrine and the village; before the village, the camp, the cache, the cave, the cairn; and before all these there was the disposition to social life that man plainly shares with many other animal species."

Mumford notes that the city first took form "as the home of a god: a place where eternal values were represented and divine possibilities revealed." He comments that the first germ of the city is in the "ceremonial meeting place that serves as the goal for pilgrimage." The city concentrates "certain 'spiritual' or supernatural powers." But despite the religious symbolism of cities their main purpose is in the creation of culture. Mumford

writes that the "chief function of the city is to convert power into form, energy into culture, dead matter into the living symbols of art, biological reproduction into social creativity."

This symbolic significance of the city is better understood in contrast with the "non-city" which surrounds it. The city versus nature contrast is one of the major symbolic contrasts in story forms for the city is the greatest overall symbol of mankind. Raymond Williams in The Country And The City notes that the country offers "the idea of a natural way of life: of peace, innocence, and simple virtue." On the other hand, the city:

"...has gathered the idea of an achieved center: of learning, communication, light. Powerful hostile associations have also developed: on the city as a place of noise, worldliness and ambition: on the country as a place of backwardness, ignorance and limitation. A contrast between country and city, as fundamental ways of life, reaches back into classical times."

One might argue that this contrast goes farther back than classical times.

Up to a certain point, notes J.E. Cirlot, the idea of city corresponds to landscape-symbolism in general, "of which it forms one representational aspect, embracing the important symbols of level and space, that is, height and situation." However, with the rise of civilization, the city took on the characteristics of a sacred geography. Rene Guenon in Le Roi du monde, writes that the general disposition of the city was never arbitrary, utilitarian or fortuitous. He notes that cities were planned in strict accord with the dictates of a particular

doctrine and hence the city became a symbol of that doctrine and the society which upheld it.

The Spaniard Ramiro de Pinedo emphasizes the magic and sacred power of cities. In his book El Simbolismo en la medieval espanola he notes that the city walls had magic powers since they were outward signs of dogma. Ornamental reliefs on capitals, lintels, and tympana of the Middle Ages often depict the outlines of a walled city, although in a way which is more emblematic than symbolic. These ornaments, he notes, are a kind of prefiguration of the heavenly Jerusalem. An angel armed with a sword is sometimes to be seen at the city gate.

Carl Jung sees the main symbol of the city as a mother-symbol and as a symbol of the feminine. In Symbols of Transformation he interprets the city as a woman who shelters her inhabitants as if they were her children. That is why the two mother-gods Rhea and Cybele - as well as other allegorical figures derived from them - wear a crown after the pattern of a wall. In addition, he notes, the Old Testament speaks of cities as women. Lewis Mumford in The City in History agrees with Jung's interpretation of the feminine symbolism of cities. He notes that this was apparent in villages which were the precursors of cities:

"Women's presence made itself felt in every part of the village: not least in its physical structures, with their protective enclosures ... Security, receptivity, enclosure, nurture - these functions belong to woman; and they take structural expression in every part of the village, in the house and the oven, the byre and the bin, the cistern, the storage pit, the granary, and

from there pass on to the city, in the wall and moat, and all inner spaces, from the atrium to the cloister. House and village, eventually the town itself, are women writ large."

Feeling that this interpretation may seem to the reader to be "wild psychoanalytic conjecture" Mumford provides symbolism from ancient Egypt and Greece to back up his speculations. "In Egyptian hieroglyphics," Mumford notes that "house" or "town" may stand as symbols for "mother". And he notes, in line with this, "the more primitive structures - houses, rooms, tombs - are usually round ones: like the original bowl described in Greek myth, which was modelled on Aphrodite's breast."

The city has served as an important symbolic element in storytelling and film genres. Frank McConnel in Storytelling & Mythmaking superimposes four traditional narrative forms over a perennial pattern of founding, socializing and moralizing cities. He attempts to show that throughout our cultural past, all of our stories have reflected these few basic forms of archetypes which recapitulate the history of civilization itself.

In epics, the hero is the king and he is the founder of the city. Examples run throughout history. Homer and Virgil in *The Aeneid* and the beginnings of Greek nationalism. The King Arthur legend where Arthur is the founder of the city of Camelot and the Round Table. In the characters of the American Western film, McConnel notes that we can see, with very little stretching, the heirs to the Arthurian legends. In westerns, the king or founder, is represented by the figure of the frontiersman or the cattle baron who carves out from an inhospitable landscape a

space that human beings can live in. Examples are provided by the frontiersman of John Wayne and especially the film Red River. It is a vision created by film director John Ford. Here is the city as it was founded and the audience is left to imagine the way things must have come to be the way they are.

Romances are concerned knights (rather than kings) and these knights evolve into marshalls in western films. Here the city that has been founded by the king is now socialized. The hero is less than a king but more than a common man. Henry Fonda in the film My Darling Clementine represents this type of romantic hero. The "Thou Shalt" type of laws are formulated in these cities. The mission here is to establish secondary codes of conduct which make city life tolerable and the greatest fear is the breach of the code of social behavior.

Melodramas make their heros pawns in cities which symbolize the originating problem for the hero rather than the end of the hero's activity. The hero is a conscious agent and a conflict between morality and the violation of established laws is developed. Criminal laws, or the "Thou Shalt Not" type of laws, are formed in these cities. Here, the hero is an investigator, or a detective. In the westerns, the hero is now the sheriff such as Gary Cooper in High Noon and genre film directors are Alfred Hitchcock and Fritz Lang and novelists such as Tolstoy, Dickens, Conrad and Greene. The city has become corrupt and now it threatens the lives of its citizens and the negative implications of the social code outweigh their positive implications.

In the final form of city/story mythology, the hero is seen as a fool and the story form becomes a satire. This city represents a new interior city and the hero is seen as a Messianic figure, a madman. An example is St. Augustine's City of God. Here, there is a possibility for internalized heroism.

There is a strong connection between the city and particular literary genres. In his book Adventure, Mystery, and Romance, John Cawelti notes that "One of the most important aspects of the hard-boiled formula is the special role of the modern city as background." This importance, notes Cawelti, has been apparent from its early use with Poe's detective character C. Auguste Dupin and Doyle's Sherlock Holmes and one of the formula's most brilliant practitioners, G.K. Chesterton.

In his article "In Defense of the Detective Story" Chesterton argued that the most important reason for the detective story's cultural significance was its poetic treatment of the city. The following quote from this article shows this importance of the city to Chesterton. "The first essential value of the detective story," Chesterton writes, "lies in this, that it is the earliest and only form of popular literature in which is expressed some sense of the poetry of modern life." In other words, the detective story is a celebration of the symbolism of the city.

"Men lived among mighty mountains and eternal forests for ages before they realized that they were poetical; it may reasonably be inferred that some of our descendants may see the chimney-pots as rich a purple as the mountain-peaks, and find the lamp-posts as old and natural as the trees. Of this realization of a

great city itself as something wild and obvious the detective story is certainly the Iliad. No one can have failed to notice that in these stories the hero or the investigator crosses London with something of the loneliness and liberty of a prince in a tale of elfland, that in the course of that incalculable journey, the casual omnibus assumes the primal colours of a fairy ship. The lights of the city began to glow like innumerable goblin eyes, since they are the guardians of some secret, however crude, which the writer knows and the reader does not. Every twist of the road is like a finger pointing to it; every fantastic skyline of chimney-pots seems wildly and derisively signaling the meaning of the mystery."

The above quote is insightful not only for arguing the relationship between the detective genre and city but for showing ways (as we have suggested) that the city mirrors aspects of nature such as mountains, forests and oceans. Cawelti notes that "in many ways, this fantasy of the modern city as a place of exotic and romantic adventure, as the appropriate setting for a new version of the Arabian nights, permeates the classical detective story, particularly in its earlier phases in the later nineteenth century." It is found in books such as Wilkie Collins's Moonstone, Doyle's The Sign Of Four, Robert Louis Stevenson's The New Arabian Nights and John Dickson Carr's The Arabian Nights Murder.

Through the writings of these authors Cawelti sees the city as transformed from a modern center of commerce, industry and science into a place of "enchantment and mystery where symbolic figures from the heroic past and the exotic East walk around." He remarks that this has been one important aspect of the English or classical detective story.

With the American extension of the classical detective formula into the hard-boiled formula of Hammett and Chandler, the vision of the enchanted, mysterious, exotic city is replaced by one of corruption and death and exploitation. The following is from Ed McBain's Fuzz:

"The bitch city is something different on Saturday night, sophisticated in black, scented and powdered, but somehow not as unassailable, shiveringly beautiful in a dazzle of blinking lights. Reds and oranges, electric blues and vibrant greens assault the eye incessantly, and the resultant turn-on is as sweet as a quick fix in a penthouse pad, a liquid cool that conjures dreams of towering glass spires and enameled minarets. There is excitement in this city on Saturday night, but it is tempered by romantic expectancy. She is not a bitch this city. Not on Saturday night."

This view of the city is a long way from the view that Chesterton had of the city.

While there exists a type of general city symbolism as we have discussed above, particular cities have come to acquire their own special symbolic significance. We will only touch on this area here, for it is much too broad for our current analysis. Just as there is great symbolism based around the continents and nations of the world it is not difficult to argue that there is much symbolism based around the great cities of these continents such as New York, Los Angeles, New Orleans, Paris, Rome, London and Rio.

New York and New Orleans have symbolic significance as "gateways" to America. Most of our American forefathers entered the new world of America through the eastern gateway of New York and then entered into the heart of America through the southern

gateway of New Orleans. In this sense, one could say that New York represents the gateway to America while New Orleans represents the gateway to the "heart" of America. True to general east-west American symbolism, the cities of the east represent the old and traditional values of America while those of the west represent the new.

Interestingly enough, an important recent development in American city symbolism is associated with professional sports franchises and especially football franchises. In many ways, professional sports franchises offer psychological justification of city inhabitants as places to live while at the same time allowing vicarious participation in the glories (and defeats) of the team. This justification is thought to be an exclusive province of that new breed of Americans called "sports addicts" but in a very real sense all of us are "sports addicts." On Sundays it is not only the honor of the franchise city which is at stake but also the honor of all of those who live within the city. In periods between national wars when national armies defend national honor, sports teams represent the armies of the cities and battles can be waged on a weekly basis.

Most observers suggest that professional franchises, and especially football, symbolize the violent nature of contemporary American life. This is an easy and superficial answer. The real symbolism of football teams and the places they represent relates more to ancient rituals and the participation mystique represented by these rituals. In an era of differentiation and separation football allows entire cities and

their inhabitants to momentarily experience a symbolic communion. In her book The Human Condition, Hanna Arendt hits the nail right on the head:

"The things of the world have the function of stabilizing human life, and their objectivity lies in the fact that...men...can retrieve their sameness...by being related to the same chair and table...Against the subjectivity of men stands the objectivity of the man-made world rather than the sublime indifference of an untouched nature."

In this sense, the inhabitants of cities with professional sports teams can feel this "sameness" during battle by their local warriors. The sports teams are similar to mass produced products of culture in that they show during Sunday battles the sameness of the cities inhabitants who all, in a sense, are "owners" of the product.

During the 1980s, there developed a new type of city and this type continues to grow into the 1990s. More than a city and its suburbs and something close to a megacity. The author Joel Garreau defines this type of city as an "edge city" and talks about them in his book Edge City: Life On The New Frontier. These cities are creating many of the America's new jobs and technologies. The author contends that edge cities have created the most sweeping urban change in 100 years in how Americans live, work and play.

At the end of Mumford's The City in History, the author concludes that the purpose of the city throughout history has been to increase man's conscious participation in life.

"The final mission of the city is to further man's conscious participation in the cosmic and historic process ... That magnification of all the dimensions of life, through emotional communion, rational communication, technological mastery, and above all, dramatic representation, has been the supreme office of the city in history."

He adds that it "remains the chief reason for the city's continued existence."

The central places within our modern cities - buildings and streets - are the next area we will examine. The streets of cities serve as outside space background and in effect they are similar in ways to the canyon and river elements within ecosystems and the larger jungle ecosystem.

2) Streets

The streets of cities are often seen as rivers, flowing with the current of life. And, rivers are found at the bottom of canyons. Often, hidden in the shadows cast from the towering skyscraper buildings of the modern cities (the mountains), the downtown streets of cities are like canyons. The analogy becomes clear to those who have ever visited Wall Street in New York or Montgomery Street in San Francisco.

People travelling down these streets are like people on the river, like Tom Sawyer and Huckleberry Finn to a certain extent. To look out of a car window at the different juxtapositions of life on the street is similar to a type of adventure. Raymond Chandler describes a brief trip down Sunset Boulevard, through

Beverly Hills and finally out to the Pacific Ocean in Farewell My Lovely:

"We curved through the bright mile or two of the strip, past the antique shops with famous screen names on them, past the windows full of point lace and ancient pewter, past the gleaming new night clubs with famous chefs and equally famous gambling rooms, run by polished graduates of the purple Gang, past the Georgian-Colonial vogue, now old hat, past the handsome modernistic buildings in which Hollywood flesh-peddlers never stop talking money, past a drive-in lunch which somehow didn't belong, even though the girls wore white silk blouses and drum majorettes' shakos and nothing below the hips but glazed kid Hessian boots. Past all this and down a wide smooth curve of the bridle path of Beverly Hills and lights to the south, all colors of the spectrum and crystal clear in an evening without fog, past the shadowed mansions up on the hills to the north, past Beverly Hills altogether and up into the twisting foothill boulevard and the sudden cool dusk and drift of wind from the sea."

In this passage, a trip down a street relates to a miniature adventure story from the harsh, real world of Sunset Boulevard to the romantic world of the shore next to an ocean.

Boundary lines within cities are marked by streets. This fact has given rise to "street gangs" which guard their street-bounded territory and will kill members of other gangs for simply crossing a particular street into their territory.

Streets within cities have given rise to certain groups of people. There are the "women of the streets" and there are the "street persons", now known as "homeless" persons. The fact is, the street can never be a home because it is not a destination but rather a connecting line between destinations.

3) House And Home

There is obviously a close relationship between the symbolism of house and home. Both symbolize the ultimate manifestations of private place in a world of public places. However, home is more of an idea, an idea of nostalgia linked closely with the early time of life, while house serves as a continually embodiment of this idea throughout an individual life. We will first look at the idea of the house and then at the idea of the home.

The symbolism of the house is associated with enclosed and protected space similar to the mother's womb. In fact it is the first place in each person's life. As an enclosed space it serves to shelter and protect from the outside world. In The Poetics of Space, Gaston Bachelard writes about the house noting "if I were asked to name the chief benefit of the house, I should say: the house shelters daydreaming, the house protects the dreamer, the house allows one to dream in peace." He elaborates on his ideas saying:

"Now my aim is clear: I must show that the house is one of the greatest powers of integration for the thoughts, memories and dreams of mankind. The binding principle in the integration is the daydream. Past, present and future give the house different dynamisms, which often interfere, at times opposing, at others, stimulating one another. In the life of man, the house thrusts aside contingencies, its councils of continuity are unceasing. Without it, man would be a dispersed being. It maintains him through the storms of the heavens and through those of life. It is a body and soul. It is the human being's first world."

In this sense, each house symbolizes that place of our earliest years and the nurturing cradle of those years. Bachelard

observes that before man is cast into the world he "is laid in the cradle of the house. And always, in our daydreams, the house is a large cradle ... Life begins well, it begins enclosed, protected, all warm in the bosom of the house."

A house or home can also be viewed as simply a place where we can express a private and unguarded self in an increasingly public world. As sociologists might observe, the home provides a "backstage" and "private" set to our "public" performances in the workplace. Like the home of the original womb, they allow the private self to develop by escaping from the public world. In Place, Modernity and the Consumer's World Robert David Sack emphasizes this point. "Home does not have to be any particular place or physical structure," he notes but is rather "a place where we are at ease and can let our guard down. As the public realm has become more difficult to share, we literally do find ourselves more at home in the private realm." The ideal, notes Sack, is a home "as a haven from a heartless world, where the self can develop." As Sack observes, in our increasingly consumer society the home serves as the primary repository of "commodities used to define ourselves and separate our private world from the public world."

In this sense, houses symbolize the lives of their inhabitants. Illustrations of this relationship in stories is a common symbol. One well-known illustration is the James Joyce story "A Painful Case" from Dubliners. The house that James Duffy lives in reflects the psychology and personality of its inhabitant:

"He lived in an old sombre house and from his windows he could look into the disused distillery or upwards along the shallow river on which Dublin is built. The lofty walls of his uncarpeted room were free from pictures. He had himself bought every article of furniture in the room: a black iron bedstead, an iron washstand, four cane chairs, a clothes-rack, a coal-scuttle, a fender and irons and a square table on which lay a double desk. A bookcase had been made in an alcove by means of shelves of white wood. The bed was clothed with white bed-clothes and a black and scarlet rug covered the foot. A little hand-mirror hung above the washstand and during the day a white-shaded lamp stood as the sole ornament on the mantelpiece."

The house is "old" and "sombre" and his window looks out on a "disused" distillery. His room is filled only with the bare necessities of life and the objects in it have hard surfaces such as the iron bedstead and washstand and a dry practicality about them. The colors black and white suggest both a death and a sterility at the same time. Joyce writes that "Mr. Duffy abhorred anything which betokened physical or mental disorder."

The house can also represent different layers of the psyche and the inside/outside and vertical dimensions of space symbolism associated with symbolism of the psyche. Ania Teillard in Il Simolismo dei Sogni discusses this psychic symbolism. Houses often appear in dreams and the different parts of them have different meanings for the individual. The outside of the house signifies the outward appearance of man, his personality or his mask. The various floors are related to the vertical and spatial symbols. The roof and upper floors corresponds to the head and mind, as well as the conscious exercise of self-control. Similarly, the basement corresponds to the

unconsciousness and the instincts. The kitchen, since it is where foodstuff is transformed, sometimes signifies the place or the moment of psychic transmutation in the alchemical sense. The stairs are the link between the various planes of the psyche, but their particular significance depends upon whether they are seen as ascending or descending.

Apart from the symbolism found in individual houses there is also a symbolism found in that phenomena of the late twentieth century, housing developments and planned communities. If an individual house symbolizes an individual life then a planned communities attempt to appropriate this symbolism on a public scale. As Sack observes in Place, Modernity and the Consumer's World, with the urchase of a new residence "we can acquire a completely designed neighborhood, which includes coordinated house styles, landscaping, recreational facilities, schools, shopping centers, and perhaps even security patrols." And, significantly, these new home places can be organized around stylistic, architectural and recreational themes. In Postmodern Geographies, Edward Soja talks about one of the primary planned communities in America, Mission Viejo in California noting about the new town of Mission Viejo that it is:

"...partially blocked out to recreate the places and people of Cervantes, Spain and other quixotic intimations of the Mediterranean. Simultaneously, its ordered environment specifically appeals to Olympian dreams. Stacked with the most modern facilities and trainers, Mission Viejo has attracted an elite of sport-minded parents and accommodating children. The

proWess of determined local athletes was sufficient for Mission Viejo to have finished ahead of 133 of the 140 countries competing in the 1984 Olympic Games in the number of medals received."

Significantly, the community is advertised as "The California Promise" by its developer which is currently the Phillip Morris Company.

There is a great deal of subtle truth in the saying "A house is not a home." Home is an idea while a house is the manifestation of this idea. A house cannot be a home because there is only one true "home" in each individual's life just as there is only one time of childhood. Home symbolizes the nostalgia of original place, a place that one can never return to.

In The Poetics Of Space, Bachelard observes that each house one lives in throughout life has symbolic elements of the idea of home:

"For our house is the corner of the world. As has often been said, it is our first universe, a real cosmos in every sense of the word. If we look at it intimately, the humblest dwelling has beauty."

Our "first universe" is a temporal rather than a physical place, associated with the place of our birth and the first enclosed space we lived in. But the idea of home is repeated throughout life when one establishes an inhabited space. As Bachelard notes:

"...all really inhabited space bears the essence of the notion of home ... the imagination functions in this direction whenever

the human being has found the slightest shelter: we shall see the imagination build 'walls' of impalpable shadows, comfort itself with the illusion of protection or, just the contrary, tremble behind thick walls, mistrust the staunchest ramparts ... Something closed must retain our memories, while leaving them their original value as images. Memories of the outside world will never have the same tonality as those of home and, by recalling those memories, we add to our store of dreams."

The nostalgia for the past and attempt to regain this past has given the idea of home the direction of searches or pilgrimages throughout life. It has a similar symbolism of the Holy Grail Legend as something that was once lost and needs desperately to be regained. But like the Holy Grail, home remains an eternally elusive prey. Of course the search is a ultimately a futile one back into a past where the original home was.

The distance from "home" then is not always a matter of miles but is also a matter of time. The 1960s song "Homeward Bound" by Simon and Garfunkle is really about an attempt to return to this past time of innocence. The home they sing about is really America of the 1950s. This homeward search has been a persistent theme of much American literature of the twentieth century and some of our greatest authors like Thomas Wolfe in his novels You Can't Go Home and Look Homeward Angel.

But the search for home is not solely the province of novelists. In a sense, we are all exiles from this symbolic place of home because we are all exiles from a past time in our life. The novelist Czeslaw Milosz makes this point in his Introduction to the book Exiles by Josef Koudelka.

"However, distance may be measured not only in miles, but also in months, years, or dozens of years. Assuming this, we may consider the life of every human being as an unrelenting movement from childhood on, through the phases of youth, maturity, and old age."

This movement takes each of us farther away from our original home and the early part of our life this home was associated with. As Milosz remarks, "The past of every individual undergoes constant transformations in his or her memory, and more often than not it acquires the features of an irretrievable land made more and more strange by the flow of time." All humanity is therefore exiles from this original home. "What then is exile," Milosz asks, "if, in this sense, everybody shares this condition." We are all "exiles" from this original home, this original time in life.

4) Farm

Among basic cultural occupations, farming has a very special significance in that it is the cultural place which is closest to nature. In A Dictionary Of Symbols Cirlot remarks that this is so because farms are located outside of cities within the natural world and its activities take place in the sacred world of seeds, buds, flowers and fruits. But apart from the place of farms the cycles of time on farms follow the cosmic order of the yearly calendar. These cyclic sequences of terrestrial events follow the patterns of celestial motions and

express a correlation which is fundamental to astrobiological thought.

The farmer is therefore the guardian of agricultural rites, seeing out the 'old year' and seeing in the 'new' one. In spiritual terms, this means that the farmer appears as the catalyst of the forces of regeneration and salvation, forces which join every beginning to every end, forging links which bind time together, as well as the successive seasons and renascent vegetation. Mircea Eliade in his book Tratado de historia de las religiones makes the following observation:

"What Man saw in the grain, what he learnt in dealing with it, what he was taught by the example of seeds changing their form when they are in the ground, that was the decisive lesson ... One of the main roots of soteriological optimism was the belief of prehistoric, agriculture mysticism that the dead, like seeds underground, can expect to return to life in a different form."

In this sense, farming was essential not only for the development of primitive economy but also as a symbol for the emergence of a cosmic consciousness in man.

5) Park

Parks symbolize islands of the pastoral image preserved by man. City parks are islands in manmade places and national parks are islands in natural places. Both are types of preservations.

Sigmund Freud compares parks with the mental realm of fantasy which is a reservation from the encroachments of the

reality principle. In his General Introduction To Psychoanalysis Freud writes:

"The creation of the mental domain of phantasy has a complete counterpart in the establishment of 'reservations' and 'nature-parks' in places where the inroads of agriculture, traffic, or industry threaten to change...the earth rapidly into something unrecognizable. The 'reservation' is to maintain the old condition of things which has been regretfully sacrificed to necessity everywhere else; there everything may grow and spread as it pleases, including what is useless and even what is harmful. The mental realm of phantasy is also such a reservation reclaimed from the encroaches of the reality principle."

The fact urban parks are surrounded by the city offers the greatest place contrast between natural and man made environments. They offer weekend retreats for the inhabitants of cities but as retreats the constant reminder of city is always in them. They are high places of crime and are often the home for roving bands of gangs or the habitation place for homeless people seeking a refuge from the streets of the cities.

6) Garden

A garden is similar to a park but is associated more with the individual than with the public. Most often, gardens are attached to the yards of houses rather than the yards of cities. In this sense, they are created and nourished by the inhabitant of a house.

Jung notes in Psychology And Alchemy that a garden is a place where Nature is subdued, ordered, selected and enclosed. Hence it is a symbol of the consciousness as opposed to the

forest, which is a symbol of the unconsciousness, in the same way as the island is opposed to the ocean. At the same time, it is a feminine attribute because of its character as a precinct.

In The Role of Place in Literature, Leonard Lutwack expands on Jung's distinction between a garden and a forest. Both, he notes are associated with the feminine but a forest symbolizes "unruly sexuality" while a garden symbolizes a certain passive state:

"Enclosure automatically bestows special value on places and things, and the island, valley and garden are readily conceived as earthly paradises. But there is a price to pay for their worth...The garden is the body of a woman in a passive condition, waiting to be enjoyed, while the dense vegetation of the forest may portend the active entrapment of the male in the unseen, mysterious reproductive process that leads to revelation or to death."

Like the garden, Lutwack observes, the forest is a fertile place. But the vegetation of the forest is "wilder than the well-cared-for and well-contained plants of the garden." This signifies to Lutwack an "unruly sexuality that threatens tragedy for those who become involved with it."

Gardens possess a long and direct relationship to symbolism and mythology. From ancient times, the symbol of the garden has represented a primal, pristine state where nothing is lacking - neither food nor drink, companionship, bird song, water nor the company of angels.

There is the Biblical association of garden as an original paradise related in the Garden of Eden story. This early association with the original, unspoiled place of paradise is

discussed by J.C. Cooper in An Illustrated Encyclopaedia of Traditional Symbols:

"The Gardener is the Creator and in the center of the garden grows the life-giving Tree, fruit, or flower, the reward of him who finds the center. The garden is also the symbol of the soul and the qualities cultivated in it and of tamed and ordered nature. Enclosed gardens are the feminine, protective principle; they also represent virginity."

In fact in Christian symbolism, the enclosed garden is a symbol of the Virgin Mary.

The virgin garden image has played an important part in the American cultural symbolism of pastoralism. America was once a virgin continent untouched by the vestiges of European civilization. Much of the garden myth derives from a withdrawal from the "Old World" and starting life over again in the new, fresh, green "garden" of America. All of America, the "New World", represented this natural world at one time to many of America's original poets and novelists, a time not too long ago. The symbolism of America as a garden is associated with the literary concept of pastoralism. It was developed largely in the nature notebooks of Hawthorne and Thoreau and in the stories of Washington Irving.

It was this virgin nature of the American garden that Fitzgerald evoked at the end of *The Great Gatsby* when Nick Carraway says at the end of the book "I became aware of the old island here that flowered once for Dutch sailors' eye - a fresh, green breast of the new world." This green breast is the virginal continent of America.

One of the first American books to apply the virginal garden concept to America was Robert Beverley's History and Present State of Virginia. Written in 1705, the book reveals the affinity between the conditions of life in America and the pastoral ideal.

A Virginia planter by occupation, Beverley was motivated to attempt the book by inferior accounts he heard of Virginia while on a business trip to London. His research took him two years and led to reviews of the early explorers of Virginia. The country, Beverley says, impressed the earlier voyagers as:

"so delightful, desirable; so pleasant, and plentiful; the Climate, and Air, so temperate, sweet, and wholesome; the Woods, and Soil, so charming, and fruitful; and all other Things so agreeable, that Paradise itself seem'd to be there, in its first Native Lustre."

Leo Marx writes in The Machine In The Garden that "the opening pages of the History might serve as a showcase of ideas embraced by the image of America as a new Eden." Even the name of the colony, Beverley notes, was selected as a tribute to the landscape, as well as the Queen. "Virginia," he writes, refers to a land that "did still seem to retain the Virgin Purity and Plenty of the first Creation, and the People their Primitive Innocence..." If there is a close connection between garden symbolism and America the state of Virginia offered the original model for this symbolism.

7) Roads, Paths & Trails

Streets are part of the city but roads are part of the country. Roads both connect and serve as boundaries. They connect cities and towns and they also mark the boundaries of the country, the boundaries of the farms, counties or townships.

In a strict sense a road is not a place but rather something that connects places, a land bridge between two places. But in the true sense, roads are a place for there is a certain place called "on the road" that all Americans understand.

The urge for exploration, to travel over roads, has been the subject of numerous television commercials and popular culture and literature. One of the most successful television programs of the 1960s was Route 66 which was about being on the road.

Although roads have their practical purposes of connecting cities and towns together and marking country boundaries, they also have their mythical purpose of providing passageways into the heart of the country. Roads are modern rivers which all of us can navigate and explore to the isolated little towns they lead to, the lonely little lakes, the canyons far away from civilization. They connect us between towns and cities but they can also lead us away from them.

Roads are created for automobiles but paths are created by and for pedestrians. They often connect with roads and run through wilderness. The word path also has a connotation of one's course through life as in the expression that he is

following the "straight and narrow path." It also has religious symbolism and has been used in terms such as he is "on the path to enlightenment."

Trails have a symbolism attached to the settlement of the west. Trails such as the Oregon Trail were the first roads of America used by wagon trains of settlers moving west. The word trail also symbolizes evidence that one leaves behind as in the expression he "left a wide trail" behind him.

8) Gates, Thresholds & Doors

Gates, thresholds and doors are all symbolic entrances into new worlds. These entrances can be into a new life or they might represent communication between one world and another world, between the living and the dead. The symbolism between gate and threshold is very similar. The symbolism of a gate, though, suggests more of a protecting and guarding aspect while that of threshold suggests simply a passage from one realm to another realm.

In the book An Illustrated Encyclopaedia of Traditional Symbols, J.C. Cooper notes this guarding and protecting nature of gates. They are the "protective, sheltering aspect of the Great Mother." Usually they "are guarded by symbolic animals such as lions, dragons, bulls, dogs or fabulous beasts." Symbolism of gates is wide throughout history and mythology. Some of the symbols of gates Cooper observes are:

"The Gates of the East and West are the doors of the World Temple through which the sun passes morning and night. The 'strait gate' is the central point of communication between the lower and higher; the passage, in 'spiritual poverty' for initiates or at death, leading to new life. Like the eye of the needle, it symbolizes the spacelessness of the soul in passing through. The gate is associated with wisdom (Proverbs 8,3); kings sat in judgment at gates, probably as sacred places of divine power."

Certainly a well-known use of the word "gate" is as the threshold into heaven and the passage through the "pearly gates".

Thresholds symbolize unguarded or protected passages between the profane and the sacred. As J.C. Cooper points out, they symbolize a passage "from an outer profane space to an inner sacred space." A certain boundary line is represented by a threshold and often this boundary is the boundary between the natural world and the supernatural world. Some of the better known threshold symbols noted by Cooper are the symbol of sinking in water, entering a dark forest or a going through a door in a wall. They all represent a passage from the known into the unknown.

Doors are feminine symbols. In Psychology and Alchemy, Jung noted that doors contain all the implications of the symbolic hole. The significance of the door, therefore, is the antithesis of the wall. In A Dictionary of Symbols, J.E. Cirlot makes an interesting observation about doors in discussing temple doors and altars:

"There is the same relationship between the temple-door and the altar as between the circumference and the centre; even though

in each case the two component elements are the farthest apart, they are nonetheless, in a way, the closest since the one determines and reflects the other."

Cirlot notes that this is well illustrated in the architectural ornamentation of cathedrals where the facade is nearly always treated as an altar-piece. An interesting symbolism of doors is associated with Zodiacal signs. The summer solstice in Cancer is the "door of men" and symbolizes the dying power and descent of the sun, the *Janua inferni*. On the other hand, the winter solstice, in Capricorn, the "door of the gods", symbolizes the ascent and rising power of the sun, the *Janua coeli*.

The appearance of gates, thresholds and doors is a commonality to all story genres. Usually the hero passes through them to symbolically mark the beginning of his journey. In this sense they are places of departure symbolically similar to coastal ports next to great oceans from which voyages have ventured from throughout history. But these symbolic gateways seldom have the physical characteristics of objective doors or gates.

One important example of the symbolism of passageways is contained in Joseph Conrad's famous story Heart of Darkness and Marlow's trip to the trading company to receive his appointment. It is worth taking some time to examine this symbolism for it serves as one of the best examples of threshold symbolism in all of literature.

The beginning of his voyage up the Congo is the obvious place to look on as the beginning of his voyage to the symbolic "heart of darkness." However, Marlow's real voyage actually

begins with the trading company for it is the trading company which possess the authority to send Marlow on this voyage in the first place. It is the true "gate" or "doorway" into the "heart of darkness."

Symbolic gates, thresholds and doors in stories are more often than not hidden within a subtle unobtrusive context as if the author is reminding us that although they are always part of our world it is not everyone who can see them. This is the position that Conrad takes for Marlow's voyage which really departs when Marlow walks down a hidden street on his way for his appointment with the trading company which runs the outpost up the Congo River. As Marlow relates to us in Heart of Darkness:

"A narrow and deserted street in deep shadow, high houses, innumerable windows with venetian blinds, a dead silence, grass sprouting between the stones, imposing carriage archways right and left, immense double doors standing ponderously ajar, I slipped through one of these cracks, went up a swept and ungarnished staircase, as arid as a desert, and opened the first door I came to."

Within this context there appear two symbolic "gatekeepers" or guards to the world Marlow is about to enter. Like the subtleness of the gate itself which is hidden down a "deserted street" the guardians are not one's idea of the traditional guards as large, strong and masculine. Rather these guardians are two women:

"Two women, one fat and the other slim, sat on straw-bottomed chairs, knitting black wool. The slim one got up and walked

straight at me - still knitting with down-cast eyes - and only just as I begin to think of getting out of her way, as you would for a somnambulist, stood still, and looked up. Her dress was as plain as an umbrella-cover, and she turned around without a word and preceded me into a waiting room. I gave my name, and looked about."

It is significant that the two women are preoccupied with knitting a common activity with great symbolic associations through its relationship to the creating of knots.

As Cirlot observes in A Dictionary of Symbols, the knot is a complex symbol embracing several important meanings all related to the idea of a tightly closed link. This link might represent a continuity, a connection, a covenant. It might also represent Fate or that which binds man to his destiny. J.C. Cooper in An Illustrated Encyclopaedia reminds us that a knot is an ambivalent symbol since the powers of binding also imply those of loosening, of restraining but also of uniting. Paradoxically, the harder a knot is pulled the firmer it becomes and the greater the binding or the union.

Many knots may also create a net or a web. In fact the two women may be seen as symbolically creating a net, or like spiders, weaving a web to catch prey. Marlow might be viewed as this prey who is about to get caught in their web.

The idea of the infinite is also symbolically suggested by Conrad at this threshold to Marlow's adventure. This is so because knitting and the knots it creates has the graphic symbolism of the spiral and the sigmoid line which is shaped like the figure 8 which symbolizes the manifestation of the infinite.

The threshold symbolism suggested by Marlow's encounter with the two women guarding the threshold of the adventure he is about to undertake is confirmed after he briefly meets with the secretary of the company and returns to the waiting room to fill out his papers for employment with the company. As Marlow observes:

"...there was something ominous in the atmosphere. It was just as though I had been let into some conspiracy - I don't know - something not quite right; and I was glad to get out. In the outer room the two women knitted black wool feverishly. People were arriving, and the younger one was walking back and forth introducing them. The old one sat on her chair. Her flat cloth slippers were propped up on a foot-warmer, and a cat reposed in her lap. She wore a starched white affair on her head, had a wart on one cheek, and silver-rimmed spectacles hung on the tip of her nose. She glanced at me above the glasses. The swift and indifferent placidity of that look troubled me. Two youths with foolish and cheery countenances were being piloted over, and she threw at them the same quick glance of unconcerned wisdom. She seemed to know all about them and about me, too."

Marlow finds that an "eerie feeling" comes over him. The old woman seems to him "uncanny and fateful." Marlow adds at the end of the scene that he later thought of the two women as "guarding the door of Darkness, knitting black wool as for a warm pall, one introducing, introducing continuously to the unknown, the other scrutinizing the cheery and foolish faces with unconcerned old eyes."

It is through this symbolic threshold that one of the most famous journeys in all of literature really begins.

9) Town & Village

The place symbolism of towns and villages stands between the symbolism of farms and that of cities. Towns are farther away from nature than farms but not as far away as cities. Unlike cities which are surrounded by suburbs, towns are surrounded by farms and country. Towns are part of the country and rather than parts of the suburbs of cities.

As a testament to this special place is the continuing themes from literature and cinema and television which celebrate life in the small town. In the 60s, it was television shows like The Andy Griffith Show which showed life in small towns. In the 90s, this nostalgic desire to return to small towns lives on in popular television shows like Northern Exposure. As Brandon Tartikoff, former head of Paramount Pictures notes in the October 17, 1992 TV Guide, "Northern Exposure satisfies the fantasy of living in a small town in America where you can leave your door unlocked."

The symbolism of towns is an important part of American mythology and the Western story genre in particular. They serve to counterpoint the barren deserts and prairies which surrounds them. As Jane Tompkins notes in West of Everything, there "is a tremendous tension in Westerns between the landscape and town. The genre pulls towards the landscape - that, in a sense, is its whole point. But because there's so much emphasis on getting away, town also exerts a tremendous pull; otherwise there would be no reason to flee." This presents a paradox. Towns in Westerns are great seducers and function as "surrogate homes."

They supply things like physical comfort and companionship to the cowboy but at the same time Tompkins notes "they always threaten to entrap the hero in the very things he wishes to avoid: intimacy, mutual dependence, a network of social and emotional responsibilities."

10) Places of Consumption

This section would not be complete without the addition of those phenomena of our modern world defined by one scholar as "places of consumption." In Place, Modernity, and the Consumer's World geography professor Robert David Sack argues for a contextual perspective of modern consumption remarking that consumption is a "place-creating and place altering act." In this sense we consume not only the products which are advertised within various contexts but also the contexts themselves.

In his book, Sack observes that places of consumption "have rapidly spread across the landscape in the last hundred years." The result is that much of the modern world is composed of these types of places. They are familiar places and we all know them very well. They "constitute much of the modern home and its furnishings, planned neighborhoods and housing developments, shopping strips along highways, cityscapes, shopping malls, recreational areas and resorts, recreational theme parks, and natural settings, and vast tracts of countries that are mass

consumed as tourist attractions." It is within these places that most of our "nonworking lives" are spent.

(a) Stores and Shopping Malls

The commodities described in advertising are contained in stores and, as Sack notes, the store's environment must be attractive for these commodities to sell. In effect, the store "acts as an advertisement for the commodities, displaying them in a way that makes them as attractive as they were in the media ads." Just as the character of the hero in stories is best symbolized by the context of the place that the hero is in, the character of products is best symbolized by the context of the place they are placed in. In a very real sense, products are the heroes of our advertisements.

As Sack remarks, the sense of the store as a context for consumption is "accelerated and extended to a larger environment when stores take advantage of their proximity to other stores in business districts and especially in shopping malls." We wander through stores and shopping malls in much the same way as we browse through the ads in media. In fact, stores and shopping malls are media. "Commodities, stores, and clusters of stores," notes Sack, "become landscapes that advertise both particular goods and consumption, in general." Interestingly enough, as Sack points out, these landscapes not only contain commodities that can be consumed but it is really the landscape itself which is being consumed.

In his Place, Modernity, and the Consumer's World Sack traces the evolution of shopping malls from department stores and retail chain stores to modern shopping malls and the developing trend towards "mega-malls" containing unified consumption contexts of sporting arenas, hotels and entertainment centers. As Sack remarks, the geography of shopping malls differs in several important respects from that of ordinary shops on public streets. In many ways, they are similar to movie or stage sets. Stand alone shops are part of an "unplanned and uncoordinated system" but in contrast shopping malls are "privately owned and planned from the bottom up." The plan regulates all aspects of the design and appearance of the stores within the mall.

Traditionally, stores faced streets and sidewalks with attached parking lots. A major turning point in the evolution of shopping malls was the mall built in 1931 by Hugh Prather of Dallas who had the mall's shops face inward and away from the road. As Sack remarks, in this design "parking lots and sidewalks are removed from the public domain." This facing inward rather than outward was an extremely important development in the evolution of shopping malls. By facing inward and away from the current public streets and sidewalks the malls began to proclaim their independence from the outside world and begin the creation of a manufactured inside world of consumption.

As William Kowinski observes in his book The Malling of America the enclosed mall "focuses attention inward" by removing

consumers from the outside world and placing them in a completely artificial environment. This artificial environment has no windows so light and temperature are both controlled artificially. As Sack notes, malls further enhance the sense of being in a world apart through the placement along the promenades of artificial objects such as fountains, shrubbery, palm trees, simulated lava and waterfalls with rocks. "The purpose of the environment," observes Sack, "is not relaxation, however, but titillation. The mall is there to stimulate the desire for commodities." But even more than this, malls themselves are commodities.

(b) Theme Parks

Certainly one of the most visible of the modern places of consumption are theme parks such as Busch Gardens, Six Flags, King's Island, Opryland, Cedar Point, Disneyland and Disney World. Although they sell enormous quantities of commodities, like shopping malls the primary commodities they sell are the landscapes or contexts their visitors consume.

The original model for theme parks is Disneyland in California. As historian William Thompson notes in his At The Edge of History, "Disneyland itself is a kind of television set, for one flips from medieval castles to submarines and rockets." And Sack adds that "Disneyland has been called the Town Square of Los Angeles." The largest theme park is Disney World in Florida covering twenty-eight thousand acres or forty-three

square miles and roughly the size of San Francisco. It is composed of two major attractions: EPCOT and the Magic Kingdom. The EPCOT Center surrounds a lake and contains technological and cultural areas while the Magic Kingdom is a larger model of the original Disneyland in California.

While there are a number of possible explanations for the incredible success of Disneyland and Disney World one can make a strong argument that the major reason relates to the symbolism of place which the two Disney theme parks represent. Both are composed of four major areas or "lands": Adventure Land, Frontier Land, Fantasy Land and Tomorrow Land. Interestingly, the symbolism of place in the two theme parks is closely connected to the traditional story genres and also to American mythology.

In this sense Fantasy Land is symbolic of fantasy and fairy tales and stories within this genre such as Peter Pan, Alice in Wonderland, Snow White and those of Jules Verne about undersea exploration such as Twenty Thousand Leagues Under The Sea. Frontier Land symbolizes the early American mythology and legends of Davy Crockett, Daniel Boone and Tom Sawyer. There is Tom Sawyer's Island which is approached by a raft ride over the Rivers of America. The Gold Rush days of America are represented by the Big Thunder Mountain Railroad ride offering a roller-coaster ride through the days of the gold rush. It is the time of the eighteenth and nineteenth century and a place of forts and Indians and wilderness before the settlement of the continent.

Adventure Land offers symbolism of the great adventure stories of the H. Ryder Haggard type which were popular in the late part of the nineteenth century. Included within its attractions are the Swiss Family Robinson's tree house and the jungle cruise which has a strong connection to the jungle stories of Rudyard Kipling which focus around a later period in American mythology and history and on the pirate stories of Robert Louis Stevenson represented in the ride The Pirates of the Caribbean. Tomorrow Land is centered on the science fiction genre and stories about space exploration. All of these lands are entered through Main Street which represents America at the turn of the century.

While the focus of Disney World's Magic Kingdom and Disneyland is basically on the symbolism of American places and American mythological history that of EPCOT Center is on world places. It consists of seven national showcases each which attempts to offer symbolism of the countries of Mexico, Japan, Germany, China, Morocco, France, Great Britain, Canada and America.

Although theme parks like Disneyland and Disney World offer an extreme of places of consumption Sack reminds us that they are really similar to our megamalls, residential theme parks and downtown urban renewal efforts. As he notes about Disney World:

"It draws things together from different times, different parts of the world, and different domains of reality and thereby juxtaposes reality and fantasy, past and future, and distant places and near ones. It makes generic amusement park rides specific by presenting them in new contexts. But it also makes

the specific more generic: France and China, Mexico and Morocco become shopping malls."

As Sack observes, the promise of Disney World is to release us from our own contexts and place us at the center of other contexts. "We can be astronauts journeying to Mars, physicists living in a satellite community near the moon, children drifting along the Mississippi River on Tom Sawyer's barge, or forty-niners in the gold rush." Essentially, it provides us with an opportunity to find our roots, to return "home" on Main Street USA.

Like shopping malls, theme parks such as Disney World are attempts to create fantasy places of consumption. The fantasy of these new places though relates back to the basic symbolism of places we have discussed. Perhaps one of the greatest reasons for the success of Disneyland and Disney World is related to the fact that the places these theme parks have chosen to display for their visitors are the basic places and times of the American myth and story genres. In the end, places of consumption are really no more than current contexts of mythological places that the American culture has branded as important and enduring.

Part Three: Correspondences Of Place

V.The Place Of Time

In this section of the book we move from a classification of places to a consideration of the abstract qualities associated with these places. We suggest these qualities are time, space, phenomena, color, numbers, elements and psychology. The major investigative method in the previous section centered around description. The dominant method in this section centers around discovering relationships between places and these qualities and also the particular types of related stories. We are less concerned with describing these qualities than we are with examining their relationships to place.

As we have noted, the Theory of Correspondence proposes relationships between various realms of the world. Qualities associated with places may be analogous to these correspondences. In fact one might define of this group of place qualities as "correspondences" of place. For example, one important hypothesis of the Theory of Correspondences is that it is a relationship between various sensory data. Perceptions based on sight are hypothesized to have relationships with those based on sound, taste and touch. A particular color has a

relationship with the vibrations of a particular sound which also has a relationship with a particular taste and a particular touch.

We propose a similar relationship between place and the qualities of time, space, natural phenomena, color, number, elements and psychology. For example, the place of East is related to the time of birth and Spring, the space of above, the phenomena of a clear sky, the colors of yellow and white, the number two, the elements air and fire and a psychic feeling of hope and renewal. In addition there is also a correspondence with the particular romance story genre. Obviously, we cast a wide net for qualities related to places. Hopefully the reader will come to agree that our net is not cast too wide and that we are not claiming too much under the "umbrella" of the symbolism of place.

We begin this section with the phenomena of time. It is something that the Bhagavad Gita notes "has engendered everything that has been and will be." Of all the aspects we will discuss, time is probably the most questionable as a prey for the "net" of our investigation and a concept to include within the symbolism of place. One can argue that time is not a place but rather a phenomena, a particular way of perceiving the world. In this chapter we attempt to show that time has a strong relationship to place. While time does not necessarily contain places, places always contain time.

The subject of time has been a pervasive one throughout history with many thinkers from all over the world investigating

it and attempting to discover its secrets and mysteries. One of the major observations they have arrived at is the paradox expressed as the basic dicotomy of time. This dicotomy involves the observation that the nature of time is both linear and cyclical. The major symbols of these two characteristics is the line and the circle. It is seen as both a creator or life and a devourer of life and is concerned with descent from origins as well as a cyclical return to origins.

This dicotomy can be seen in some of the more pervasive historical symbols of time. The linear nature of time is represented in symbols such as the hourglass, the clock, the scythe and the Reaper. The linear aspect of time suggests a constant movement away from the past into the present and toward the future. In this forward movement, time is seen as a type of devourer of life. The Upanishads says that "time, which in progressing, destroys the world." And The Black Kali depicts time as the pitiless destroyer. In this sense, time is viewed as moments which are lost forever when they fade into the past. The cyclical nature of time as a type of circle are seen in symbols of the serpent and the turning wheel.

The dicotomy of time seems to have relationships with a number of other universal concepts, motifs and world views particularly the world views of the Greeks and Christianity. Early Christian religion expresses the linear concept of time while the cyclical nature of time is found in Greek philosophy. This point is underlined by Henri-Charles Puech in his essay

"Gnosis and Time" from the Eranos Yearbooks volume on Man and Time:

"...the Greek world conceived of time as above all cyclical or circular, returning perpetually upon itself, self-enclosed, under the astronomical movements which command and regulate its course with necessity. For Christianity, on the contrary, time is bound up with the Creation and continuous action of God; it unfolds unilaterally in one direction, beginning at a single source and aiming toward the future; it is one, organic and progressive..."

There are also relationships of these two views of time with other things such as the primitive and modern world and with eastern and western cultures.

The cyclical nature of time is brought forward through much of the writings and thought of Mircea Eliade and especially in his book The Myth of the Eternal Return. One of the major points Eliade makes is that time is not linear to primitive religious man. It does not possess a lost beginning in the past and an always retreating end in the future. For religious man of archaic cultures "the world is renewed" annually.

This belief can be observed in relation to rites and festivals and especially those centering around the New Year. For ancient cultures the time of each new year recovers the original sanctity, "the sanctity it possessed when it came from the Creator's hands." New Year involved a symbolic "abolishing the past year and past time." It was not simply a matter of a temporal interval coming to an end and another one beginning. As Eliade remarks:

"...all the 'sins' of the year, everything that time had soiled and worn, was annihilated in the physical sense of the word. By symbolically participating in the annihilation and re-creation of the world, man too was created anew; he was reborn for he began a new life."

He notes that this was a method for primitive man to symbolically become "contemporary with the cosmogony" in that "he was present at the creation of the world."

The method of repeating creation was a symbolic method for regenerating time. It was a technique for emerging from linear, historical time and recovering primordial time. In this way time was able to begin again as sacred time. Eliade remarks that by "participating ritually in the end of the world and in its re-creation, any man ... was born anew." This recreation was accomplished chiefly through festivals and rituals. Eliade observes that a "festival always takes place in the original time" involving a "sacred event" which is "ritually made present". The participants in the festival become contemporaries of the mythical event.

The abolishment of time practiced by primitive man in rituals was related to spiritual concerns and also to another quality of place, that of space. While this absence of time symbolized the path to enlightenment and eternity, it also symbolized the place of the sacred center which is at rest and immobile. In La pensee de l'Asie et l'astrobiologie, Rene Berthelot notes that this center of time was closely associated with the division of space and most particularly the division of space represented in the seven days of the week. It was this

awareness of the seven directions of space (two for each of the three dimensions plus the center) that gave rise to the projection of the septenary order into time. Sunday, the "day of rest", corresponds to the center and, since all centers are linked with the "Center" of the divine source, it is therefore sacred in character. The idea of rest is expressive of the notion of the immobility of the "center", whereas the other six directions are dynamic in character. The reader should take note of the correspondences above between place, time, space and numbers.

1) Linear Historical Time

With linear and historical time we are interested in time that does not repeat itself but moves forward from an original beginning towards a final end. Within this framework there are the concepts of past, present and future. Our concern is to show relationships between place and these dimensions of time and various types of story forms or genres.

Of course the concepts of the past, present and future extend far beyond story genres to encompass world views and entire philosophical systems. Orientations towards one of these dimensions serve as the basis for religions as well as cultural and historical systems. Our purpose here is certainly not to investigate these various orientations towards time but to simply show that we are touching on only a small part of their dimensions and this part only in a brief and cursory manner.

For instance, one could argue that the various systems of psychology involve either past, present or future orientations towards time. In this sense, the theories of Jung, Freud, Skinner, Rank and Becker might be viewed on a type of time continuum basis. For Carl Jung, the past orientation focuses on the "collective" past beyond the individual past, the places made accessible to us in dreams. Sigmund Freud focuses on the personal past of the individual and the strongest symbolism of place is associated with early memories and fantasies. The present is the focus of B.F. Skinner's work and behavior is explained in terms of immediate stimulus and response to immediate environment, or place. For Otto Rank and Ernest Becker, the place of the future is the focus of inquiry and man's psychology is to be understood as a positioning towards this future place.

While this type of speculation might be interesting and worthwhile it can lead us far off our present course. Psychology though does need to be kept in mind as an aspect of place.

For our current purposes we can make a general observation relating to the use of linear time in place and stories. While cyclical time becomes more of a part of the dramatic movement of the particular story, linear historical time tends to define particular types of genres.

In the following sections on past, present and future time we attempt to simply touch on these areas and suggest a few examples. The topic is broad and is the subject of current and future work of other investigators.

(a) Past

Story genres which use the past as a setting involve interpretations of the world as it once was. On an international scale of course the myth, fairy tale and fable focus on this past time. In America the type of story forms where the use of the past is most evident are in the genres associated with epic, adventure, western, war, detective and gangster stories. While the general focus of the epic and adventure genres has been on a world past, the focus of the western, detective and gangster genres has been on an American past.

The subject of civilization's past is associated with epic biblical films from the earlier years of American cinema such as The Ten Commandments, Ben Hur and Cleopatra. These films concern the mythical time of the creation of civilizations when Gods ruled the world. The distant past of the ice age and the age of the cave man has been the subject of American interest evidenced by the animated television series The Flintstones and the novels of Jean Auel such as The Clan Of The Cave Bear.

The American cultural past finds its most popular expression in the genre of the western and particularly western films of John Ford. On television, the myth of the American past has found popular acceptance in such popular television series as Little House On The Prairie, Wagon Train, Rawhide, Gunsmoke and Bonanza.

The past of the twentieth century finds expression in a number of popular genres such as detective, gangster and war. Each one of these genres focuses on a specific period of twentieth century American history and the major types of heroes from these periods. The gangster genre focuses on the prohibition era of the 20s and 30s and the hero is the urban lawman such as Eliot Ness from the series The Untouchables who battles the gangsters. Sometimes the gangsters switch positions and become the heroes such as in the movie Bonnie And Clyde. The detective genre of film and the parallel hard-boiled genre of literature celebrate the era of the 40s and the individual detective hero working against organized crime. And of course the war genre focuses on the Second World War.

The past we have discussed above represents the historical and cultural past. Within the general dimension of this past dimension there is also a personal past of each individual. This personal past is a product of the human capacity for memory and centers on the period of youth and the emerging consciousness of the individual from unconsciousness. The distinctive mode of this past we can define as that of romance and nostalgia for a golden time that once was and will never be again. It is an important point which is not forgotten by the best-selling romance writers in creating historical romances, that sub-genre of romance which leads all literary genres in popularity.

(b) Present

The present time dimension probably found its most extreme expression within the literature mode of storytelling and the "stream of consciousness" technique. Around 1900, writers with an interest in technique began to explore the minds of characters in a new manner. The term was created by William James in his book Principles of Psychology. Truth is viewed as a constant process rather than a state. In The Novel and the Modern World, David Daiches says:

"Novelists who employ the stream of consciousness would deny that character portrayal is possible for the fiction writer at all: character is a process, not a state, and the truth...can be presented only through some attempt to show this process at work."

The form was developed and practiced by James Joyce in Ulysses and Virginia Woolf in To The Lighthouse. It probably found its greatest expression in the words of Molly Bloom in the closing pages of Ulysses. Here is part of the famous monologue of Molly Bloom:

"theyre so weak and puling when theyre sick they want a woman to get it well if his nose bleeds youd think it was O tragic and that dyinglooking one off the south circular when he sprained his foot at the choir party at the sugarloaf Mountain the day I wore that dress Miss Stack bringing him flowers the worst old ones she could find at the bottom of the basket anything at all to get into a mans bedroom with her old maids voice trying to imagine he was dying on account of her to never see thy face again though he looked more like a man with his beard in the bed father was the same besides I hate bandaging and dosing when he cut his toe with the new razor paring his corns..."

It was a focus on the unfolding of the present to the almost total exclusion of other time frames of reference.

Use of the present allows the artist to arrive at the truth of his age. By examining the everyday familiar, sometimes to the extreme, he is able to immerse himself in his age. As Laurens van der Post says in his book The Dark Eye of Africa, "We live not only our own lives but, whether we know it or not, also the life of our time." It is this life of our times that the present time dimension attempts to communicate.

One of the most brilliant novels of the twentieth century is about the conflict of the past and the present in the emerging twilight cultures and countries of the third world. In the novel A Bend In The River, V.S. Naipaul uses Africa as a setting to show this conflict:

"People lived as they had always done; there was no break between past and present. All that had happened in the past was washed away; there was always only the present. It was as though, as a result of some disturbance in the heavens, the early morning light was always receding into darkness, and men lived in a perpetual dawn."

Here Naipaul utilizes daily time to create a type of place which defines place in a way that a description of physical place would not be able to accomplish. It is a place but the place is one that exists more in the minds of the characters than it does in the physical world.

Apart from the use of the present as a literary technique, it also finds a relationship with genres and specifically the genre of horror. In the book Gender, Language and Myth, Glenwood

Irons distinguishes the different time periods discussed in the horror and science fiction genres. Irons observes that while "science fiction presents us with a pristine, egalitarian, positivist view of the future, horror shows us a most worrisome present."

(c) Future

The future is a symbolic place that one moves towards rather than away from like the past. Unlike the past which is a product of memory the future is an imagined world created from hopes, wishes and dreams. It has found its greatest use in the story genres of fantasy and science fiction. The fantasy genre projects present culture and society into the future while the science fiction genre projects present technology into the future.

While the background of the past and the present is full of familiar objects and places, the future background is filled with speculative objects and settings. Illogical juxtapositions can be created. Nature and technology might be mixed. A mountain might be placed in the middle of a city. Colors might be changed. An ocean might be purple and a sky might be green. One current fantasy story which brilliantly mixes the present with the future is William Gibson's Virtual Light which places a city of homeless people on the Golden Gate bridge in the not too distant future.

2) Cyclical Regenerative Time

Historical time concerns itself with the major dimensions of time contained in the past, the present and the future. This is time made of unrecoverable moments which never happen again. Cyclical time concerns itself with natural occurrences which happen again and again. These repeating cycles function in stories through the places represented by the seasons of the year and the daily cycles of day and night.

The most familiar and recognizable cycle is that of yearly time which is marked by the revolution of the earth around the sun. This yearly cyclic time is divided into four seasons corresponding to the four phases of the sun's orbit and the four phases of the moon. There is a close correspondence between the seasons and the stages of life from birth to death. In this sense, Spring represents birth while summer represents youth, autumn adulthood and winter old age and death.

Related to birth and death symbolism is light and darkness symbolism and the two yearly solstices associated with light and dark symbolism. The Winter Solstice of December is the heart of winter when darkness rules over the day longer than any other time of the year. It is similar to the midnight part of the daily cycle when night is the strongest. The Summer Solstice in June is the heart of summer when light rules over the day longer than any other time in the year. It is similar to the noon (mid-day) part of the daily cycle when day is strongest.

The Winter Solstice symbolizes the growing power of the sun and the declining power of darkness in the world while the Summer Solstice symbolizes the declining power of the sun and the growing power of darkness. As J.C. Cooper points out in An Illustrated Encyclopaedia Of Traditional Symbols:

"At the Winter Solstice the Great Mother, Queen of Heaven, gives birth to the Son of Light...The full moon is seen at its nadir and Virgo rises in the East. The *Janua coeli*, the Winter Solstice in Capricorn, is the 'door of the gods' and symbolizes ascent and the growing power of the sun. The Summer Solstice in Cancer, the *Janua inferni*, is the 'door of men' and is descent and the waning power of the sun."

Interestingly, the birth of Christ on Christmas Day falls only a few days after the Winter Solstice symbolizing the growing power of the sun and light.

In addition to the correspondences of seasons with birth and death and life stages, there is also a correspondence of the seasons with various story forms and modes. This point is well made by the critic Northrop Frye who brought forth the relationship between seasons and dramatic modes in his Anatomy of Criticism. In this groundbreaking book he argued that Spring relates to life and the mode of comedy, summer to infinite potential and the mode of romance, autumn to mortality and melancholy and the mode of tragedy and winter to death and old age and the mode of satire.

In the following we will briefly survey the major cyclical aspects of time embodied in the various yearly cycles of seasons and the daily cycles of day and night.

(a) Spring

Throughout history there have been a number of symbols of Spring. It has been depicted as a child bearing garlands of flowers or carrying leaves and as a woman wearing a floral crown and standing beside a shrub in blossom. The animal of Spring is symbolized by the lamb and the zodiac signs of Spring are Aries, Taurus and Gemini.

Spring is the time when the world awakens from the death of winter. It is therefore a transition period, between the past of winter and the hope of summer, between memory and desire. In the famous poem The Wasteland, T.S. Eliot catches this period of transition:

"April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain."

In the Spring, life moves from inside to outside space and temperatures move from cold to mild. The color green fills the world after the grey and white colors of winter. It is a season of the celebration of life and of marriage and this is evident in the many spring weddings.

The season of Spring serves as the setting for many stories where birth and life are important themes. One of the most famous uses of the Spring setting is in The Great Gatsby. At the beginning of the book Nick says:

"I came East...in the spring of twenty-two. The practical thing was to find rooms in the city, but it was a warm season...And so with the sunshine and the great bursts of leaves growing on the trees...I had the familiar conviction that life was beginning over again with the summer."

The Great Gatsby would have been a very different book indeed if Fitzgerald had placed it against a winter setting. He chose the spring and summer because these two seasons have the greatest association with the time of romance.

This magical time of Spring is also described by Thomas Wolfe in the short story "The Train And The City":

"Spring came that year like magic and like music and like song. One day its breath was in the air, a haunting premonition of its spirit filled the hearts of men with its transforming loveliness, wreaking its sudden and incredible sorcery upon gray streets, gray pavements, and on gray faceless tides of manswarm ciphers. It came like music faint and far, it came with triumph and a sound of singing in the air, with lutions of sweet bird-cries at the break of day and the high swift passing of a wing, and one day it was there upon the city streets with a strange and sudden cry of green, its sharp knife of wordless joy and pain."

Here it is given a number of qualities and is compared to "magic", "music" and "song" which moves in against the gray landscape of winter.

(b) Summer

Summer has been symbolized as a child or a woman wearing a crown of corn ears and bearing a sheaf in one hand and a sickle

in the other. The symbolic animal of summer is a lion or a dragon and the zodiacal signs are Cancer, Leo and Virgo.

The summer is the time of romance and infinite potential. The color of summer is yellow and temperatures move from mild to warm. If Spring is the time of birth, then summer is the time of youth where one moves through the world with godlike ease and comfort. Summer is the background for Mark Twaine's Huck Finn and Tom Sawyer stories, for it is in the summer that young boys escape from the civilizing influences of school and are free to explore. It is also the season of vacations and holidays when man travels away from the cities and back into nature.

(c) Autumn

Autumn is symbolized as a woman carrying bunches of grapes and a basket full of fruit. The symbolic animal of autumn is the hare and the zodiacal signs are Libra, Scorpio and Sagittarius.

With the coming of autumn, the days grow shorter and the nights longer and the temperatures move from warm to cool. The colors of orange and red represent the changing, brilliant colors of autumn foliage. If summer is the period of youth in one's life, then autumn is the adult period. As Northrop Frye notes, autumn is associated with mortality and melancholy. A retreat is started from the wild wanderings in open natural space to inside, enclosed man-made spaces.

(d) Winter

Common symbols for Winter are a child wrapped in a cloak, an old man with white frosty hair, holding a sickle, or with leafless trees. The animal symbolizing winter is the salamander and the zodiacal signs are Capricorn, Aquarius and Pisces.

Winter completes the yearly cycle of the seasons and ushers in the coldest and darkest time of the year. The color blue represents winter and old age is the stage of life it represents. Winter is discussed as "old man" winter. Death and not life is the image contained with winter and the dramatic mode associated with it, as Frye notes, is satire.

In addition to the above imagery, the seasons have a close relationship to the major forms of drama and other central aspects of place. The relationship to psychology is very close and in fact the seasons represent various stages in the life of an individual.

(e) Day And Night

Perhaps the most dramatic division of cyclical time is the daily contrast between day and night. Symbolically, this cycle offers the most dramatic contrast between light and darkness, between consciousness and unconsciousness. As Winifred Gallagher notes in The Power of Place, the "origins of the influences of light on our activity are rooted far back in the evolutionary past." In fact, the very "survival of our species has depended

on matching the workings of our bodies and minds to the demands of day and night."

Research psychiatrist Thomas Wehr finds two different worlds in night and day. Wehr, chief of psychobiology at the National Institute of Mental Health and a leading authority on environmental influences on behavior, notes that "It's almost as if our planet has two worlds. Depending on whether we're inside at night or outside during the day, we have to change our natures and become different kinds of animals. The daytime creatures who must venture out into the field are colder and brighter, aggressive and seeking. At night, when we conserve our energy, we stay in our burrowlike homes, warm and insulated from outside stimuli."

The changes in day and night have a biological effect on mankind and this effect is known as circadian rhythms. These daily shifts, moreover, are directly connected to seasonal changes in man. Gallagher notes that "Our daily physiological and behavioral shifts are intimately connected to our seasonal ones because the brain, equipped with a light meter that gauges the day's illumination and a biological 'clock' that measures the day's length, uses information about light conditions to determine the time of the year."

In addition to the strong biological importance of day and night there is also a strong symbolic significance in the two periods of time. The experience of the birth and the death of the sun is associated with the development of many mythologies and symbols and was the first evidence to man that time has a

cyclical aspect. As the seasons symbolize the life stages of mankind, so also do the various parts of a day. Carl Jung in Modern Man In Search Of A Soul compares the life of an individual with the stages of a day. The sun symbolizes the consciousness of man. In the morning the sun:

"rises from the nocturnal sea of consciousness and looks upon the wide, bright world which lies before it in an expanse that steadily widens the higher it climbs in the firmament. In this extension of its field of action caused by its own rising, the sun will discover its significance; it will see the attainment of the greatest possible height - the widest possible dissemination of its blessings - as its goal. In this conviction the sun pursues its unforeseen course to the zenith; unforeseen, because its career is unique and individual, and its culminating point could not be calculated in advance. At the stroke of noon, the descent begins. And the descent means the reversal of all the ideals and values that were cherished in the morning, The sun falls into contradiction with itself. It is as though it should draw in its rays instead of emitting them. Light and warmth decline and are at last extinguished."

The comparison involves the concept of space which we will discuss later. At noon, the sun (consciousness) is at its highest point above the earth, its zenith. During the afternoon, the sun declines until night and darkness which represents death to Jung.

Jung feels the comparison of life to days is not merely "jargon" commenting that "there is something sunlike within us; and to speak of the morning and spring, of the evening and the autumn of life is not mere sentimental jargon." He shows how consciousness and days are related:

"The one hundred and eighty degrees of the arc of life are divisible into four parts. The first quarter, lying in the east, is childhood - that state in which we are a problem for others, but are not yet conscious of any problems of our own. Conscious problems fill out the second and third quarters; while in the last - in extreme old age - we descend again into that condition where, unworried by our state of consciousness, we again become something of a problem for others. Childhood and extreme old age, to be sure, are utterly different, and yet they have one thing in common: submersion in unconscious psychic happenings."

Here, Jung elaborates on his comparison of the beginnings of the day with childhood and the end of the day with old age.

In addition to showing the stages of life, there are some significant differences in symbolism between night and day. Daytime is related to the masculine, active principle and to the conscious state within mankind. In contrast, nighttime is related to the feminine, passive and unconscious principle. Hesiod called night "the mother of the gods" because the Greeks believed that night and darkness preceded the creation of all things. Hence night, like water, is expressive of fertility, potentiality and germination. It is an anticipatory state which promises the coming of day. As J.E. Cirlot notes in A Dictionary of Symbols, within "the tradition of symbology it has the same significance as death and the color black."

There are different rhythms contained in day and night. The rhythm of the day is measured by the hands of the clock but the rhythm of the night is measured by the movement of the moon and the sound of crickets. The day is full of fast-paced rhythms while the night is made of meditative rhythms. The night's rhythm made it a time for reflection for mankind and from the earliest times, the night became the time for stories. In the

Introduction to The Complete Grimm's Fairy Tales Padraic Colum
writes:

"In the place where the storyteller was the coming of night was marked as it was not in towns nor in modern houses. It was so marked that it created in the mind a different rhythm. There had been a rhythm of the day and now there was a rhythm of the night...The storyteller seated on a roughly made chair on a clay floor did not look unusually intelligent or sensitive...What was in his face showed that he was ready to respond to and make articulate the rhythm of the night. He was a storyteller because he was attuned to this rhythm and had in his memory the often repeated incidents that would fit it."

As Colum notes, the day rhythm was compulsive and fitted to daily tasks. It was this rhythm which waned in the night replaced by "a rhythm that was acquiescent" and "fitted to wishes".

The rhythm of the night, though, was destroyed by the invention of the kerosene lamp and the electric lightbulb which destroyed this rhythm by artificially prolonging the day. Colum continues:

"But when the distinction between day and night could be passed over as it could be in towns and in modern houses the change of rhythm that came with the passing of day into night ceased to be marked. This happened when light was prolonged until it was time to turn to sleep...The prolongation of light meant the cessation of traditional stories in European cottages. And when the cottages took in American kerosene or paraffin there was prolongation. Then came lamps with full and steady light, lamps that gave real illumination. Told under this illumination the traditional stories ceased to be appropriate because the rhythm that gave them meaning was weakened."

And of course stories can be told during the day in our modern world by creating darkness and then putting light inside this darkness in our movie theaters.

For purposes place symbolism, the major components of day and night can be broken into smaller divisions which have their own symbolic significance. These elements which form a daily chronological symbolism are sunrise or dawn, morning, noon, afternoon, sunset, evening and midnight. Within these divisions there are two twilight states: a morning twilight state before sunrise and an evening twilight state after sunset.

The day begins with the gray twilight state between darkness and light, between black and white. It is a boundary time which contains elements of both night and day within it and is not dominated by either one. Sunrise comes from the east and symbolizes a new beginning, the birth of a new day. It can also symbolize a quick revelation such as the "dawning" of a particular revelation. The morning is full of daily rituals in preparation for the growing day. Noon, as Jung notes, represents the zenith of the day. Interestingly enough, it is also the time when no shadows are possible because the sun is directly overhead. The afternoon is the waning of the day and a slowing of daily rhythms.

Sunset ushers in the world and place of night. The sun sets in the west and the setting sun represents the death of the day. Certainly a setting sun serves as a setting in numerous forms of romantic stories. The image of lovers parked by the ocean and watching the sun set into the ocean is a common image. It is

romantic because they are watching more than the death of the day. They are really watching the birth of the night and its dark potentialities and secrets.

Another twilight time follows sunset which again marks a hazy, water-colorish time between day and night. Twilight means "half-light" and the half light of morning or evening is a symbol of dichotomy, representing the dividing-line which at once joins and separates a pair of opposites. Twilight, notes Cirlot, is characterized by lack of definition and ambivalence, and is therefore closely related to the space-symbolism of the Hanged Man or of any object suspended between heaven and earth. Evening-light is associated with the West, symbolizing the location of death.

This strange in between "twilight" time is discussed in Joseph Conrad's story "The Shadow Line." At the opening of the story Conrad says:

"It is the privilege of early youth to live in advance of its days in all the beautiful continuity of hope which knows no pauses and no introspection...One closes behind one the little gate of mere boyishness - and enters an enchanted garden. Its very shades glow with promise. Every turn of the path has its seduction. And it isn't because it is an undiscovered country. One knows well enough that all mankind has steamed that way. It is the charm of universal experience from which one expects an uncommon or personal sensation - a bit of one's own...One goes on recognising the landmarks of the predecessors, excited, amused, taking the hard luck and the good luck together - the picturesque common lot that holds so many possibilities for the deserving or perhaps for the lucky. Yes. One goes on. And the time, too, goes on - till one perceives ahead a shadow-line warning one that the region of early youth, too, must be left behind."

Notice the vivid use of place and elements of place by Conrad in describing something very symbolic - the passage from youth to adulthood. The place images that Conrad uses are garden, path, gate, steamed, landmarks, region and shadow-line. We have discussed most of these images in our previous section on places. The word "steamed" symbolizes civilization as a great steamship. Conrad is really describing a "twilight" in-between time, between the early day and the morning that youth must pass through to get to the "noon" of human life.

With the evening and darkness covering the earth, the moon and the stars take prominence over the sun and the light of the day. Just as noon represents the ascendance of the masculine principle, midnight represents the zenith of the feminine principle. Significantly, it also represents the height of the unconscious powers over the conscious powers of the world because it is the hour when most people are asleep and deep within their dreams. It has symbolic importance in fairy tales such as Cinderella and in the horror genre which lets vampires loose after midnight. The world is sleeping and is innocent and at the same time vulnerable.

VI.The Space Of Place

The landscape of space is like media in that it surrounds place all the time but surrounds it in a very subtle manner so that its presence is difficult to discern. All places have space but all spaces do not necessarily have a place.

There are two types of space which are relevant to the symbolism of place. One is the objective space associated with such factors as direction, orientation and size. This space involves the physical position of the story hero to his environment. The second type of space involves subjective space involving the position of the narrator of the story, the observer of the actions of the hero within the story. The most common illustration of this space is the narrative point of view in literature. A type of subjective space not related to location and narrative point of view might be termed historical space. This space is related more to epochs of history and suggests dominant types of world views for these particular periods which objective and subjective space exist in.

Besides providing a background for the hero to move against or a position from which to tell a story, space also serves the

function as "framing" the action. Anne Morrow Lindbergh writes about this "framing" function of space in her poem "Space":

"For beauty, for significance, it's space

We need; and since we have no space today
In which to frame the act, the word, the face
Of beauty, it's no longer beautiful.

A tree's significant when it's alone
Standing against the sky's wide open face;
A sail, spark-white upon the space of sea,
Can pin a whole horizon into place.

Encompassed by the dark, a candle flowers,
Creating space around it as it towers,
Giving the room a shape, a form, a name;
Significance is born within the frame.

A word falls in the silence like a star,
Searing the empty heavens with the scar
Of beautiful and solitary flight
Against the dark and speechless space of night."

In the following sections we explore some of these themes of space and show how they "frame" stories.

1) Objective Space

Objective space for our purposes refers to the physical location of the hero to his environment. The hero can be located above, below, in the center, on, inside, outside, in front of or in back of story places. All characters in stories are always within one or more of these spaces at each moment. It is this relationship which plays an important part in the overall

"gestalt" of the story and adds place symbolism and dimension to it.

Objective space has a strong relationship to various literary genres. In the book Gender, Language and Myth Edited by Glenwood Irons, Barry Grant notes that horror tales focus "down" while science fiction tales focus "upward." Irons mentions Poe's "The Premature Burial" and filmmaker David Croneberg's They Came From Within as examples of this downward and inward focus. Science fiction, he notes, tends to gaze up and out such as Jules Verne's From The Earth To The Moon and Stanley Kubrick's 2001: A Space Odyssey. As Glenwood Irons mentions in the introduction to Gender, Language and Myth, "Horror fiction is a lesson in penetration - murderous, psychological, sexual, always violent..."

The literary scholar Leonard Lutwack notes a number of properties of objective place in The Role of Place in Literature. The properties of space he notes are extent, verticality, horizontality, centrality and a-centrality. While his focus is on place in literature his observations hold true for space in cinema and advertising.

In the following section I discuss these various properties and add a few classifications of my own. This is not meant to be a complete classification but rather only a start in suggesting the relationships between place and space. Six general types of objective space are outlined below but the reader might find other spaces or different classifications. Again, as in most of the material of this book, I attempt to make some initial

headway into frontier land rather than establish elaborate cities.

(a) Extent

One of the major properties of place is the determination of its spatial size. In other words the extent of context surrounding place. Are there limits to the "extent" of place? As Leonard Lutwack notes in The Role Of Place In Literature:

"An obvious property of a place is its size or extension in space. Beyond the planets of our solar system and the visible stars, place is unimaginable, Milton's 'vast vacuity.' Stars and planets, however, play an important role because they mark the border between outer space and the habitable world. No matter how inaccessible practically, they are imaginatively inhabitable and are thus places in our sense of the world."

Within the universe, notes Lutwack, there is a series of places of diminishing size such as "earth, continents, regions, landscapes, dwellings, the interiors of dwellings, areas within touching distance, and finally spaces too small for human occupation except by imaginative extension."

This hierarchy of size is difficult to perceive by the senses and literature has often used analogies to explain these types of places. As Lutwack notes:

"The world is thus represented by Homer by a description of the design on the shield of Achilles; the city in naturalistic fiction is most often rendered by an account of the activities of a single street."

The analogy of microcosm to macrocosm, notes Lutwack, "permits writers to include in their repertoire of settings places either too small or too extensive or remote for human occupation."

Examples of this "extent" place phenomena from literature can be found in a wide variety of artists. The reduction in size of human beings that lets Rabelais populate the mouth of a giant. In Fantastic Voyage, Isaac Asimov sends a team of doctors on a journey through the bloodstream of a heart patient. In the movie Tron, people are put inside a computer. And, in one of Robert Louis Stevenson's stories, a bed-ridden child creates "The Land of Counterpane" from the folds of his bed-clothes.

(b) Verticality

While the size of place expressed by "extent" is an important consideration, the objective space attributes of above and below, up and down and middle are also important aspects of spatial symbolism. As Lutwack notes, "A number of place attributes depend on the relative position of a place in relation to other places - whether a place is high, low, central, or apart."

Apart from the specific symbolism of these various parts of verticality, the basic vertical nature of place can add drama and excitement to a story that is beyond the ability of horizontal places to do. Verticality has also been associated with being more picturesque and less dull, boring and uninspiring than horizontal places. Literary critic Roland

Barthes has remarked in his Mythologies that "the picturesque is found any time the ground is uneven."

Primitive man utilized vertical symbolism by dividing his cosmology into three levels. It was from these three levels that the places of heaven (above), earth (middle intersection) and hell (below) were found. As Lutwack notes:

"Ancient cosmologies commonly identified three levels - upper, middle, and lower...Differentiation of levels inevitably leads to a hierarchy of values. Thus in the Christian cosmology heaven and hell are absolutely opposed while earth has qualities of both...Great depths as well as great heights are often held sacred, for there the middle place, earth, is intersected by realms inhabited by gods, and there the extraordinary man may be favored spiritually...A mountain...may touch both the heavenly realm above and the world below."

Places connected to both the heavens above and the depths below have an important symbolic significance. Northrop Frye in Anatomy of Criticism calls this the 'point of epiphany' and supplies examples in the mountain-tops, towers, and staircases of the Bible, Dante, Yeats and Eliot of this point. In connecting places on different levels stairs symbolically afford a passage from one mode of existence to another. And Gaston Bachelard in his book The Poetics of Space, goes so far as to claim that verticality in houses has a strong appeal to the consciousness.

A place which is above suggests some basic symbolic relationships. One relationship suggested is that the actor in this background has a larger perspective on life below his above position. That is why, as we will show in the next section,

third person, omnipotent narrative techniques relate the narrative from an above position.

Associated in traditional mythology with Gods and the heavens and the stars, "above" is ultimately the home of the gods. And so it is that ascending upward has great symbolic significance throughout history. As we shall see later, "above" also relates to the color of white, or light, and to the basic element of air.

The place of above, though, can also symbolize an isolation from the life which goes on below. The phrase "He is above it all" is meant to define a person who is not connected to life, or who is apart from it.

The major natural places that "above" is associated with are mountains. However, during the last thirty years and the birth of the space age we must consider above as also above the earth. Within the man made places, above relates to the skyscrapers within cities and the space inside airplanes. However, above is relational and even a small hill can serve to be above a village down below.

Being "above" the world gives the hero a broader perspective on life and existence whether the hero is in outer space or simply on a hill overlooking a village. Here are two examples - one is from NASA astronaut Edgar Mitchell and the other is from novelist Vladimir Nabokov. Mitchell went through a type of religious experience after his trip into space. He writes about this experience:

"None who have looked at Earth and the cosmos from deep space have failed to be dramatically moved by the sight. For me, as I contemplated the tiny jewel that is Earth, against the background of stars and galaxies, I experienced a sense of oneness and wholeness beyond my previous experience. I recognized that my prior vision of 'reality' was far too limited. The universe is more grand, more magnificent, more purposeful than I had ever imagined."

Although outer space provides a type of ultimate "aboveness" a small hill can also provide this above space for a new perspective. At the end of the novel Lolita, after transversing the horizontal space across America with Lolita and being within the inside spaces of numerous motel rooms, the narrator climbs to the top of a small hill which overlooks a village.

"As I approached the friendly abyss, I grew aware of a melodious unity of sounds rising like a vapor from a small mining town that lay at my feet, in a fold of the valley. One could make out the geometry of the streets between blocks of red and gray roofs, and green puffs of trees, and a serpentine stream, and the rich, ore-like glitter of the city dump, and beyond the town, roads crisscrossing the crazy quilt of dark and pale fields, and behind it all, great timbered mountains. But even brighter than those quietly rejoicing colors...both brighter and dreamier to the ear than they were to the eye, was that vapory vibration of accumulated sounds that never ceased for a moment, as it rose to the lip of granite where I stood wiping my foul mouth."

The narrator has a sudden revelation from this viewpoint and says "I soon realized that all these sounds were of one nature, that no other sounds but these came from the streets of the transparent town, with the women at home and the men away."

The concept of "below" or "depth" has aspects which are in contrast to those of "above." In the film Blue Velvet, the symbolism of "below" is stated early in the story. One of the

themes of the film is about the dark and evil things which move just below the shiny surface of everyday life.

The shiny everyday life is a small lumber town in the Northwest part of America. One morning, Mr. Beaumont, owner of the local hardware store, is out watering his lawn. Here is how the film script by David Lynch takes us below the surface of life:

Exterior. A Shady street. Day.

A bright red gorgeous fire engine is moving very slowly down the street. We move in to see the happy face of a fireman.

Exterior. Flower garden. Day.

Yellow tulips sway in a warm afternoon breeze.

Exterior. Beaumont's lawn. Day.

The same white picket fence with roses in front of it. Panning slowly now away from the roses down to the rich green lawn and over to the sprinkler which goes around and around shooting water droplets sparkling in the light. This is slightly slow motion and dreamy.

Exterior. Beaumonts' Front Lawn. Day.

Closer on water droplets. The water droplets are somewhat abstracted as they dance in the light. Pan down now to the green grass, traveling along the grass. The music becomes fainter as we move suddenly under the grass, now in a dark forest.

Slowly moving through the grass.

The grass is like great timbers. It is getting darker and ominous sounds come up as we discover black insects crawling and scratching in the darkness.

The film Blue Velvet can be approached and understood from this vertical aspect of place symbolism. The opening scenes described above serve to state the theme of the film: it will be an exploration of the darkness that lurks below the surface of

middle American life. It is an examination of this top and bottom, vertical perspective, of place.

The space of depth also has a symbolism associated with various aspects of the person. In this sense, one speaks of spirit and intellect as located in a type of above space. This above space is the head in the human body. The heart is a type of center space when it relates to an outward symbolism of space. It is the soul of the individual, though, which has depth.

In The Planets Within, Thomas Moore examines the concept of the soul and its connection to the space of depth in the astrological psychology of the Renaissance philosopher Marsilio Ficino. He writes that:

"Soul is also depth, a metaphor we use to point to a certain intensity of experience. Having soul, we feel a certain reverberation and resonance carrying through *beneath* the surface of everyday experience. With soul, events are not merely two-dimensional; they carry an invisible but clearly felt dimension of depth."

He distinguishes these types of experiences from the space of above or of height. "These resonances," he says, "do not appear as meaning and explanation, nor even as understanding - that would be height, the work of intellect." Soul is not something that cannot be "fabricated by evaluating experience, trying to figure it out, or through intense introspection." Moore notes that the:

"significance of soul is clearly downward, away from the head, closer to the stomach where the outside world is absorbed, internalized, and broken down; toward the intestines where in an extensive labyrinthine journey the introjected world becomes partly self, partly waste; down toward the lower orifices where what is not made into self is eliminated; down near the organs of sex where the pleasure, relational, and sensation fluids are focused."

While Marsilio Ficino related depth to soul and discovered a strong vitality and inwardness of experience in the relationship, the Greeks had a different view of depth.

For the Greeks, depth was associated with death. As Moore observes in The Planets Within, "In Greek mythology the natural world accessible to our senses is mirrored by an underworld where there is no flesh or bone but only phantasms or immaterial visages. Here again are labyrinthine passages leading to numerous chambers where strange happenings reflect the world above." In Greek mythology Demeter, the mother who gives the world its beauty and fruitfulness, is inseparable from her daughter Persephone, who is dragged into the underworld to become the queen of death and, as Moore notes, the personification of depth.

(c) Horizontality

There is a more drama associated with vertical spatial dimensions than with horizontal space dimensions. The greater drama is related to the fact that verticality and its above and below and up and down dimensions relate to basic cosmic symbolism. A hero in ascension or descension in physical places

offers a more pronounced drama than one going from the horizontal direction of east or west. The journey to the west or east, however, may symbolize an ascension or descension as the journey east in Hesse's The Journey to the East symbolized a spiritual ascension.

As Leonard Lutwack notes in The Role of Place in Literature, "Lacking the unknown potential of heights and depths, flat places are safe, restful and reassuring". He finds other examples to support the principle that "predominantly horizontal places are uninspiring and dull." An example is the ecosystem of deserts and the wastelands associated with deserts. In addition, horizontality and levelness may have some type of symbolism to tragedy. For example, in the Scriptures the sign of direct catastrophe is the leveling of high places such as hills and towers.

While predominantly horizontal spaces may be dull and uninspiring, the magnitude of nature and the smallness of the hero against this nature can best be shown in a horizontal space. The development of the technology of Cinemascope and the current 70 mm size films celebrate the horizontal shape over the original square shape of the movies. Cinemascope became an excellent vehicle for the westerns where the hero could be superimposed against the overwhelmingness of natural places. What the western genre may have sacrificed to the flatness of the deserts of its stories it made up in the dramatic contrast between man and the magnitude of his environment.

(d) Centrality

The concept of centrality of place is associated with the need for orientation around a center place. As Lutwack notes "To orient himself to the world man seems to require a sense of the deployment of persons, things, and places around a center, and this center thus acquires paramount importance over all around it." This "centrality" as Lutwack observes, "is associated with rest, certainty, wholeness."

One of the major features that serves to define the "hero-protagonist" in stories and mythologies is the need of the hero to disturb this "rest" and "certainty" of the center and journey away from it outward to peripheral, a-central places, and back again. As Lutwack remarks "One of the most satisfying narrative motifs is the journey of the hero from a central place to a number of outlying places and from them back to the starting place."

But more than a "satisfying narrative motif" this journey is really an essential motif to the world's great mythological stories. It is this journey that Joseph Campbell has defined in Hero With A Thousand Faces. Through a study of the journey of the "hero" in the world mythologies, Campbell has found this journey from central places to outlying places to be a common element.

Centrality has a symbolic importance though beyond the journey of heroes in stories extending to the orientation of mankind towards his place in the universe. In fact the

centrality of space is one of the keys symbolizing the religious concept of the "sacred" throughout history. In the The Sacred & The Profane, the noted historian of religions Mircea Eliade explores the manifestations of the sacred from primitive to modern times. Eliade observes that sacred space developed from the belief of religious man that all space was not the same, that it was not all "homogeneous." He notes that:

"For the religious man, space is not homogeneous; he experiences interruptions, breaks in it; some parts of space are qualitatively different from others...this spatial nonhomogeneity finds expression in the experience of an opposition between space that is sacred...and all other space, the formless expanse surrounding it."

The discovery that space is different is a primordial one, similar to the founding of the world. As Eliade notes that this different space "reveals a fixed point, the central axis for all future orientation."

The orientation toward a fixed point becomes a key starting point for religious man. Eliade remarks that "nothing can begin, nothing can be done, without a previous orientation - and any orientation implies acquiring a fixed point." It is for this reason notes Eliade that religious man has always sought to fix his abode at the "center of the world." If the world is to be lived in, it must first be founded and no world can come to birth in a space which is all similar, a space which has no center. "The discovery or projection of a fixed point - the center," observes Eliade, "is equivalent to the creation of the world."

There is no center of space for non-religious man or for, what Eliade terms, "profane" experience. For profane experience Eliade notes that "space is homogeneous and neutral" with "no break which qualitatively differentiates the various parts of its mass." The true world is always represented at the center for it is here that there is a break in plane and hence communication between cosmic zones is possible. One might find examples of this center in a number of places. It might be found in a country such as Palestine, in a city such as Jerusalem or in a sanctuary such as a temple or a house.

The real disruption caused by the Copernican Revolution was a displacement of the symbolic sacred center space. Eliade expresses alarm over the "desacralization of the cosmos accomplished by scientific thought." Leonard Lutwack in The Role of Place in Literature notes that Eliade "joins those who believe that the tremendous disturbances in the spiritual history of the West were caused by the loss of earth's centrality in the Copernican astronomy."

The concept of sacred space preconditions much of the use of space in stories and various story forms. In literature and film, centrality of place is defined in a number of ways. Certainly factors such as characters, events and imagery serve as part of this definition. Lutwack elaborates on this noting this centrality "is established by the frequency and importance of the transactions that occur in it, by its weight in the behavior of characters, and by the force of the imagery and style describing it."

Place centrality, like place symbolism, has relative importance to various artists. Some novelists and film makers constantly search for new places to set their art against while centrality of place serves as a trademark for other novelists and film makers.

In the book Spirit of Place, literary critic and cultural historian Frederick Turner sees the centrality of place to be a major foundation in creating a national literature. In the book he examines the lives and careers of nine famous American authors, the locales they made famous, and the ways that common landscapes played a major role in the creation of their finest works. Turner argues that they took "imaginative possession of their homelands" and, in so doing, created both a national literature and a national literary landscape.

The locales he discusses are familiar with most Americans: Thoreau's Walden Pond, Twain's Mississippi River, Steinbeck's Salinas Valley, William Carlos Williams' Paterson, New Jersey, Willa Cather's New Mexico and Faulkner's Yoknapatawpha County novels.

The centrality of place runs very high in the works of William Faulkner. It is worthwhile to take some time to examine this centrality in some of Faulkner's works. With the writing of Soldier's Pay Faulkner said:

"I discovered that my own little postage stamp of native soil was worth writing about and that I would never live long enough to exhaust it, and that by sublimating the actual into the apocryphal I would have complete liberty to use whatever talent I might have to its absolute top."

Turner notes in Spirit of Place, that Faulkner's novel Absalom, Absalom! and his short story "The Bear" were his great "meditations on evocations of the place spirits of his world."

But the "spirit of place" and its centrality of location is a theme running strongly through all of his works. In The Town, Gavin Stevens approaches the town of Jefferson, the county seat of Yoknapatawpha County. He sees the whole county radiating out from this center:

"And you stand suzerain and solitary above the sum of your life beneath that incessant ephemereal spangling. First is Jefferson, the center, radiating weakly its puny glow into space; beyond it, enclosing it, spreads the County, tied by the diverging roads to that center as is the rim to the hub by its spokes, yourself detached as God Himself for this moment above the cradle of your nativity and of the men and women who made you, the record and chronicle of your native land proffered for your perusal in ring by concentric ring like the ripples on living water above the dreamless slumber of your past; you preside unanguished and immune above this miniature of man's passions and hopes and disasters..."

The centrality of the County to Faulkner's novels focuses on the town of Jefferson. But centrality may go beyond a town to the center of a town - to a town square.

The novel is not The Town but Soldier's Pay and the town is not Jackson but Charlestown. The town square though is symbolic to much of Faulkner's centrality and the "puny glow" of these dying central places of the south:

"Charlestown, like numberless other towns throughout the south had been built around a circle of tethered horses and mules. In the middle of the square was the courthouse - a simple

utilitarian edifice of brick and sixteen beautiful Ionic columns stained with generations of casual tobacco. Elms surrounded the courthouse and beneath these trees, on scarred and carved wood benches and chairs the city fathers, progenitors of solid laws and solid citizens who believed in Tom Watson and feared only God and drouth, in black string ties or the faded brushed gray and bronze meaningless medals of the Confederate States of America, no longer having to make any pretense toward labor, slept or whittled away the long drowsy days while their juniors of all ages, not yet old enough to frankly slumber in public, played checkers or chewed tobacco and talked. A lawyer, a drug clerk, and two non-descriptors tossed iron discs back and forth between two holes in the ground. And above all brooded early April sweetly pregnant with noon."

This passage focuses on a specific centrality of Faulkner's works, a specific place - the town squares. Charlestown's town square is symbolic of "numberless other towns throughout the south." The men in the town square symbolize the sleepy, drowsy aspect of the war years in the south, the psychic dislocations brought about by war. Not only does it serve to demonstrate centrality but also the strong symbolic significance that place can contain in narrative.

In addition to common centers throughout Faulkner's works, Lutwack observes that many of Faulkner's major novels have their own center and that this center is usually a house. In Light in August, it is Joanna Burden's house while in Absolum, Absolum! it is the Sutpen house. In Sanctuary it is the old Frenchman's place and in The Sound and the Fury it is the Compton's house.

Centrality is important by itself as a spatial context of place. However, it gains in importance by the juxtaposition of its concepts with those of a-centrality. In other words, for us to really understand what is central, the artist must make us

understand what is peripheral or not central. As Joseph Campbell recognizes in his Hero With A Thousand Faces, the hero needs to journey away from and then eventually return to the center in order for him to come to understand the center of place, and, the center of himself.

(e) A-centrality

The "a-central" place is the destination of the hero's journey. The hero journeys away from the "central" place to an "a-central" place. Lutwack observes that:

"The opposite of the central place is the peripheral place, or the place removed from the center by distance or difficulty of access. As such it is a relatively strange place, and the objective of much narrative writing is to familiarize the reader with strange places by bringing them into relation with the known place."

This complete separation from the familiar world, notes Lutwack, "allows the suspension of the usual environmental conditions in these places and makes possible the purity of their essential nature: absolute good in paradise without even a variation of time or season, absolute evil in inferno, absolute perfection in utopia."

The outlying places are difficult to reach but there is a compensation for this difficulty. The hero of the narrative has a special experience in going to them. As Lutwack observes:

"The difficulty of reaching the outlying place without special effort has a compensation in the privileged experiences the hero may have there, such as conversing with the dead or discovering some magic object or profound understanding, which he may then carry back to the central place for its enrichment."

The peripheral place, notes Lutwack, may be a refuge to which the hero repairs out of the workaday world to heal his wounds and renew his heroic dedication, like Lancelot being nursed back to health in his bower, Huck Finn loafing on the river between bouts with civilization on the shore, Nick Adams making camp up in Michigan to compose himself after the war. These exotic places observes Lutwack, "harbor rare things and make possible a kind of experience not common at home."

An interesting juxtaposition of the concepts of centrality and a-centrality occur in Conrad's novel Heart of Darkness. By his voyage up the Congo river to the inner station of the company to meet Kurtz Marlow seems to be journeying to this type of a-central place and following the traditional path of the hero expressed in Joseph Campbell's Hero With A Thousand Faces. If civilization is considered a type of center then Marlow is journeying to an outlying part of civilization.

However, the very title of the novel provides the reader with mixed messages. The word "heart" has the association with a central place while the word "darkness" an association with an a-central place. In many respects much of the paradoxes within Conrad's mystical story are related to the paradoxes in the title. Ian Watt provides an interesting commentary on this paradox in Conrad in the Nineteenth Century remarking that:

"Both of Conrad's nouns are densely charged with physical and moral suggestions; freed from the restrictions of the article, they combine to generate a sense of puzzlement which prepares us for something beyond our usual expectation: if the words do not name what we know, they must be asking us to know what has, as yet, no name. The more concrete of the two terms, 'heart', is attributed a strategic centrality within a formless and infinite abstraction, 'darkness'; the combination defies both visualization and logic: How can something inorganic like darkness have an organic centre of life and feeling? How can a shapeless absence of light compact itself into a shaped and pulsating presence? And what are we to make of a 'good' entity like a heart becoming, of all things, a controlling part of a 'bad' one like darkness?"

As Watt discerns, the paradox is not only a symbolic one between center and a-center but also a moral one between what we consider as good (heart) and what we consider as bad (darkness). And so to are these conflicts within the title carried forth into the symbolism of the novel serving to make it one of history's most interesting stories.

(f) Inside And Outside

Any type of sheltered space might be termed "inside" space and any un-sheltered and open space termed "outside" space. There is a correspondence of inside space with manmade cultural places and outside space with natural places. In fact, the space of inside is a result of the products of cultural technology. The only naturally occurring inside spaces are really caves.

With the relationship of inside spaces to cultural places and outside ones to natural places there follows some related

associations or correspondences. Inside spaces are spaces where natural phenomena and the other correspondences of place are controlled. In this sense, cyclic time is controlled through lighting as well as color, natural phenomena such as weather and symbolism associated with the basic elements such as air and fire or temperature. The associations can be taken further and it can be remarked that inside spaces relate to urban areas and cities while open areas relate to the areas outside of cities, the surrounding countryside.

There is also a relationship between inside and outside with various story genres. The western genre, for example, is an outside story genre. On the other hand, the hard-boiled detective genre is generally an inside genre except when it moves towards romance and then becomes more of an outside genre. The famous detective novel The Maltese Falcon is an inside novel with its actions happening mostly inside. In contrast, Chandler's novels and particularly Farewell My Lovely move toward romance and become more outside novels. We have seen how romance is related with the season of spring and spring is an outside time and not an inside time.

The genre of science fiction is generally an outside (and above) genre while the horror genre is generally an inside (and below) genre. True to the inside nature of the genre, most traditional horror stories take place during the cooler autumn and winter months when darkness rules the world and man has moved inside.

One of the seminal works to study the use of inside space is Gaston Bachelard's The Poetics Of Space. In this book, the famous french philospher examines the various types of space that attract and concentrate poetic imagination. The emphasis of the book is on the "inside" spaces of the house, nests and shells.

The cultural historian Leo Marx in his book The Machine in the Garden has observed that modern America celebrates outside spaces and the suggestion of a return to nature symbolized by them. This outside interest is manifested in leisure-time activities, in the "piety toward out-of-doors expressed in the wilderness cult, and in our devotion to camping, hunting, fishing, picniking, gardening, and so on." It also finds expression in much beer and cigarette advertising where the "natural" man is contrasted with the "city" man or cultured man.

As we will see, the objective space of inside and outside has much relevance to subjective space where it finds a relationship to the narrator of the story rather than the hero of the story.

2) Subjective Space

In a more subtle way, space also refers to the place of the observer who watches the narrative action and reports it to the reader or the viewer. It is the point of view of the author or the observer of the action and this point of view is in the first, second or third person.

When point of view is related in the first person, we have a place from the inside looking out. Although there may be many inside and outside places within the story, the main position of viewing the action is from inside the mind of the individual narrator to the outside world. The viewpoint is also one that is "in" rather than "above" the action.

The second person point of view is an interesting hybrid use of space which combines elements of first and third person. The narrator speaks directly to the audience and it can provide a tour de force when used properly. In Jay McInerney's novel Bright Lights, Big City we get a fast ride through Manhattan life in the 1980s:

"You are not the kind of guy who would be at a place like this at this time of the morning. But here you are, and you cannot say that the terrain is entirely unfamiliar, although the details are fuzzy. You are at a nightclub talking with a girl with a shaved head."

The interesting aspect of employing this type of point of view is that the narrator constantly says to the reader that he knows what the reader goes through, that in fact the narrator can define the reader and his interests. It has similarities with the device of dramatic asides used in plays from the very earliest ones. Through the second person, the narrator speaks directly to the reader.

One of the most successful uses of the second person point of view is in the writings of Thomas Wolfe. The second person narrative space can be associated with many of Wolfe's mystical

writings. In the short work entitled "The Promise Of America" Wolfe writes:

"Go seeker, if you will, throughout the land and you will find us burning in the night. There where the hackles of the Rocky Mountains blaze in the blank and naked radiance of the moon, go make your resting stool upon the highest peak. Can you not see us now? The continental wall juts sheer and flat, its huge black shadow on the plain, and the plain sweeps out against the East, two thousand miles away. The great snake that you see there is the Mississippi River."

The passage continues by describing other parts of America as if the observer is in some satellite passing a hundred miles above the nation. The space is above from a great distance looking down upon all of America and it is a type of space that Wolfe employs in much of his writings.

The third person point of view is narrative space of outside looking in and above looking down. Seen from above the action of the narrative, the narrator can become omnipotent and mix time, place and characters together.

One of the most interesting uses of space in fictional narrative involves combining aspects of the first person point of view with aspects of the third person point of view. This accounts for much of the magic in The Great Gatsby. The narrator, Nick Carraway, is both a first person narrator and as well as an omnipotent third person narrator.

This is the breakthrough that Fitzgerald accomplished with The Great Gatsby. Perhaps it is the major breakthrough. It was not developed in a vacuum and drew from the work of Joseph Conrad and Conrad's experiments with narrative space in his

Marlowe character and especially Marlowe's perspective in Heart Of Darkness.

The real beauty and mystery of The Great Gatsby comes from this interplay between first and third person narrative. It is an interplay which produces one of the most interesting literary spaces in all of literature. It had been attempted very few times and never was it as successful as it was in Gatsby.

Nick Carraway is both part of the story and at the same time an outside observer of the story. He is both inside and outside the story. One of the most revealing and central passages from the book comes when he is in the New York City apartment that Tom Buchanan keeps for his lover Myrtle Wilson. Everyone has had a lot to drink and Nick wants to leave the apartment to get some fresh air:

"I wanted to get out and walk eastward toward the park through the soft twilight, but each time I tried to go I became entangled in some wild, strident argument which pulled me back, as if with ropes, into my chair. Yet high over the city our line of yellow windows must have contributed their share of human secrecy to the casual watcher in the darkening streets, and I was him too, looking up and wondering. I was within and without, simultaneously enchanted and repelled by the inexhaustible variety of life."

By staying in the apartment Nick speculates at what an outside observer would see when looking at the apartments and then that outside observer becomes Nick. He is both inside looking out and outside looking in. In effect, he is within two spaces at the same time.

This space which exists between voices has been the province of some of the twentieth century's most famous novels. In many ways, it is the major stylistic achievement of twentieth century fiction.

One of the first and most notable uses of the multiple narrative voice occurs in Joseph Conrad's Heart of Darkness. As Peter Brooks notes in Reading for Plot, Conrad's story is a framed tale with a set of nested narrative boxes with the progression of the narrative going from the first narrator to Marlowe and then to Kurtz and then back to Marlowe and then back to the first narrator. Brooks remarks that the "question of who is listening to Marlow's narrative is an interesting one that is not susceptible of ultimate resolution." He quotes the following from Heart of Darkness to back up his statement. " 'Try to be civil, Marlow,' growled a voice, and I knew that there was at least one listener awake besides myself." Whose voice is this, asks Brooks? Are the others asleep or absorbed? He sees Heart of Darkness as an attempt to "recover the story of another within one's own, and to retell both in a content that further complicates relations of actors, tellers and listeners." Heart of Darkness, as Brooks remarks, is a framed tale in which a first narrator introduces Marlow and has the last word after Marlow has fallen silent. Embedded in Marlow's tale is Kurtz's tale which never quite gets told.

The multiple voices in Heart of Darkness can be viewed as two concentric spheres. Ian Watt elaborates on this perspective in his Conrad in the Nineteenth Century:

"In the first arrangement, that of a typical seaman's yarn, the direction given our minds is, to use a term from Newtonian physics, 'centripetal': the story, the narrative vehicle, is the shell, the larger outside sphere; it encloses a smaller sphere, the inner kernel of truth; and as readers of the yarn we are invited to seek inside it for this central core of meaning. Marlow's tales, on the other hand, are typically 'centrifugal': the relation of the spheres is reversed; now the narrative vehicle is the smaller inside sphere; and its function is merely to make the reader go outside it in search of a circumambient universe of meanings which are not normally visible, but which the story, the glow, dimly illuminates."

The omniscient first narrator in Heart of Darkness talks about this "centrifugal" perspective for understanding the story remarking about Marlow that "to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze, in the likeness of one of these misty halos that sometimes are made visible by the spectral illumination of moonshine."

Expanding on this technique was Virginia Woolf's novel To The Lighthouse in 1927. The unique narrative space first set up by Conrad in Heart of Darkness is explored by Woolf in one of the most interesting passages of modern literature. The passage is in the fifth section of Part One. Mrs. Ramsay is sitting by a window in her large summer house on an island and her young son James is next to her. During the scene there is little exterior action. Mrs. Ramsay is making her son a stocking and she has him stand up so that she can measure it and then she tells him to stand still. The scene concludes with her kissing James on the head.

This apparently insignificant jumble of outward events is interspersed with descriptions of internal processes. In his book Mimesis: The Representation of Reality in Western Literature, literary scholar Erich Auerbach puts this passage through extensive analysis. He notes that most of these internal processes are "movements within the consciousness of individual personages involved in the exterior occurrence but also others who are not present at the time." In a few paragraphs in particular, the voice switches outside of Mrs. Ramsay's first person voice and into a third person perspective which talks about Mr. Bankes. The passage is enclosed in a long parenthesis:

"('Nature has but little clay,' said Mr. Bankes once, much moved by her voice on the telephone, though she was only telling him a fact about a train, 'like that which moulded you.' "

This is the beginning of the passage. Mrs. Ramsay is on one end of the telephone conversation so the point of view is still first person from Mrs. Ramsay's perspective. But then, listen to what happens in the following sentences:

"He saw her at the end of the line very clearly Greek, straight, blue-eyed. How incongruous it seemed to be telephoning to a woman like that. The Graces assembling seemed to have joined hands in meadows of asphodel to compose that face. He would catch the 10:30 at Euston. 'Yet she's no more aware of her beauty than a child,' said Mr. Bankes, replacing the receiver and crossing the room to see what progress the workmen were making with an hotel which they were building at the back of the house. And he thought of Mrs. Ramsay as he looked at that stir among the unfinished walls. For always, he thought, there was something incongruous to be worked into the harmony of her face ...He did not know. He did not know. He must go back to his work.)"

The narrator is Mrs. Ramsay until it shifts to the expression on Mr. Bankes face which Mrs. Ramsay could not have possibly seen and it stays with Mr. Bankes until the end of the passage marked by the parenthesis.

Multiple narrators had been attempted before. One of the most notable experiments in the nineteenth century with this method is in Dickens' Bleak House. A brilliant modern use of the multiple voice narrative is in Norman Mailer's Ancient Evenings. In this huge novel, the narrative voice moves through various incarnations. Another recent experiment in this voice is Gabriel Garcia Marquez's Chronicle of a Death Foretold. Here the voice is that of an obsessed reporter who is determined to understand a crucial occurrence in the history of his town. The narrator recreates the testimony of friends, servants, shopkeepers, priests, and police.

One of the most effective uses of this narrative perspective is in the early 1980s film The Ballad Of Gregorio Cortez. The film examines an event which happens in a few brief seconds in 1901. A Mexican farmer tenant shoots and kills a Texas sheriff in self-defense and in his flight toward Mexico he eludes one of the biggest posses in Texas. The event is examined from a number of perspectives.

The phenomenon of multiple narrators, being simultaneously "here" and "there" and "inside" and "outside", is certainly not exclusive province of literature and art. In the book The Global Village, McLuhan and Powers talk about this experience in

relationship to the 1968 moon landing. They term the experience as "innering" and "outering" simultaneously.

"After the Apollo astronauts had revolved around the moon's surface in December 1968, they assembled a television camera and focused it on earth. All of us who were watching had an enormous reflexive response. We 'outered' and 'innered' at the same time. We were on earth and the moon simultaneously."

The authors note that a "resonating interval had been set up" and the "true action was not on earth or on the moon, but rather in the airless void between." They note that those of us who saw the event "had become aware of the separate physical foundations of these two different worlds and were willing, after some initial shock, to accept both as an environment for man."

When we went to the moon, McLuhan observed, "we expected photographs of craters." Instead, "we got a picture of ourselves." McLuhan offers an analogy. Like Alice of Alice in Wonderland, we pass through the "vanishing point" and are able to see both sides of the mirror. A few weeks before his death McLuhan observed "That's what death must be like; one sees oneself simultaneously, as oneself and as the other."

In this section we have focused on the relationship between subjective space to various narrative modes. Subjective space, though, might also be approached from a historical context. In this sense, one can talk about the dominant space of a particular period in history. In other words, a "world view"

which penetrates and is part of all of the objective and subjective space of the time.

This historical space of "world view" has been the domain mainly of historians. One of the most brilliant studies of historical space is the book The Waning of the Middle Ages by Johan Huizinga. It offers a study of the forms of life, thought and art in France and the Netherlands in the 14th and 15th centuries. The book is much more than simply a systematic study of the bourgeoisie's way of life but rather an exploration of their "world view", the unique space of their lives in this period of history.

There are other important books theorizing the dominance of historical space and the relationship of historical periods to this space. The works of Phillippe Aries and Georges Duby in their three volume study A History of Private Life provides another perspective on historical space. The works of Fernand Braudel also provide elaborate investigations into historical space.

As important as these books are, they do not examine modern historical space. One of the few people to study the context of modern historical space and relate it to past historical space has been the communications theorist Marshall McLuhan. These ideas are elaborated in McLuhan's The Global Village. The book is McLuhan's final work and it extends his visionary work of the 1960s into the 1990s.

The central arguement of the book is that today's users of technology are caught between two very different ways of

perceiving the world. The two methods of perception relate to this idea of text and context and the authors call them "visual space" and "acoustic space."

Visual space is a product of the mechanical era of history which saw the development of the technology of the alphabet. Acoustic space is a product of the electronic age and the technology of instantaneous communications. But both also relate to the right and left brain of man. Bruce Powers notes in the Preface to The Global Village:

"Visual space is the mind-set of Western civilization as it has proceeded over the last 4,000 years to sculpt its monolithic linear self-image which emphasizes the operation of the left hemisphere of the brain and which, in the process, glorifies quantitative reasoning. Acoustic space is a projection of the right hemisphere of the human brain, a mental posture which abhors priority-making and labels and emphasizes the pattern-like qualities of qualitative thinking."

Acoustic space involves holism while rejecting hierarchy. It centers around the concept that there is no cardinal center but "just many centers floating in a cosmic system which honors only diversity." It is the "center" which civilizes by implementing visual space. McLuhan interestingly says in The Global Village "To be 'uncivilized' is to be uncentralized."

Outside the historical perspective, acoustic and visual space may have cultural dimensions relating the eastern and western cultures. Powers notes that McLuhan, "exposed oriental values as primarily acoustic" while "Encyclopedic visual space is a mode developed by Plato, polished by Aristotle, and injected wholesale into Western thinking."

Still, the historical perspective provides the major perspective for viewing these types of space. For McLuhan, history can be divided into three major periods which are characterized by the dominance of a particular human sense and a form of thinking and communicating. The first societies of mankind were oral societies and "ear cultures" which lived in a perceptual world of simultaneity and circularity. Here the spoken word was the major "media" of communications and people. According to McLuhan, peoples of these cultures have a mythic "in-depth experience" where all the senses live in harmony. The next stage of technological development was dominated by the sense of sight which saw the rise of the the written word over the spoken word and the technology of printing. The third period of history has seen the rise of electronic media as the dominant technology. To McLuhan, electronic media is an extension of our nervous system.

It is interesting to note that McLuhan associates electronic technology with the earlier "ear" and oral cultures. Perhaps the modern world view is progressing backwards and finds more in common with primitive cultures than cultures of the last four or five hundred years?

VII. The Place Of Phenomena

The previous chapters offered an investigation into the relationship between place and the the dimensions of time and space. This chapter continues this investigation by examining the relationship between place and various atmospheric symbolism represented by climate, weather and catastrophic phenomena.

The Greeks would have called this the arena of the Gods and would have judged the state of the world by the activity of the Gods in the heavens. Now we simply call this climate and weather but it still maintains an important symbolic significance to story context. In fact, weather has been a major symbol of the inner psychic state of story characters and heros.

The close relationship between psychology and weather in stories is underlined by J.E. Cirlot. In A Dictionary of Symbols, he notes that the interplay between climate and character psychology is one of the most frequent in all of literature:

"The relationship between a state of mind and a given climate, as expressed by the interlay between space, situation, the elements and temperature, as well as level-symbolism, is one of the most frequent of all analogies in literature. The universal value of pairs of opposites, such as high/low, dry/wet, clear/dark, is demonstrated in their continued use not only in

physical and material but also in psychological, intellectual and spiritual matters."

And Gaston Bachelard in L'Air et les Songes remarks that Nietzsche embarked upon a passionate quest for the true climate - for the exact geographic location - corresponding to the inner "climate" of the thinker.

The weather often serves as an adequate barometer of character moods and states. A dark, overcast day is seldom juxtaposed with a cheerful mood of character just like a bright, sunny day is seldom juxtaposed with a gloomy character mood.

As it is with the time and space symbols of place a particular weather condition is often related to a particular story genre. A stormy night full of lightning and thunder is often found in the horror genre. Fog is often found in the film "noir" genre and the detective genre, particularly in the novels of Dashell Hammet. Earthquakes, floods, fires, tornados and hurricanes are often found in the "disaster" film genre. Storms at sea are often part of the adventure genre and clear, cloudless weather which reveal wide, open skies are part of the western genre.

Within genres, certain authors utilize similar weather for their stories. Charles Dickens is a good example. His stories are placed against foggy, cloudy, cold weather of late autumn or winter. It is this gray weather which evokes many of the themes underlying much of his work. The opening passages from one of his most famous novels, Bleak House, serves as a good example of this use of weather:

"Implacable November weather. As much mud in the streets as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a Megalosaurus, forty feet long or so, waddling like an elephantine lizard up Holborn Hill. Smoke lowering down from chimney-pots, making a soft black drizzle, with, flakes of soot in it as big as full-grown snowflakes - gone into mourning, one might imagine, for the death of the sun...Fog everywhere. Fog up the river, where it flows among green...meadows; fog down the river, where it rolls defiled among the tiers of shipping and the waterside pollutions of a great (and dirty) city."

Dickens immediately sets the background for his characters which are about to appear. Notice how much this opening passage suggests about the action and characters and the symbolism of place in the novel. A great claustrophobic feeling is created, a feeling of oppression. By talking about the weather, the feeling is much greater for the reader than by one of his characters talking about feeling claustrophobic.

The fog and mist in Charles Dickens novels may go beyond genre, though, and are really an attribute of a particular school of literature. In The Role of Place in Literature, Leonard Lutwack makes the following observation:

"Writers in the spell of the romantic aesthetic, which associates sublimity with obscurity, favor dim, misty settings, lighted, if at all, by the moon. Classical settings, on the other hand, are customarily bathed in bright sunlight. In the 1853 Preface to his poems, Matthew Arnold observed that the ancient Greek poet endeavored to place 'old mythic story...in broad sunlight, a model of immortal beauty.' Thereafter 'Greek light' became a critical commonplace in literary criticism, and it lingers on in the twentieth century among writers who seek to establish a relationship with classical antiquity."

Lutwack notes that William Faulkner, in explaining Light in August, claimed there was a "peculiar quality to light" in the South, in the month of August, "as though it came not from just today but from back in the old classic times...from Greece, from Olympus."

While certain phenomena dominate some famous works of art, other masterpieces of literature provide powerful interplay of climates and various weather phenomena. John Steinbeck in The Grapes of Wrath puts various weather phenomena into juxtaposition and provides one of modern literature's most powerful examples of this interplay.

As it is with the major ecosystems found in the world, there are also major weather regions, or world climates. There is a strong connection between major ecosystems of place and major climates. For instance, the desert ecosystem is a dry one while the jungle ecosystem is a tropical and hot and wet one. And, just as there are localized phenomena such as rivers and lakes within major ecosystems, there is also localized weather phenomena within the major climates. Storms, thunder, tornados are some examples of phenomena within climates.

We will discuss the three major aspects of natural phenomena represented by climates, weather and natural catastrophies. Climate involves relatively fixed weather patterns over long periods of time while weather involves short term, often sudden and dramatic weather phenonema. Cataclytic phenomena is the most sudden and dramatic weather phenomena and

has often symbolized the end of a particular epoch and the beginning of a new one.

1) Climate

World climates have been subject to a classification system. Probably the most popular classification was developed by W. Koppean and is known as the Koppean System. The major climates within the Koppean System are the following:

- (a) Tropical (hot/wet)
- (b) Polar/Artic (cold/dry)
- (c) Dry
- (d) Temperate
- (e) Humid Cold (Colder Temperate)

One should notice the close relationship between the Koppean climatic system and the major natural places discussed in the first section of this book. The tropical climates are most often found in jungle ecosystems of the equator while the polar climates are most often found in the artic or polar regions of the world. The dry climates are found in the deserts of the world while temperate climates are part of the prairies.

Because of the relatively fixed and long term nature of climates they are more suited to symbolizing more fixed aspects of character psychology in stories rather than those of shorter duration. In other words, climate is best utilized to symbolize story characters personality rather than character moods and states. Weather offers a better symbolism of character moods than climates.

2) Weather

While climates are attached to natural regions and ecosystems of the world, weather phenomena are not so attached and may appear in various climates. In his book The Role Of Place In Literature, Leonard Lutwack notes the influence of weather phenomena on mood and atmosphere in literature:

"Atmospheric conditions of light and weather figure significantly in the tonality of out-of-door places. Night, rain, fog, sunlight change our perception of places ... Uncontrollable natural events, such as storms, earthquakes and floods transform civilized functioning environments into places full of chaos and horror. Snow leaves a city intact but strangely without motion, static..."

In addition to simply describing the atmospheric conditions, they are often personified in literature and take on the elements of various human characteristics and emotions. In this sense, a raging storm might be described as an "angry" storm, a big snowstorm described as an "ugly" snowstorm or a soft rain described as a "gentle" rain.

The Russian writer Anton Chekov spoke about the comparison of weather phenomena with human characteristics. "Nature becomes animated," he said, "if you are not squeamish about employing comparisons of her phenomena with ordinary human activities."

In his short story "Heartache" Chekov provides a classic example of how weather phenomena can develop mood and atmosphere:

"Large flakes of wet snow are circling lazily about the street lamps which have just been lighted, settling in a thin soft layer on roofs, horses' backs, people's shoulders, caps. Ione Patapov, the cabby, is all white as a ghost. As hunched as a living body can be, he sits on the box without stirring. If a whole snowdrift were to fall on him, even then, perhaps he would not find it necessary to shake it off. His nag, too is white and motionless. Her immobility, the angularity of her shape, and the sticklike straightness of her legs make her look like a penny gingerbread horse."

Notice how Chekov creates a feeling of deadness in this scene and uses the weather to emphasize this feeling. There is no life, the heavy "wet snow" blanketing life. The cabby is white as a "ghost" and as "hunched as a living body can be." The cabby is emotionless and doesn't care if he is buried in the snow.

(a) Clouds

In discussing clouds it is useful to make distinctions between major types of cloud formations. There are patchy clouds which let sunlight through in places and pass slowly overhead like chunks of cotton or sheep. To the Greeks, these clouds symbolized the flocks of sheep of Apollo. There are thick clouds which let little sunlight through. There are tall clouds which rise high into the stratosphere like great celestial castles punctuated only by rivers of wind from the jetstream or airplanes. There are low-lying clouds (almost fog) which pull the "ceiling" of the sky down close to earth. The effect of the non-patchy type of clouds is blockage of sunlight and lowering of the sky. Tall clouds, though, suggest the height of the sky

and a corresponding majesty. Clouds also have movement. They can be still or they can be rushing about overhead like laundry thrashing about in a washing machine. Both the silence or the movement can symbolize movement within the Gods or the heavens.

Eliphas Levi in Les Mysteres de la Kabbale notes that there are two principal aspects of cloud-symbolism. On the one hand clouds are related to the symbolism of the mist, signifying the intermediate world between the formal and the non-formal. On the other hand, clouds are associated with the "Upper Waters" - the realm of the antique Neptune.

The former aspect of the cloud is symbolic of forms as phenomena and appearance, always in a state of metamorphosis, which obscure the immutable quality of higher truth. J.C. Cooper points out this aspect is found in Christian symbolism. Here clouds represent the unseen God, veiling the sky and also veiling God, as with the cloud on Mt. Sinai and the pillar of cloud.

The second aspect of clouds symbolism reveals their family connection with fertility-symbolism and their analogous relationship with all that is destined to bring fecundity. Ramiro de Pinedo in El Simbolismo en la escultura medieval espanola notes that ancient Christian symbolism interprets the cloud as synonymous with the prophet, since prophecies are an occult source of fertilization, celestial in origin. Hence the conclusion of Gaston Bachelard in L'Air et les Songes that clouds represent symbolic messengers. The fertility aspect of the cloud is most apparent in Chinese symbolism with the figure

of the Dragon of Clouds. Clouds in Chinese symbolism can mean the blessing of rain; good works; visible breath or the life-force.

(b) Rain

Rain has a primary symbolism as a fertilizing agent. It represents a descent of the heavenly influences and symbolizes penetration, both as fertility and spiritual revelation. In this sense, notes J.C. Cooper, rain joins in the symbolism of the sun's rays and light. All the sky gods fertilize the earth by rain. In Aeschylus, it is written that "The rain, falling from the sky, impregnates the earth, so that she gives birth to plants and grain for man and beast." Rene Guenon in Man And His Becoming According To The Vedanta notes that rain is related to the general symbolism of life and water. Within this general symbolism, it signifies purification because it is made from the universal substance of water, the mediating force between the non-formal gaseous and the formal solid. It also signifies purification because it falls from heaven and hence is cognate with light. Guenon, in Le Roi du monde, says that this explains why that in many mythologies, rain is regarded as a symbol of the "spiritual influences" of heaven descending upon earth.

In alchemy, notes Cirlot, rain symbolizes condensation or albification. This is further proof that for alchemists water and light were from the same symbolic family.

(c) Snow

Snow has a great equalizing effect on landscape. It creates a cold, white sea and smoothes out the roughness of geography and hides sharp edges. It forces life inside and under and serves as a warming blanket for hibernation.

It symbolizes coldness and frigidity but the melting of snow represents the softening of the hardness of heart. In European symbolism, snowdrops represent purity, humility and hope. In Christianity, snowdrops are emblems of the Virgin Mary and the Candlemas. Snow is similar to deserts and the ocean. Both cover the earth without any other visible signs of life. In effect, the polar regions are great white frozen seas.

(d) Wind

The wind is air in its active and violent aspects. It represents the spirit, the vital breath of the universe. J.C. Cooper points out that wind represents the power of spirit in sustaining life and holding it together. Hence the symbolic association of wind with cords, ropes and threads. As stated in the Upanishads, "The rope of the wind...The thread is the same as the wind."

It is also the intangible, the transient, the insubstantial and the elusive. Winds serve as messengers of the gods and can indicate the presence of divinity. Cirlot notes that it is held to be the primary Element (of the four elements earth, air, water and fire) by virtue of its connection with the creative

breath of exhalation. Jung in Symbols of Transformation points out that in Arabic (and paralleled by the Hebrew) the word *ruh* signifies both "breath" and "spirit."

The winds, notes Cirlot, were numbered and brought into correspondence with the cardinal points of the Zodiac, so as to bring out their cosmic significance. Fernando Oritz in El Huracan talks about the view of the wind in ancient Egypt and Greece. In these countries, the wind was reckoned to possess certain evil powers. For the Greeks, though, this menacing implication, which they associated with Typhon, was reversed the moment when the fleet of Xerxes was destroyed by a tempest.

Wind has possessed a transcendental aspect in American cultural history. This transcental nature has found an interesting juxtaposition against a hard, material culture. Winds were prevalent in the early prairies of the early American west and songs such as "They Call The Wind Miriah" were about this dominating wind. The title of America's most popular novel is Gone With The Wind. One of the most famous songs of the 60s was Bob Dylan's "Blowing In the Wind." The "answers my friend," Dylan sang, "are blowing in the wind."

In American popular mythology the word wind suggests the collective consciousness of the culture, moving invisible but moving so that you can feel it. No one is sure where it comes from, where it is going, what it brings, how to control it. John Lennon in the famous Playboy interview with David Sheff when asked the question what moved the Beatles says:

"Whatever wind was blowing at the time moved the Beatles...I'm not saying we weren't flags on the top of a ship; but the whole boat was moving. Maybe the Beatles were in the crow's nest, shouting, 'Land ho,' or something like that, but we were all in the same damn boat."

But this wind is not always invisible or benign as John Steinbeck demonstrates in The Grapes of Wrath.

During the opening passages of The Grapes of Wrath, we are given some of the most powerful passages about wind in modern literature. It is a relentless wind that moves over the earth creating a dust which hides the sun of the day and even the stars of the night. The dust which is made alive by the wind cannot be avoided and seems to have a life of its own. There seems no way to avoid it, even inside:

"Houses were shut tight, and cloth wedged around doors and windows, but the dust came in so thinly that it could not be seen in the air, and it settled like pollen on the chairs and tables, on the dishes. The people brushed it from their shoulders. Little lines of dust lay at the door sills."

When the wind ceases, though, there is a change in the world and people who are inside their houses notice this change.

"The people, lying in their beds, heard the wind stop. They awakened when the rushing wind was gone. They lay quietly and listened deep into the stillness...In the morning the dust hung like fog, and the sun was as red as ripe new blood. All day the dust sifted down through the sky, and the next day it sifted down. An even blanket covered the earth."

It was only when the wind ceased that the people came out of their houses and saw this new world the wind had created. The dust bowl has begun.

(e) Hurricanes & Tornados

At the height of it's activity, wind creates a hurricane. Jung, in Symbols of Transformation, notes that a hurricane is a synthesis and a conjunction of the four Elements and is credited with the power of fecundation and regeneration. He writes that it was taken up in this sense by the alchemists as evidenced in Jamsthaler's Viatorium Spagyricum (1625).

Many graphic symbols owe their origin to the hurricane. This applies to the sigma, the double sigma and the swastika. At the same time, the hurricane has a symbolic meaning of its own.

Fernando Oritz in El Huracan observes that the hurricane, like celestial bodies, has two characteristic motions: rotary and sideways. In its sidewise motion, there is an intermediary point of absolute calm. This is the so-called "eye of the hurricane." For American aborigines, Oritz notes, the hurricane is cosmic synergy since it contains three elements within it (fire or light-rays, air or wind, water or rain) and disturbs the fourth element - earth. It was worshipped as a diety of the winds and waters and also of the heavens.

Hurricanes are seen as deities of the heavens because of the "eye" of the hurricane relates to the persistent oriental celestial symbol of the "hole" in the disc of Chinese jade called *Pi*, representing heaven. This represents the concept of the zenith as a void through which one may pass out of the world of space and time into spacelessness and timelessness. It

therefore has a close relationship with the concepts of time and space and the mystic center where there is no time or space, the mystic "nothingness."

Hurricanes involve violent wind over water. But when hurricanes reach land, they quickly die. A tornado is a the continuation of hurricane symbolism over land rather than over water. Therefore, the places mixed with these two wind phenomena are different. The oceans and the coasts, where the ocean meets land, are the locations of hurricanes.

There is an element of surprise with tornados which is not present with the phenomena of hurricanes. People living in certain coastal regions can expect to have hurricanes every year. Tornados, though, occur in many more places and are more unexpected. Much of the Midwest is subject to tornados each year and they appear and disappear quickly without the two or three day life time of hurricanes.

(f) Thunder & Lightning

Just as rain represents the active force of the element water and hurricanes the active force of the element air, lightning is celestial fire as an active force.

Thunder and lightning have a number of symbols associated with them. To the Greeks, they are a symbol of the supreme, creative power. This symbolism is evidenced by the thunderbolt of Parabrahman. Jupiter possesses this attribute, notes J.E. Cirlot in A Dictionary of Symbols by way of emphasizing "his

dimiurgic nature." Jupiter's three thunderbolts symbolize chance, destiny and providence - the forces that mold the future. J.C. Cooper remarks in An Illustrated Encyclopedia of Traditional Symbols that "Thunder is the voice of the sky gods, with the thunderbolt as their weapon, the destroyer of serpents and spiritual enemies; divine anger; it is also an attribute of monarchs and magicians."

Other symbolism of thunder and lightning is that of a union of the sky and earth. J.C. Cooper terms this "the sacred union of the fecundating sky god and the receptive earth mother." The thunderbolt can also evidence a type of dawn and illumination. In M. Steinon Mertens' L'Occultisme du zodiaque, the author notes that because of this dawn and illumination nature of lightning it has been connected with the first sign of the Zodiac which is symbolic of the spring principle and the initial stage of every cycle.

(g) Fog

In many respects fog represents a continuation of cloud symbolism brought down from the heavens and onto earth. Fog finds a common home in certain genres because of its powerful abilities to evoke a particular mood and atmosphere. This mood is partially one of enclosure and a certain claustrophobia associated with enclosure. Partially the mood is one that breaks up definitions in the world. The horizon between sky and earth

is lost, the edges of shapes become blurred. The world takes on the image of a hazy water color painting.

In the late twentieth century, a man-made equivalent of fog is beginning to dominate the environment of our world's major cities. Like fog, smog breaks definitions in the world and pushes down on city dwellers so that many have a feeling of claustrophobia.

(h) Shadow

The Sun is the light of the spirit and the shadow is the negative "double" of the body, or the image of its evil and base side. In some primitive tribes, J.C. Cooper observes that the shadow can represent the soul of the person. This also relates to witchcraft and spells: care must be taken as to where the shadow falls and one should not pass into another person's shadow.

In Sir James Frazer's famous The Golden Bough, the author notes that the primitive often regarded his shadow, or his reflection in water or a mirror, as his soul or as a vital part of himself. Jung uses the term shadow to connote the primitive and instinctive side of the individual. In the book Shadow And Evil In Fairytales, one of Jung's foremost disciples, Marie-Louise von Franz, elaborates on the concept of shadow:

"In Jungian psychology, we generally define the shadow as the personification of certain aspects of the unconscious

personality, which could be added to the ego complex but which, for various reasons, are not."

von Franz concludes that we "might therefore say that the shadow is the dark, un-lived, and repressed side of the ego complex."

The shadow is both personal and collective. "All civilizations," notes von Franz, "but especially the Christian, have their own shadow." She gives India as an example of a culture caught in a collective shadow:

"In India, for example, they are far ahead of us in their spiritual and philosophical attitude in general, but their social behavior, to our minds, is shocking. If you walk through the streets of Bengal you will see numbers of people obviously starving to death; they are in extremis, yet no one takes any notice for that is their 'karma,' and people must attend to themselves, to their own salvation; to look after others would only mean being involved in worldly considerations...We (Europeans) would call this plight the shadow of Indian civilization...It could be that the light side is not aware of the dark side, which is so obvious to another civilization."

There needs to be an "onlooker" to help reveal one's shadow - whether that onlooker is another civilization or another person.

Individuals, von Franz points out, can be caught up in collective shadows. "If a person is caught by ambition only when in a group, you could say that it was a collective shadow." This was the case in Germany:

"Sometimes you feel quite all right within but you can come into a group where the devil is loose and get quite disturbed, as happened to some Germans when they went to Nazi meetings. Thinking things over at home, they would be anti-Nazi, but when they went to a meeting something switched and they became, as one man said, 'as though possessed by the devil.' They were

temporarily caught by the collective rather than the personal shadow."

This collective devil, von Franz notes, is still personified in the religious system by belief in the devil or evil demons. "The devil himself exemplifies such a personification of a collective shadow."

Interestingly enough, light symbolism plays an important part in shadow symbolism. This is so because of the fact that light is needed to produce shadows. Shadows are formed not from a lack of light, but from an obstruction of light. On a world scale, the solar eclipse offers the greatest symbolism of the shadow creating vast shadows over sections of the earth.

The phenomena has found symbolism in literature through history and most recently in the popular fiction of Stephen King in his novels Gerald's Game and Dolores Claiborne. As Dolores' crisis mounts in Dolores Claiborne, there occurs a total eclipse of the sun. Dolores even envisions the little girl in the striped dress in Gerald's Game who was molested by her father during the eclipse. As Christopher Lehmann-Haupt remarks about Dolores Clairborne, it is "as if King were saying that the blotting out of the sun was caused by the universal suffering of the female sex."

3) Cataclysmic Phenomena

Phenomena associated with the greatest natural changes have often symbolized the dramatic end of one period of history and

the beginning of a new period. The symbolism of biblical apocalypse involves cataclysmic events which bring about an end to the world. The most common apocalyptic description involves the prophecy of St. John the Divine from the New Testament. The major form of cataclysmic events involves floods, earthquakes and fires.

The most well-known and common apocalyptic symbol is that of a great flood and related in the Bible as the story of Noah and the Great Flood. A flood symbolizes uncontained water which has gone beyond the basic boundary between earth and water. The lunar feminine power of the waters is symbolized by a flood. As it is with other apocalyptic phenomena, floods symbolize the end of one cycle of time and the beginning of a new cycle of time. Therefore, there is the dual symbolism of death and regenerative birth associated with floods. The Bible contains a number of references to floods as apocalyptic devices which start the world over again.

The great flood and other myths of the Atlantis type involving submersion of continents have a close symbolism to baptism. In The Sacred & the Profane, Mircea Eliade points out that these flood mythologies "have their counterpoint, on the human level, in man's 'second death'...or in the initiatory death through baptism." The immersion symbolized by the flood and baptism, though, does not lead to final extinction or death but rather to a rebirth. As Eliade notes, the immersion in waters is equivalent "to a temporary reincorporation into the

indistinct, followed by a new creation, a new life, or a 'new man'...the flood is comparable to baptism."

Earthquakes offer another symbol of cataclysmic phenomena. They have been associated with demons because they come from below the earth. J.E. Cirlot observes that most primitive and astrobiological cultures attribute the cause of the earthquake to a theriomorphic demon. In Japanese mythology the earth is supported by a huge fish, in Sanskrit literature it is supported by a turtle and in North America mythology by a serpent. The earthquake partakes of the general symbolism of all cataclysmic catastrophes - the sudden change in a given process, which may be either for the better or for the worse. On occasion the earthquake is thought to promote fertility. A.H. Krappe in La Genese des mythes notes that basically it is an application of the universal symbolism of sacrifice and of cosmic inversion.

Great fires are also symbolic of cataclysmic events. The most common great fires occur in forests and cities. Some of the greatest city fires of the twentieth century were the Chicago and San Francisco fires and the Tokyo fire during the Second World War. One of the most well-known forest fires was the Montana Mann Gulch fire of 1949.

The cataclysmic symbolism of fire is utilized in a number of literary works. A great city fire serves as a major contextual symbol in the novel To The White Sea by James Dickey. A great forest fire serves as this symbol in the novel Young Men and Fire by Norman MacLean. In To The White Sea an American tail gunner parachutes from his burning B-29 into Tokyo a day before

the great fire-bombing of the city. The story involves the young man's escape from the burning hell of Tokyo and his trek north toward the island of Hokkaido, a frozen, desolate sanctuary where he feels his freedom will be assured. The symbolic place context of the story moves from fire to ice. In MacLean's novel Young Men and Fire, the Mann Gulch fire of 1949 kills twelve young firefighters who attempt to battle it. Both novels offer vivid illustrations of how cataclysmic fire can be used as symbolic context to create powerful stories.

VIII. The Color Of Place

In the next three chapters we focus on the place symbolism of color, numbers and elements. While these subjects are central to the general study of symbology, possessing an obvious and well-known importance, their relationship and relevance to our particular topic of place symbolism may be less than obvious. The main difficulty in casting our "net" over these subjects is that their relationship to objects within places seems much closer than their relationship to places which contain objects. This is not the case with the place aspects of time, space and phenomena which have a stronger relationship with the context of place.

However, even if this type of distinction can be applied, it serves no useful function in our study. Both the more "subjective" elements of place symbolism found in time, space and phenomena and the more "objective" elements of place symbolism found in color, number and elements have a strong relationship to place. It is place which is the unifying aspect for them all serving as a coalescent idea around which they all revolve.

1) Light And Darkness

Color symbolism is one of the most universal of all types of symbolism with broad application over the entire spectrum of symbology. This wide use finds color symbolism as an important element in such diverse areas as art, literature, liturgy, heraldry and alchemy.

Because of its broad symbolism, pursuing this elusive prey can be frustrating unless one begins with the fundamental proposition that all color symbolism derives from the basic contrast between the white of light and the black of darkness. This contrast between light and darkness is fundamental to all symbolism and is one of the primary aspects of symbolic theory. As many observers have remarked, dark and light symbolism is central to the myth of creation which involves a "birth" from the darkness of the unconscious into the light of consciousness. In this respect symbolism of light and dark is also symbolism of the journey of the hero in all stories as a journey and birth from darkness into light, from ignorance to self-knowledge.

The origin of the contrast between light and dark is that aspect of time we have defined previously as cyclic time and the division of cyclic time into the light of day and darkness of night. Max Luscher in The Luscher Color Test provides a useful explanation of this division primary to color significance:

"In the beginning man's life was dictated by two factors beyond his control: night and day, darkness and light. Night brought about an environment in which action had to cease, so man

repaired to his cave, wrapped himself in his furs and went to sleep, or else he climbed a tree and made himself as comfortable as he could while awaiting the coming of dawn. Day brought an environment in which action was possible, so he set forth once more to replenish his store and forage or hunt for his food. Night brought passivity, quiescence and general slowing down of metabolic and glandular activity; day brought with it the possibility of action, an increase in the metabolic rate and greater glandular secretion, providing him with both energy and incentive."

Originally these two environments were symbolized by light and darkness. Eventually, the dark and light colors developed from this basic contrast with dark-blue symbolizing the night and with the color yellow symbolizing the day. The contrast has a psychological symbolism with the black darkness of unconsciousness relating to the dark-blue night when the unconsciousness world rules over the conscious world. The white light of consciousness relates to the bright-yellow of the day when the conscious world rules over the unconscious world.

From this basic cycle of nature dark-blue has gained a symbolism of quietness and passivity while bright yellow has become the color of hope and activity. Interestingly enough, the qualities of activity and passivity associated with these original contrasts also relate to the archetypes of masculine and feminine. The day is ruled from above by the masculine sun god, while the night is ruled from below by the feminine moon goddess. As we have demonstrated previously, above is a masculine concept symbolized in above places possessing height such as mountains while below is a feminine concept symbolized in below places possessing depth such as oceans and valleys.

The distinction between the masculine and feminine aspects of light and darkness also corresponds to the nature of light and its origination. Light originates from either reflection or from radiation. It is either radiant light or reflected light. Radiant light is created from within and flows outward while reflected light is created from without and is either absorbed or reflected by the object. Dark colors absorb light while lighter colors reflect light. The basic contrast between light and darkness corresponds to a contrast between reflected and radiant light. The sun which rules the light of day is radiant light while the moon which rules the light of night is reflected light.

As one might suspect, the early contrast between light and darkness seems to have a relationship to instincts and the more primitive parts of the brain while the consciousness of different colors is related to the more advanced part of the brain. Max Luscher in The Luscher Color Test remarks about this relationship of colors to the brain:

"In Man, the more sophisticated interpretations of what his senses tell him appear to be functions of the more 'educated' part of the brain - the cortex...Color vision is...related to both the educated and primitive brain...The distinguishing of color, its identification, naming and any aesthetic reactions to it, are all functions of the cortex; they are therefore the result of development and education rather than of instinct and reactive response. Reflexive and instinctive visual functions on the other hand appear to...(go) to the the much more primitive midbrain, operating in terms of contrast and affecting the physical and glandular systems through the pituitary..."

The contrast that Luscher talks about is represented by the achromatic colors of black, grey and white the colors associated originally with the cycle of night and day.

The lack of color distinction in early cultures confirms this original light and dark symbolism of color. This point is underscored through analysis of a number of areas, one of the most important being that of literature. Christopher Rowe in "Color In The Ancient World" from the Eranos Conference book Color Symbolism discusses Homer's use of color in The Illiad and The Odyssey. One of the conclusions he reaches is that the ancients experienced properties of colors rather than the specific colors themselves. Rowe remarks that Homer experienced the world not as essentially colored, but as brilliant, gleaming, glowing and lustrous. During the Homeric period there were three basic color terms: white, black and red. This was the first outstanding feature of Homeric usage. The second outstanding feature was the importance of brightness and darkness, and in particular "the ambiguity of *leukos* and *melas* between 'white' and 'bright', 'black' and 'dark'".

Color researchers have noted that contrast is the first aspect of color that a young child is able to perceive. Variations of color are a result of further development and education. In this sense, earlier cultures are similar to young children in that contrasts and tones of colors are much more conscious than the modern subtle variations of these tones and contrasts. In the above example there is confirmation of this early perception of contrast in the great works of Homer. The

concern is not with specific colors but rather with properties of colors and the contrasting tones of light and darkness.

2) Color Properties & Classifications

The modern spectrum of colors has developed from the original division between light and dark, white and black. Although the world of color has exploded into hundreds of colors from this original division its aspects can still be seen in contemporary color classifications and properties.

One of the major classifications is the division between achromatic tones and chromatic colors. The achromatic tones of black, grey and white represent the basic symbolic contrast between night and day while the chromatic colors of red, orange and yellow have a close symbolism to the "advancing" colors associated with the day.

The division of the chromatic and achromatic colors has been further developed from those above by a number of researchers. One is Shigenobu Kobayashi, Founder of the Nippon Color & Design Research Institute and recognized as one of the world's leading color authorities. Shigenobu provides additional classifications of chromatic and achromatic colors in A Book Of Colors. The color spectrum of chromatic colors is elaborated by Shigenobu in the following manner: red, red/orange, orange, yellow, yellow/green, green, blue/green, blue, blue/purple, purple and red/purple. The color spectrum for achromatic colors

is classified: white, light gray, medium gray, dark gray and black.

Corresponding to this division into achromatic and chromatic colors is the classification into "advancing" and "retreating" colors. The advancing colors of red, orange, yellow and white relate to the day and symbolize assimilation and activity. They reflect light and are termed warm colors. The retreating colors of blue, indigo, violet and black relate to the night and symbolize dissimilation, passivity and debilitation. These colors absorb light and are termed cold colors. Between the advancing and the retreating colors is the intermediate color of green which spans both the advancing and retreating groups of colors.

The primary colors are made from the advancing colors red and yellow and the retreating color blue. All colors can be made from blending these three primary chromatic colors in varying proportions and combinations. For example, by mixing red and yellow the color orange is created, or, by mixing yellow and blue, the color green is achieved. Adding an achromatic color such as white, gray or black determines the tone of the created color.

Color properties involve color tones and variations of color tones represented by the tones of vivid, bright, dull and dark. Kobayashi finds a symbolism attached to these tones: vivid tones are brilliant, powerful, clear and full of life, suggesting a strong and substantial image; bright tones are clear, like precious stones and are sweet, dreamy, pale,

delicate, soft and whitish; dull and subdued tones are warm and peaceful and suggest a quiet and reserved image and dark tones are deep and thick and yet subtle with an image of high quality and also a hard and heavy feeling to them.

In addition to the properties of specific colors, there are also symbolic relationships created when two or more colors are used together. This relationship involves complimentary or contrasting colors. Complimentary colors use similar colors or similar tone values. An example would be the use of dark blue, medium blue and light blue used together or vivid tones used together. Contrasting colors pair opposite colors or opposite tone values. An example would be pairing red/orange with dark blue or the pairing of a vivid tone with a dark tone. Complimentary and contrasting colors have found application in many aspects of modern culture but particularly painting. Vincent Van Gogh once said, "for expressing the love of two lovers, use a marriage of complimentary colors, their combinations and contrasts, the mysterious vibration of colors coming together."

3) Specific Color Symbolism

The contrast between light and darkness and the basic color properties and classifications find examples in the symbolism of specific colors. In this section we will look at symbolism associated with the basic colors and tones of colors. We will suggest place symbolism in these specific colors but will save

most of our comments on color place symbolism for the following section.

(a) Black

As we have shown, the basic symbolism of black comes from the contrast between night and day and relates to the state of unconsciousness. Related to this symbolism are other elements symbolized by black such as evil, death, despair, shame, destruction, corruption and grief. The basic element of earth is symbolized by black and in the heavens the planet God for black is Saturn. In symbology black has been associated with the concept of time and the number 8.

In popular culture and advertising black is considered a classic, elegant and sophisticated color and is often used to denote quality. It is also thought of as an "underground" or "subculture" color, appealing to those considering themselves highly individualistic.

(b) White

White represents the light of day and consciousness and stands in opposition to the black of night and unconsciousness. Transcendence and perfection are symbolized by white as well as youth, simplicity, air, illumination, purity, innocence, chastity, holiness and sacredness. The sacredness of the color leads to its being worn at all Christian sacraments. In

advertising and popular culture it is often used to connote the freshness and purity of products such as dairy products.

(c) Grey

Grey is best expressed in cyclic time symbolism as a twilight time between day and night. It is therefore a color of transition, marking a boundary between states. As Max Luscher notes in The Luscher Color Test:

"It is neither colored, nor dark, nor light, and is entirely free from any stimulus or psychological tendency. It is neutral, neither subject nor object, neither inner or outer, neither tension nor relaxation. Grey is not an occupied territory but a border; a border as a 'no-man's land,' as a demilitarized zone, a region of separation providing a partition between contrasting areas. Grey is a Berlin Wall, an Iron Curtain, on either side of which is a different approach."

Grey is the color of neutralization, egoism, depression, inertia and indifference. It is the color of ashes and the color between black and white. It suggests shadow and the "in-betweenness" of twilight or of a cloudy day.

(d) Red

Red is the color of emotions making the heart beat faster and adrenaline flow. Red suggests passion, sentiment and the life giving principle. Masculinity, sexual excitement, and anger are symbolized by red. The color red communicates vitality and power and is associated with blood, wounds and sublimation. It

is the zenith of color and is symbolic of the element fire and the sun and the ancient war gods. The planet Mars is the cosmic symbol of red. Red possesses an advancing activity of assimilation which demands attention.

Red was the first color to emerge from the basic contrast between black and white. This early emergence is seen in the use of red in early western literature such as The Illiad and The Odyssey and most likely relates to the blood of the battle and the hunt. As Luscher notes in The Luscher Color Test:

"To primitive man, activity as a rule took one of two forms - either he was hunting and attacking, or he was being hunted and defending himself against attack: activity directed towards conquest and acquisition or activity directed towards self-preservation. The outgoing actions of attack and conquest are universally represented by the color red; self-preservation by its complement, green."

Luscher points out that the red and green colors associated with hunting are "autonomous" because hunting (red) and defending oneself (green) are self-regulating and under man's control. At the same time, attack being an acquisitive and outgoing action is considered to be "active" while defense, being concerned only with self-preservation, is considered to be "passive."

The early correspondences of colors to basic parts of life still play a profound part in the modern world. A major part of color symbolism in the modern world can be found in the fields of psychology and physiology. For example, Luscher notes experiments in which individuals have been required to contemplate red for varying lengths of time. The results of

experiments with red have shown that red has a decidedly stimulating effect on the nervous system - blood pressure increases, respiration rate and heartbeat both speed up. Red is, therefore, 'exciting' in its effect on the nervous system, especially on the sympathetic branch of the autonomic nervous system.

(e) Green

Green symbolizes sensation and vegetation. It serves as a connecting link between the black of mineral life and the red of animal life. It spans both the advancing and retreating colors. The season of Spring is symbolized by the color green. Associated with the idea of Spring is prosperity, gladness, confidence and peace. The God Venus and nature symbolize green and there is an association to a fertility of fields.

(f) Blue

Of all the colors, it is the colors blue and green which have the greatest emotional range. Blue has been called the most suitable color of psychic interior life. A philosophical inquiry into the nature of the color blue is the subject of the book On Being Blue by William Gass. The book offers a far-ranging philosophical investigation into the aspects of blue symbolism. Anyone who doubts that one color can have a great significance should turn to this book.

The elements of the color blue are water and air. It is related to the depth of the ocean and possessing a close connection to the strong feminine symbolism of water. Some of the characteristics associated with blue are wisdom, loyalty, revelation, constancy, prudence, feeling, devotion, contemplation, heaven, truth and peace. It is a retreating rather than an advancing color symbolizing a passive rather than an active state. It has attributes of the Gods Jupiter and Juno as the god and goddess of heaven.

The experiments with the color red we previously mentioned have also been performed using the color blue. Max Luscher notes that the reverse effect of red's stimulating effect has been found with the color blue. He notes that blood pressure falls and heartbeat and breathing both slow down. In opposition to red, dark-blue is therefore calming in its effect and "operates chiefly through the parasympathetic branch of the autonomic nervous system." Again, much of the psychology and physiology of blue relates back to its original symbolism of night and the peaceful time of night in opposition to the active time of the day.

(g) Yellow

Yellow is an ambivalent color symbolizing intuition, the light of the sun and illumination. It is an advancing and active color which suggests assimilation. It finds representation in

Appollo the Sun God. It is associated with warmth and happiness and indicates newness, the future and development.

4) Color and Place

After reviewing some of the general and specific aspects of color and light symbolism we can offer some brief observations about the relationship between color and place. The basic contrast of color pointed out in our previous section on "Light and Darkness" fixes this contrast as one involving time and its cyclical nature manifested in night and day. In addition to relating to daily cyclic cycles, color also relates to yearly cycles expressed through seasonal change. During the winter season darkness rules the world and therefore the colors black and dark-blue relate to winter. On the other hand, the summer is a time when light rules the world and the color white and yellow symbolize this period of time. Just as Spring is a time of transition between winter and summer, it is represented by green the color of transition. Autumn is represented by the advancing colors orange and red as another transition period between the yellow of summer and the dark-blue of winter.

Color also relates to the linear aspects of time we discussed in the chapter on time. The past is symbolized as a time of darkness because of its relationship to the state of unconsciousness both in individuals and in world history. The image of evolution shows an overall symbolism as lightness emerging from primordial darkness. With the symbolism of day and

night the achromatic color tones of black, grey and white are introduced. These aspects of color symbolism depend on contrast more than anything else and as we have seen contrast is the first distinction made in the realm of color by both early societies and by children.

In the modern world, the dominance of certain colors may be associated with particular periods of time. In America, a number of organizations such as The Color Marketing Group, the Pantone Color Institute and the Color Association of the United States observe and forecast the nation's collective color wheel. The Color Association has been forecasting color for the fashion and interior industries since the early part of the century. It finds that in 1915 the dominant color palette was composed of pastel colors. In the 1920s the dominant colors had shifted to royal purple, emerald green, peacock blue and coral red. Schuyler Ingle notes in the November/December 1992 *Aldus Magazine* that the 1920s change in color was as "though the decade had been invigorated with a new enthusiasm after a devastating war and flu epidemic and wanted to shake off in a big way the status quo that had come before." Ingle observes that thirty years later, in the 1950s, "cherry red, navy blue, aqua, and orchid purple defined contemporary color in reaction to the predominant military colors of the late 1930s and the 1940s."

Color trends are influenced by these large scale social, cultural and political issues and run in 20 to 30 year cycles. According to Leatrice Eiseman of the Color Marketing Group, what

has come before will come again. The greens and earth tones of the early 1960s were associated with the beginnings of the environmental movement and a desire to reach back to roots and return to the land. During this period military colors were used by antimilitary forces in society. The colors of this period according to Eisman finally worked their way into the American kitchen with the colors of harvest gold and avocado green.

The 1980s under Reagan was a time of patriotism and the colors of the 1980s reflected the red, white and blue of the American flag. It was evident in Nancy Reagan's red dresses and Ronald Reagan's blue suits and crisp white shirts. In the 1990s, the reds have browned off with the impact of environmental concerns and the shifting from a self-centered power to an earth-centered terra cotta. Margaret Walch, associate director of the Color Association, notes that "These are not flag colors and that's very unusual for Americans. A tendency to yellow, orange, and green is the big shift in color we can note in the '90s. These are not WASP colors - not the colors of Wall Street."

Apart from the cyclical and linear time aspects of color symbolism, there are also interesting psychological time dimensions. This relates to the relationship of color to the emotions and the fact that emotions operate within time. One of the major areas effected by this connection between inner time duration and color is in the area of art and painting. Rene Huyghe examines the increasing importance of color in painting of the western world in one of the essays from Color Symbolism

titled "Color And The Expression Of Interior Time In Western Art." Huyghe observes that:

"In speaking of art there is a traditional division: the division between forms and colors. Although this division appears to be facile and academic, it is in reality extremely profound: it not only distinguishes two aspects of the art object, but corresponds to a fundamental psychological difference between them. For form concerns space exclusively and so calls only upon our experience of space - being spread on canvas - and also, psychologically, our experience of time."

A duration of time is involved with the experience of time but color seems fixed and without any movement. Huyghe notes it "seems to be situated exclusively in space and to have nothing to do with time." Yet color "stirs up emotional forces in us which can be perceived only in time that has been lived through in inner duration" and consequently "it is through inner duration that time is concerned with color."

This emerging time element in color has made many great contemporary artists feel a strong analogy between color and music. Huyghe remarks that painting was traditionally defined as a plastic art and one concerned with forms and the conditioning of forms in space. However, for the past several centuries many painters have had misgivings about this centering around the color element of painting. He writes that they have told themselves:

"...that because of color the art of painting was not solely concerned with form, was not properly speaking a plastic art like sculpture or architecture, but had analogies with music. Indeed, although music is performed in time and painting is not,

one whole part of painting - which is color - does work upon us by occupying a succession of moments spaced out in time, ranging from the initial sensation, to the nervous excitation, to the emotions that follow the affective states. These are progressively realized moments; they unfold and thus occupy inner duration."

For this reason color brings a whole new kind of value to painting. Huyghe observes that color at first played a limited role in art "because the centuries of antiquity were unaware of this potentiality".

Just as color has a strong symbolic relationship with the time aspect of place, it also has a strong relationship with the space aspect of place. In particular there is a close correspondence between color and vertical space symbolism. This relates to the correspondence between white and light colors with "up" and "above" positions and black and darker colors with "down" and "below" positions. This association originates in solar symbolism relating to the light of the sun coming from above and also the location of God and heaven in above space and the Devil and Hell in below space. Color also has a relationship with inside and outside spaces with the darker colors relating to inside space and the lighter colors relating to outside space. The relationship of white and lighter colors to central spaces is related to religious symbolism noted by Mircea Eliade which finds sacredness in center space.

The relationship of color to natural phenomena centers around the various colors associated with climates and weather conditions of the world. Clear, warm weather where the light of the sun is not obstructed has a relationship to white and

lighter colors while unclear and cold weather a relationship to darker colors.

The achromatic color tone of grey serves to define a type of "twilight" weather phenomena in the same manner that it defines a twilight cycle of time. The phenomena of fog, shadow and clouds are the major phenomena associated with the color of grey. Its use in much of Dicken's literature not only represents the very real fog of London but a period of time between two periods, one dying and the other beginning. The color grey is implied by the heavy foggy weather in the opening pages of his famous Bleak House and this grey of London fog is in most all of his novels. The color grey's dicotomy of condition is given words at the beginning of Dickens' A Tale of Two Cities which opens with the sentence "It was the best of times, it was the worst of times...it was the season of Light, it was the season of Darkness." Dickens might just have well said that "It was a grey time."

Color has a relationship to the basic elements. While we will discuss the basic elements in a following chapter we want to briefly note the relationships. The element of fire is associated with light, white, gold and red. The element of air is associated with the color yellow. The element earth is associated with the color black. The element water associated with the colors green and blue. We will explore these later in more detail.

In the next chapter we will discuss numbers and their relationship to place. One of the major aspects of color and

number we can observe is the correspondence of colors to the number seven and many other phenomena of the world related to the number seven. This correspondence notes that there are seven basic colors, seven vowels (in the Greek alphabet), seven notes of music, seven parts of heaven, seven faculties of the soul, seven virtues and seven vices, seven geometric forms and seven days of the week. In addition to the relationship of color to the number seven, we also note its relationship to the number two expressed in the basic contrast between light and darkness and white and black and its relationship to the number three expressed in the emergence of grey as between black and white.

Throughout this chapter we have indirectly discussed the relationship of color and psychology. As we saw, this relationship was first one of contrast in the most important aspect of mankind's world, the cycle of day and night. In one of the final chapters of this book we will specifically address the psychology of place. Here we might make a brief comment on this relationship. Many great thinkers including C.G. Jung have defined the basic human functions as thinking, intuition, emotion and sensation. In her book The Psychology of C.G.Jung, Jolan Jacobi, one of Jung's most important students, relates these functions to colors. She observes that the color blue relates to thinking, the color yellow to intuition, the color red to emotion and the color green to sensation. These relationships certainly seem to fit into the overall symbolism of these particular colors. The primary colors relate to the primary human functions.

We have seen the close relationship of color to the various aspects of place we discuss throughout this book. There is also a close connection between color and the actual physical places of the world. To begin, from above the earth is dominated by the colors green, yellow and blue with the green representing vegetation areas of land, the yellow the non-vegetation areas and of course the blue representing the oceans and water.

Regarding nations and continents, there may exist a powerful color symbolism, or perhaps, lack of color symbolism. In the book Color Symbolism, Toshihiko Izutsu argues that there is a lack of color in the Far East. In his essay "The Elimination of Colour in Far Eastern Art and Philosophy" Izutsu writes that the "negative attitude toward colour is in fact characteristic of the Far Eastern aesthetic experience, whether it be in the field of painting, poetry, drama, dancing or the art of tea." This negative attitude towards color is observable in the Chinese and the Japanese cultures. The negative attitude is best illustrated in the art of ink painting.

There is also a color symbolism associated with the directions of east and west. The east represents the rising sun and birth and light and the west represents the dying sun and death and darkness. Therefore, the light colors relate to the eastern direction while the dark colors relate to the western direction.

The major ecosystems of the world we have discussed have an overall contextual color symbolism. In this respect we can find the lighter colors in the mountainous higher places of the world

and the darker colors in the valleys, oceans, caves, canyons and lower places of the world. The areas where vegetation dominates such as jungles are related to the color green while those without vegetation like deserts and polar regions are dominated by yellow, white and the lighter colors. Although forests are mostly green, there is a closer symbolic association of them with the "shadow" of the unconsciousness so that one discerns a greater relationship to black than green.

5) Color And Story

We have argued throughout this book that place symbolism is the most important aspect of stories. In this chapter we have attempted to show the close relationship of color to place. An indirect result of this investigation has been to also show the close relationship between color and stories. In this final section on color we make this relationship more of a direct one by focusing on stories and color.

Color has played an important role in a wide range of story forms from ancient mythology, early literature such as The Illiad and The Odyssey to the modern novels of Charles Dickens. Its use has served as a strong symbol of internal character states and also as a definer of particular genres of stories. The most obvious is probably the relationship of the color black to the horror genre. Traditionally, horror stories involve aspects of place symbolism associated with the color black: a time of night when unconscious darkness rules over conscious

light, when the winter season brings coldness to the world, when the "below" world rules over the "above" world and when the weather is stormy and grey rather than clear and bright. This color symbolism can be seen at work in the great works of horror literature such as Dracula, Frankenstein and The Fall Of The House Of Usher. Darkness also rules over the hard boiled detective genre of the film noir style of cinema from the 1940s represented by the stories of Dashiell Hammett and particularly The Maltese Falcon.

The romance genre concerns itself with the world of light rather than the world of darkness. The setting for romance stories is often the green of spring or the yellow of summer. It is an outside time ruled by above solar symbolism rather than below lunar symbolism. As we have mentioned elsewhere in this book, the color yellow has an important symbolism in Fitzgerald's The Great Gatsby which is one of the greatest romances of contemporary literature.

Although literature has provided an important laboratory to explore color in story forms its greatest and most evident use has been in cinema of the twentieth century. In an interesting manner, early cinema with its limitation to black and white film has a relationship to the original contrasts between black and white. The proliferation of color has allowed for many subtle variations of the original contrast between black and white, darkness and light. But the subtle variations provided by an increased technology of color film was not possible in the early days of cinema. This technical limitation was a large reason for

the bold character traits of the early movie stars. Good and evil was drawn in terms of black and white rather than in terms of purple and turquoise. Even to this day, this primal drama created by black and white films such as Casablanca and Citizen Kane still remains unsurpassed in cinema. Interestingly, the most popular modern film maker has returned to this basic black and white contrast and created another masterpiece of cinema. The film Schindler's List by Steven Spielberg is about the Holocaust and chooses the black and white medium partly to suggest the old newsreel documentary film format popular in the 1940s. However, the real reason for Spielberg's choice in working in black and white seems to be to put himself and his audience back in touch with that primal contrast we have discussed between night and day, darkness and light, evil and goodness. The greatest tragedy in human history must ultimately be seen in terms of that ancient battle between the dark forces of the night and the light forces of the day.

IX. Place And Numbers

In the world of symbolism, numbers represent more than mere quantities. They have been called "idea-forces" each with a particular character, the actual digits being only the outer garments of the "idea forces" within.

The qualitative aspects of numbers is perhaps most difficult for the western culture to discern with its focus on objects rather than the context of objects. In this sense, numbers relate to materialism and serve little more than as a method for judging success in consumer cultures focused around materialism.

This was not the case for the ancient cultures where numbers were seen as symbols of fundamental principles for organizing and explaining the world. Numbers held a predominance in the great Babylonian, Hindu and Pythagorean cultures of the ancient world. The Greeks were preoccupied with the symbolism of numbers. Pappus in La Science des nombres notes that the first ten numbers in the Greek system (or twelve in the oriental tradition) pertain to the spirit and are entities, archetypes

and symbols. Pythagoras observed that "Everything is disposed according to the numbers." And Plato regarded numbers as the essence of harmony, and harmony as the basis of cosmos and of man. He asserted that the movements of harmony "are of the same kind as the regular revolutions of the soul." For Aristotle, numbers were "the origin and, as it were, the substance of all things and...their affections and states." The philosophy of numbers was developed further by the Hebrews, the Gnostics and the Cabbalists eventually spreading to the alchemists.

The universal concern with numbers spread to the Far East and found expression in important philosophers such as Lao Tzu who writes that "One becomes two; two becomes three; and from the ternary comes one." An important symbolism of numbers is found in Chinese symbolism based around the concepts of the Yin and the Yang. One of the most well-known and central aspects of symbology the Yin or feminine principle is expressed in even numbers which relate to negative and passive principles. Relating to feminine aspects, even numbers are terrestrial, mutable and inauspicious. The Yang or masculine principle is expressed in odd numbers which relate to positive and active masculine principles and are celestial, immutable and auspicious.

From this short survey one can see that numbers have much more symbolic significance than the western culture sees in them. In this chapter we briefly explore the general and specific symbolism of numbers. Our major task is to show their

relationship with the symbolism of place and the aspects of place contained in time, space, phenomena, color and elements.

1) Specific Number Symbolism

We first look at specific number symbolism for the first ten numbers. In the Greek system, these numbers have a correspondence to the human spirit. Within the symbolism of specific numbers there is also a symbolism associated with groups of numbers. This symbolism can be expressed in unity, dualism, ternary, quaternary, septenary and dodecanary symbolism. We will discuss these groupings as well as the symbolism of specific numbers in the following section and attempt to show how they relate to the symbolism of place. After this we look at the relationship of numbers to the various aspects of place symbolism we have discussed.

(a) One or Unity

All numbers are derived from the number one which is equivalent to the mystic, non-manifest point of no magnitude or the spiritual essence. The farther a number is from the unity of one the more deeply it is involved in matter and in the involutive process of the world.

One is associated with the center place and unity. It expresses a number of symbolic concepts clustered around these concepts of center and unity. Some of these are the beginning, the Creator, the sum of all possibilities, essence and the

principle which gives rise to duality and multiplicity and then back to final unity.

As Mertens Stienon notes in L'Occultisme du zodiaque, one is symbolic of being and of the revelation to men of spiritual essence. It is the active principle which, broken into fragments, gives rise to multiplicity.

The french scholar Rene Guenon draws a distinction between one and unity. In his Man and his Becoming According to the Vendanta, he notes that unity differs from one in that it is absolute and complete in itself, admitting neither two nor dualism. Hence, unity is the symbol of divinity.

(b) Two or Dualism

The basic symbolism of the world and places derives from a dualism and from the number two associated with dualism. The division of the world into a number of basic concepts such as unconsciousness and consciousness, darkness and light, male and female, up and down and birth and death gives the symbolism of two great importance. Like light from darkness, the dualism of two was the first step necessary for all other symbolism. Contrast represented by two is the most important element in understanding all of symbolism and particularly the symbolism of place.

Dualism, or two, is defined as any number system which implies a binary pattern. It is characterized, notes Cirlot, less by complementary thesis and antithesis tending to resolve

into synthesis than by two opposed principles. In this sense, we must distinguish between binary systems and dualisms. Cirlot notes that the Manichean and Gnostic religions were moral dualisms because synthesis was never reached. However, some forms of division into two parts, such as the Chinese year split into two halves. The Yang is the part in which the active and benign forces predominate. The Yin is one in which the passive and malign forces prevail. As Cirlot notes, this is a binary system rather than a dualism because the double, contradictory aspects are synthesized within a system of wider scope.

(c) Three or Ternary

The ternary grouping (three) is created by the emergence of a third element which so modifies the binary situation as to impart to it a dynamic equilibrium. Jung notes in Symbols of Transformation that Plotinus compared oneness (the creative principle) with light, intellect with the sun and the world-soul with the moon. Unity, notes Jung, is split internally into three "moments" - the active, the passive and the union of the outcome of these two.

The ternary has a vital human significance. Paneth notes in La Symbolique des nombres dans l'Inconscient that the existence of two in the mother and father must inevitably be followed by three with the child. Therefore, the ternary has the power to resolve the conflict posed by dualism. It is also the harmonic resolution of the impact of unity on duality. As Ely Star notes

in Les Mysteres du verbe it symbolizes the creation of spirit out of matter, of the active out of the passive.

Some observers, though, feel that the ternary principle simply prolongs dualism rather than resolves it. R. Bertrand in La Tradition secrete observes about the Yang-Yin symbol:

"The dualism of religion (or of mystic cosmic philosophy) is theoretical or superficial; in actual fact, there is always something extra - a third term which prevents the two opposing terms from cancelling each other out, forcing both these force-principles to yield, that is, to function alternately and not simultaneously. Thus the black and white of the Yin-Yang bounded by the circle of stability, t'ai-chi, combine to form in effect a ternary system, the Tao."

Bertrand continues that this solution "by means of the third term" serves less to resolve the problem than to prolong it indefinitely by encouraging the persistence of the dualist state by virtue of the inner equilibrium implied by it. It is as if, notes Bertrand, in the symbolism of alchemy, the twin currents of ascending and descending, of solution and coagulation, were kept in perpetual rotation.

There are a number of symbols related to the ternary. Many infernal beings which are base parts of the ternary are three-headed like Cerberus and Hecate. Cirlot mentions that there is the notion of the three suns - the East, the zenith and the West. It also relates to the symbolism of level in that the high, the middle and the low are represented by the ternary. Closely related to the level symbolism is that of the "three worlds" of the celestial, the terrestrial and the infernal. This is also connected to the three part division of man into spirit

(mind), soul (sentiments) and body (instincts). In addition, it is connected with the moral categories of the good, the indifferent and the bad.

The ternary structure in man has also been analyzed by Ely Star in Les Mysteres de l'Etre in terms of intuition (moral light), thought (intellectual light) and instinct (animal light). Cirlot notes that corresponding to this division are the well-known stages of mystic perfection: the intuitive, the illuminative and the purgative. Also, in alchemy, these stages are symbolized by the colors red, white and black.

(d) Four or Quaternary

In the words of Plato, "The ternary is the number pertaining to the idea; the quaternary is the number connected with the realization of the idea." And it is on earth that the idea is realized. The quaternary then corresponds to the earth, to the material pattern of life and the ternary corresponds to moral and spiritual dynamism. The square or the rectangle, both composed of four sides, are the forms most used by man to build material culture. It is from four that the first solid figure is produced.

J.C. Cooper notes that the quaternary is the "spatial scheme or order of manifestation, the static as opposed to the circular and dynamic." This spatial scheme of order is apparent in many symbolic elements we have discussed. There are four directions, four seasons, winds, sides of a square, arms of the

cross, rivers of Paradise and of the infernal regions, seas, sacred mountains, watches of the night and of the day, quarters of the moon and elements.

One of the most interesting correspondences involving the quaternary is the relationship between the four directions, seasons and stages of life and the basic elements of air, fire, water and earth. In the quaternary system of direction, East corresponds to spring, air, infancy, dawn and the crescent moon. South corresponds to summer, fire, youth, midday and the full moon. West relates to autumn, water, middle-age, evening and the waning moon. Finally, North symbolizes winter, earth, old age, night and the new moon.

As J.C. Cooper remarks, "Four is an emblematic number in the Old Testament. The four rivers of Paradise forming the cross, the four quarters of the earth." This symbolism is almost universal in that it is accepted by most cultures.

Carl Jung has shown a deep interest in the symbolism of the quaternary. He has used the structure of the quaternary to construct his pattern of the human psyche as one endowed with the four functions of sensing, intuiting, feeling and thinking. In Two Essays On Analytical Psychology, he relates these four functions to the four ends of a cross and postulates that the three placed respectively to the left, the right and the top are consciousness, while the fourth is unconsciousness or repression.

Jung writes that these four functions cluster around the essential component of volition or judgement. In Psychology And

Alchemy, he argues that the principal components of the human being, the archetypes, are also structured in a quaternary order. These are the anima, shadow, ego and the personality which form around the Self, or the "God within".

(e) Five or Quinary

Five symbolizes the human microcosm and it is the number of man representing the four limbs of the body plus the head which controls them and likewise the four fingers plus the thumb. In addition to the body parts of man, five also has correspondence to the five human senses of hearing, seeing, feeling, tasting and smelling.

It corresponds to pentagonal symmetry and geometrically it is symbolized by the pentagram or the five pointed star. The pentagon, being endless notes J.C. Cooper, shares the symbolism of the perfection and power of the circle and five is a circular number since it produces itself in its last digit when raised to its powers. The pentacle symbolizes the whole, the quincunx being the number of the center and the meeting-point of heaven and earth and the four cardinal points plus the center. Five is also the marriage number of the *hieros gamos* as the combination of the feminine even number two and the masculine odd number three equal five.

(f) Six

The number six is symbolic of ambivalence and equilibrium. It also symbolizes the union of polarity. Jung in Psychology of the Transference notes that the Greeks regarded it as the symbol of the hermaphrodite. The visual representation for this union of polarities is two interlaced triangles, one upward pointing representing the male, fire and the heavens and the other as a downward pointing triangle representing the female, water and the earth.

It also corresponds to the six directions of space, two for each dimension of width (left and right), height (up and down) and depth (forward and backward). There is also the symbolic aspect of cessation of movement since the Creation of the world took six days and on the seventh day (Sunday) there was no movement but rather a cessation of movement.

(g) Seven or Septenary

The number seven is the number of the universe, the macrocosm. It is symbolic of perfect order, completeness, totality. It comprises the union of the ternary (three) with the quaternary (four), the union of the three of the heavens and the soul with the four of the earth and the body. Therefore, it is the first number which contains both the spiritual and the temporal.

The number seven finds both a worldly and cosmic symbolism. There are seven cosmic stages, heavens, hells, major planets, metals of the planets, gods corresponding to the planets,

circles of the universe, rays of the sun, ages of man, pillars of wisdom, lunar divisions of the rainbow, days of the week, notes of the scale, wonders of the world, capital sins and their opposing virtues. As J.C. Cooper points out, the "seventh ray of the sun is the path by which man passes from this world to the next" and that there are seven days of fasting and penitence.

(h) Eight or Octonary

The octonary is related to two squares or an octagon. As such, it is an intermediate form between the square (the terrestrial order) and the circle (the eternal order). In consequence, it is a symbol of regeneration. The regeneration is the goal of the initiate, having passed through the seven stages of the heavens. Therefore, it symbolizes Paradise regained, or resurrection. This regeneration relates closely with music and harmony for it is the number of the octave and a beginning again.

J.E. Cirlot notes that because of its implications for regeneration, eight was in the Middle Ages an emblem of the waters of baptism. Furthermore, he notes, it corresponds in medieval cosmogony to the fixed stars of the firmament, denoting that the planetary influences have been overcome.

The shape of the number eight symbolizes the balance of opposing forces and also is a symbol for eternity. The balance of opposing forces is associated with two interlacing serpents of the caduceus, the spiritual power balanced with the natural

power. It represents eternity by the eternally spiralling movement of the heavens which is represented by the double sigmoid line which is the sign of the infinite.

(i) Nine

Nine is the triangle of the ternary and the triplication of the triple. It is therefore a complete image of the three worlds. Nine is the end-limit of the numerical series before its return to unity. It is symbolized by the figures of the two triangles, one pointing upwards and the other pointing downwards.

(j) Ten or Decad

Ten is the number of the cosmos. It contains all the numbers and therefore all possibilities. It is symbolic of the return to unity. H.P. Blavatsky in The Secret Doctrine notes that in some theories ten symbolizes the totality of the universe, both metaphysical and material, since it raises all things to unity.

2) Numbers And Place

Numbers relate to the symbolic aspects of place we have been discussing and particularly those aspects of time, space,

color and elements and story forms. This relationship is based on the possibility of organizing these various aspects of place into component elements. For example, space has been said to possess seven directions and color seven basic colors.

The relationship between numbers and the place aspect of time concerns the relationship between numbers and cyclical and linear time. The basic numerical aspects of cyclical time is contained in the dual numerical symbolism representing the daily division between night and day and the quaternary number symbolism representing the yearly cycle of four seasons. In relation to linear time, the primary numerical symbolism is based on the ternary or division of three between the past, present and future dimensions of linear time.

Space symbolism's relationship to numbers involves the distinction we made in our chapter on space between the objective space of location and direction and the subjective space of narration. Objective space has a primary relationship to the three dimensions of space represented by length, width and depth or thickness. Each one of these dimensions has two possible directions of movement. This implies the possibility of two poles or contexts. In this way six aspects of space are achieved. These aspects can be related to the personal space dimensions of left, right, forward, backward, up and down, or to the world directions of east, west, north, south, up, down. In addition to these six basic spatial dimensions there is the seventh dimension of the center.

The space symbolism of the seven points finds its most common material manifestation in the symbol of the cross. The three dimensions of space are illustrated by means of the cross whose arms are oriented along the six spatial directions composed of the four points of the compass plus the top of the cross or the highest point located at its zenith and the bottom of the cross and lowest point located at its nadir. In Le Symbolisme de la croix Rene Guenon observes that this symbolism with its seven part structure is identical with that of the Sacred Palace of the Cabala which is located at the center from which the six directions radiate. Consequently the cross affirms the primary relationship in its vertical dimension between the celestial and the earthly. The horizontal aspect of the cross cutting across the vertical part of the cross symbolizes the conjunction of opposites wedding the spiritual or vertical principle with the principles of world phenomena.

The important vertical symbolism of religion is based on this contrast between above and below. What is above is seen as God, goodness, light and consciousness and that which is below seen as the Devil, evil, darkness and unconsciousness. In this sense one can say that much religious symbolism is based on the number two and this up and down dualism.

However, as Mircea Eliade argues in The Sacred and the Profane, religious symbolism is based strongly around the concept of the center which attempts to bring down to the world of man the above which is essentially transcendent. While the above does not possess a physical location but is essentially a

spiritual concept, the above of spiritual transcendence can be brought down from above and exist on earth in a sacred center space. By location at the center the transcendent sacred can exist on earth and still retain its spiritual dimension. The center is the conjunction of all the spatial dimensions and is represented by the number one and unity rather than the contrast of up and down involved with vertical symbolism. The center space and its sacred nature though still depends on a separation from other types of worldly space and this separation results in "sacred" and "profane" space. In order to be a sacred center there needs to be profane boundaries surrounding this center.

Subjective space relates to modes of narration in literature and the most common division between the first person form of narration and the third person form of narration. In the first person form the hero of the story is the narrator while in the third person form the narrator is an omnipotent outside observer describing the hero. The first person form involves observation from the position of an inside space looking outward at the story action. The third person form involves observation from the position of an outside space looking inward at the story action. In this sense one can say that the first person form is based on the number one because story perspective is from one viewpoint. However, in the third person form of subjective narrative space the story perspective is from two perspectives and the number two dominates over the number one.

The relationship of numbers to the color aspect of place centers on the original duality expressed when the consciousness

of light emerged from the unconsciousness of darkness. The duality between light and darkness, between white and black, served as the basis for all colors. From the original duality developed the middle in-between "twilight" state of grey and a resulting numerical symbolism of the number three for these three original perceptions of color tone.

There are many ways of classifying the colors which developed from the original dualism. For instance, as we have shown, one classification might be based on advancing and retreating colors. Another on primary and secondary colors. While another classification based on achromatic and chromatic colors. Many researchers within the area of symbolism have noted that there are seven basic colors and have found correspondences of these colors with such aspects as the seven notes on the musical scale, the seven vowels in the Greek alphabet and the seven divisions of the heavens. This relationship of sevens may in fact exist but it also may be the result of an overzealousness to simply discover symbolic correspondences.

In the next section we focus on the aspect of place represented by the four basic elements of water, fire, earth and air. Obviously, there is a relationship here between the elements and the number four. As we have seen, the number four is symbolic of the earth and terrestrial space and the human situation in this space.

Finally, we can observe a relationship between numbers and story structure. This relationship is centered around the basic linear time movement of all stories from a beginning to an end

establishing the essential duality of all narration. Within this basic duality dramatic theory has established major structural components called "acts." Modern cinema theory centers around the establishment of three acts. Act One involves the so-called "set-up", Act Two the "confrontation" and Act Three the "resolution" or climax. The duality of all drama derives from the basic conflict between protagonist and antagonist so the number two becomes central to dramatic structure within the first part of narrative resolving itself in a synthesis or resolution.

The three part division of dramatic structure finds a correspondence in the symbolic journey of the hero throughout history. In Hero With A Thousand Faces, Joseph Campbell relates this symbolic journey of heroes to a three part structure involving departure, initiation and return. The structure of traditional drama and modern cinema therefore has a close symbolism to the structure of the hero throughout history.

X. The Place Of Elements

The world was once thought to be composed of the four basic elements of water, fire, earth and air. This conception is of little use to modern science which has defined many more elements than this original basic four. However, the four elements still maintain a powerful symbolism within the overall realm of imaginative experience possessing a strong correspondence to internal states and emotions. In this sense, although the world may be created from many different elements their effect on the individual is subject to a type of classification based around the four elements.

One of the greatest studies of the correspondence between the basic elements and internal states was undertaken by French philosopher Gaston Bachelard in the books Water and Dreams, Air and Revery, The Earth and the Reveries of the Will and The Earth and the Reveries of Rest and The Psychoanalysis of Fire. In the Introduction to The Psychoanalysis of Fire literary critic Northrup Frye underlines Bachelard's arguments on the relationship of the elements to experience:

"The four elements are not a conception of much use to modern chemistry - that is, they are not elements of nature. But as

Bachelard's book and its companion works show, and as an abundance of literature down to Eliot's Quartets also shows, earth, air, water and fire are still the four elements of imaginative experience, and always will be."

Frye remarks that the importance of the elements to perceptions is based around early beliefs that the elements were related to the four humors of the organic world through the "principles" of moist, hot, cold and dry:

"Centuries ago it was believed that the four possible combinations of the four 'principles,' hot, cold, moist and dry, produced, in the organic world, the four humors, and, in the inorganic world, the four elements. The hot and dry combination produced cholera and fire, the hot and moist blood and air, the cold and moist phlegm and water, the cold and dry melancholy and earth."

The four humors, like the four elements, are not much use to modern science. But like the elements, the humors have an importance to the symbolism of internal states. Frye remarks that "they may be the elements of imaginative perception."

There is a number of interesting relationships between the elements and place aspects we have been discussing throughout this book. One of the relationships is between the elements and colors. The colors associated with water is blue and green or retreating colors while colors associated with fire are red and orange or advancing colors. Colors associated with the earth are brown, black and yellow and those associated with air are the colors blue and gold. Another relationship is between the basic elements and the basic visual geometric symbols. Water is associated with a downward pointing triangle while fire is

associated with an upward pointing triangle. The earth is associated with a square or a cube and air is associated with a circle or an arc.

Perhaps the most obvious general symbolism of the elements is the division between masculine and feminine. Fire and air represent the Yang within Chinese thought and symbolize the masculine archetype, the active state and the thinking function. Water and earth represent the Yin within Chinese philosophy and symbolize the feminine archetype, the passive state and the intuitive function. Fire and air have found a historical association with the sky and a relationship with the well-known symbolism of the Sky Father. The earth and water have been associated with the symbolism of Mother Earth. As Jung notes in his article "Psychology of the Transference" in The Practice of Psychotherapy, "Of the elements, two are active - fire and air, and two are passive - earth and water."

For example, fire is associated with the sun and the light of day which relates to consciousness. It is an above space phenomena in that the quality of fire moves upward rather than downward. Our sensory perceptions relates fire to both the heat of the day and the heat of the summer season when light rules over darkness. Water is the element whose symbolism stands in direct opposition to that of fire. It is associated with unconsciousness, the darkness of night and the moon's monthly cycles which control ocean tides. While fire moves upward water moves downward and is associated with below space rather than above space. The element of air has a masculine archetype and

the element of earth a feminine archetype. Again, there is a similar symbolism with these two elements and those of fire and water. Air is an above space because it is most present above the earth rather than in the earth or below the earth. Like water, the earth is a below space rather than an above space.

The basic masculine and feminine symbolism of the elements finds a correspondence in place symbolism. The most distinctive characteristics of world ecosystems relate to climatic conditions and physical landscape. Climate directly relates to the amount of water contained in ecosystems and the major aspect of physical landscapes is verticality. In this sense, the major natural areas of the world can be divided between those that are dry, wet, low or high. The quality of dryness and height is related to the elements of air and fire and that of wetness and lowness to water and earth.

Using this criteria we arrive at the division of the natural world into masculine and feminine places. The major feminine places of the world have traditionally been the oceans and the forests. The major masculine places have traditionally been mountains and deserts. The element of the earth relates to valleys and caves which are within the earth and surrounded by it. The jungles and temperate tropic zones of the world are combinations of the elements of fire and water and the qualities of moistness and heat. As the various ecosystems of the world possess particular climates the relation of the elements with the physical regions can be extended to apply to climates and weather phenomena we have discussed. All of the various weather

phenomena involves a predominance of one of the four elements: the phenomena of rain and snow relating to water; hurricanes and tornados relating to air; lightning relating to fire and earthquakes relating to the element of earth.

As it is with the other symbolic aspects of places, there is also a relationship between the elements and story genres. Vegetation is associated with the feminine archetype and lack of vegetation with the masculine archetype. Therefore we can observe that the western story genre set in a barren landscape without vegetation is a masculine genre. On the other hand, the romance genre is often set in a forest where vegetation is plentiful. In fact the entire romance genre evolved from the romance legends and fables set in the forests of England during the period of King Arthur.

The western and the romance genres are associated more with the qualities of the elements than with the space. Important to the above genres of romance and western is the presence or lack of vegetation which directly relates to fire and water. All genres, though, are not defined by their relationship to elements. For example, in the horror genre and the science fiction genre space plays a much more important symbolic contextual role than the qualities of fire and water. The horror genre is associated with the feminine archetype and involves an inside and down space while science fiction is concerned with above and outside space.

Besides the relationship of elements to specific genres there may be relationships also between elements and the

temperaments of particular artists. At least this is something that Bachelard suggests. In The Psychoanalysis of Fire, he observes that poets may be "humors" not in their bodies or characters but in their poetry, a particular poetic temperament being reflected in a preference for a corresponding element. The element of air is related to the temperament of the sanguinary. The element of fire with the nervous temperament. The element of water with the lymphatic temperament and the element of earth with the bilious temperament. Bachelard provides examples of specific matches between particular poetic temperaments and elements: the use of fire by Hoffmann is one; the use of water by Edgar Allan Poe is another and the use of air by Nietzsche is another.

Of course the symbolism of the elements has been an important symbolism within the context of individual works of literature. This topic in itself is far too broad to examine here but we might mention a familiar example of element symbolism. In The Great Gatsby the elements serve to represent the parts of the world over which Gatsby attempts to control. Ernest Lockridge makes this point in the Introduction to the book Twentieth Century Interpretations of The Great Gatsby where he writes:

"...money gives Gatsby control over three of the four medieval 'elements': his 'gorgeous car' masters earth and, symbolically, air ('with fenders spread like wings we scattered light through half Astoria. '), his 'hydroplane' masters air and water. What he finally cannot master is the fourth element, fire, Heraclitean symbol of change, which metaphorically destroys him. It is after

'almost the last, certainly the warmest' day of the summer, in an atmosphere of 'broiling' heat, that Gatsby dies. Summer moves brutally into fall, life into death."

Fitzgerald's Gatsby employs the basic elements to provide this type of place symbolism in the story.

The movement or conflict of elements can give great dramatic power to narrative. The unity of mood and atmosphere gained from focusing on one element throughout a narrative is lost in the drama which comes from contrast. John Steinbeck's famous The Grapes of Wrath offers a good example of the dramatic interplay of elements and phenomena. The reader becomes aware of this interplay which is Biblical in dimension right at the beginning of the novel where Steinbeck utilizes the power of place symbolism in colors, time and especially the basic elements and weather phenomena. In setting the scene for the depression dust bowl years of America and his tone is apocalyptic.

"To the red country and part of the gray country of Oklahoma, the last rains came gently, and they did not cut the scarred earth...In the last part of May the sky grew pale and the clouds that had hung in high puffs for so long in the spring were dissipated. The sun flared down on the growing corn day after day until a line of brown spread along the edge of each green bayonet. The clouds appeared, and went away, and in a while they did not try any more. The weeds grew darker to protect themselves, and they did not spread any more. The surface of the earth crusted, a thin hard crust, and as the sky became pale, so the earth became pale, pink in the red country and white in the gray country."

The time is the end of May and the beginning of summer. An almost supernatural heat grips the earth. The elements of earth,

air, fire and water are in battle with each other. The heat of the sun has a bleaching effect on the earth turning the "red country" to "pale pink" and the "gray country" to "white."

The drama of interplay is between the elements of fire, earth, air and water - the fire of the sun, the earth becoming dust, the moving air of winds and the water of rains which come and go. The sun is "flaring" like the head of a magnesium match, the earth is turning into dust. "Every moving thing," writes Steinbeck, "lifted the dust into the air."

Hope is centered towards the heavens and in the big clouds which move up from Texas and the Gulf, the "high heavy clouds" but the clouds only drop a splattering of water and then "hurried on to some other country." A wind follows the rain clouds, "driving them on northward, a wind that softly clashed the dying corn." Then, the wind increased "steady, unbroken by gusts" until the sky "was darkened by the mixing dust" and the day was dark. "Dawn came, but no day. In the gray sky a red sun appeared, a dim red circle that gave a little light, like dusk." And when the night came, "it was black night, for the stars could not pierce the dust to get down, and the window lights could not even spread beyond their own yards."

After the above brief introduction to the general symbolism surrounding the elements, we turn to a discussion of symbolism based around the specific elements. As we have already noted and as the reader will see, this symbolism serves more to describe internal reactions to the world than the external substances (elements) of the world.

1) Water

The unique property of water is to take the shape of that which surrounds it but to never possess a specific shape by itself. As Mircea Eliade notes in The Sacred & The Profane, this is so because water is incapable of "transcending" its own mode of being and of manifesting itself in forms. Eliade observes that everything that has form "manifests itself above the waters, by detaching itself from the waters."

These qualities of humidity and fluidity has given water a symbolism of potentialities which are unmanifested and undifferentiated rather than realized and actualized. Whereas earth symbolizes the embodiment of form, water symbolizes the dissolution of form into a mass of possibilities. Eliade comments about this symbolism of potentials in The Sacred & The Profane noting:

"The waters symbolize the universal sum of virtualities; they are ... 'spring and origin,' the reservoir of all possibilities of existence; they precede every form and support every creation."

This symbolism of dissolution is found to be present in all religions. As Eliade observes, "In whatever religious complex we find them, the waters invariably retain their function; they disintegrate, abolish forms, 'wash away sins'; they are at once purifying and regenerating. Their destiny is to precede the Creation and to reabsorb it." And in fact the waters are very

old with the Bible placing their existence before the earth. In Genesis 1,2 it is written that "Darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters."

This ability to abolish forms relates to birth, death and regeneration. Water is associated with the principle of "moisture" and the circulatory movement of blood and sap as life within vegetation and animals. It is also associated with the water of the womb where individual life comes from and from the water of the oceans where human life evolved from. Water has the power to abolish, dissolve, purify, wash away and regenerate. In opposition to this is the principle of "dryness" and the static condition of life.

These aspects of water relating to birth, death and regression have given it an important part in baptism, one of the major rituals of religion. Eliade observes in The Sacred & The Profane that "immersion in water signifies regression to the preformed, reincorporation into the undifferentiated mode of pre-existence; immersion is equivalent to a dissolution of forms. This is why a symbolism of water implies both death and rebirth." He notes that contact with water always brings about a regeneration "because dissolution is followed by a new birth (and)...because immersion fertilizes and multiplies the potential of life." This aquatic cosmology, he notes, has its counterpart on the human level in the belief that mankind was born of the waters.

The ability of water to abolish forms and take possession of different forms provides various types of water symbolism within the larger context of water symbolism we have discussed. For instance, Gaston Bachelard identifies a number of states of water such as clear, running, stagnant, dead, fresh, salt, reflecting, purifying, deep and stormy. One can see that while the basic state of water is passive this passive state can be influenced by a number of factors such as weather phenomena and the position of water as either above or below sea level. Within ancient cultures this above and below symbolism of water was very important. Rene Guenon notes in Man And His Becoming According to the Vedanta, the upper waters related to potentials while the lower waters related to actualities. The higher waters also had a symbolism associated with unification while the lower waters had a symbolism of chaos or the ever-changing world of manifestation.

Since water is effected by gravity, its nature is to flow down from above. In fact the visual symbol for water is a downward pointing triangle. Water from an above place flowing down is active until it arrives in the below place. Water in downward movement is active and has more aspects of the masculine Yang in it. Water moving down finds symbolism in rivers which represent the linear flow of time. The most extreme form of water in downward movement is in waterfalls offering the most extreme symbolism of uncontained downward moving water. Water at its most passive is symbolized by lakes and ponds and other small bodies of water. This type of water reflects because

of its smooth surface and it is not surprising that this type of water draws people close to it to engage in the act of reflection. It is significant here that the myth of Narcissus centers around the hypnotic power a reflective surface of water possesses. It was this state of water that served as the first mirror for mankind.

The oceans and other large bodies of water in the world is a type of middle ground between the activity of rivers and the passiveness and reflection of lakes. The symbol of agitated "troubled waters" has traditionally related to the phantom flux of the material things of life and relates to the illusions and vanities of life. Agitated waters are more subject to climatic conditions involving wind than to geographic terrain. Deep waters such as seas, lakes and wells have a symbolism related to the dead and the supernatural.

Water plays a major part in various weather phenomena. Rain storms and snow storms involve the free-fall of water from above to below. Floods occur when containment of water fails. Tidal waves involve the movement of water by the element of earth while hurricanes and tornados involve water movement through the element of air. Clouds, fog, humidity and mist symbolize in-between states where water is mixed with air and becomes something like earth-bound clouds with certain elements of clouds. Like a time of twilight between night and day, water in this "twilight" state is represented by fog and mist.

2) Fire

Among the four basic elements fire has been called is the "ultra-living element." One of the most brilliant analysis of fire symbolism ever undertaken is Gaston Bachelard's Psychoanalysis of Fire. In the book, Bachelard makes this point about this unique "liveness" of fire:

"It is intimate and it is universal. It lives in our heart. It lives in the sky. It rises from the depths of the substance and offers itself with the warmth of love. Or it can go back down into the substance and hide there, latent and pent-up, like hate and vengeance."

The conception of a hidden interior world of fire, Bachelard notes, is the basis of Dante's Inferno.

Traditionally, fire has represented the active and masculine or the Yang of Chinese symbolism. Its major symbolism is related to the sun and the powers of transformation and purification. Its basic movement is upward rather than downward like water. Traditionally, the basic symbol for fire is an upward pointing triangle or pyramid. Colors of fire are the advancing colors of red and orange and the aspects of fire are flames and rays. Whereas water has different states related to movement or rest fire is always moving and consuming.

The place of fire in natural systems is represented by deserts and mountains. The deserts symbolize the quality dryness and heat associated with fire and the mountains symbolize the upward pyramid shape of fire. Similar to the element of fire which they represent, deserts have traditionally been associated with purification. Elements of place symbolism associated with

fire is day time and specifically noon when the sun's light and heat is the greatest. The association with the sun makes fire an above space phenomena rather than a below or within space phenomena. A natural phenomena which represents fire is lightning, and the phenomenon of fire out of control is symbolized by the forest fire.

There is an interesting relationship of fire with the symbolic place of Paradise. In An Illustrated Encyclopaedia of Traditional Symbols, J.C. Cooper discusses the origin of the expression "baptism by fire." The term is associated with an experience which restores primordial purity by burning away the dross of life by passing through fire to regain Paradise. Since Paradise was lost it has been surrounded by fire or protected by guardians with swords of flame. These guards and their fire symbolize understanding barring the way to the ignorant or the unenlightened.

To Gaston Bachelard, fire holds a central place in the experience of mankind. In Psychoanalysis of Fire he notes that "fire has been an occasion for unforgettable memories" and that there is a "...slightly hypnotized condition, that is surprisingly constant in all fire watchers." This hypnotized condition is related to a state of "reverie":

"...the reverie in front of the fire, the gentle reverie that is conscious of its well-being, is the most naturally centered reverie. It may be counted among those which best hold fast to their object or, if one prefers, to their pretext."

To Bachelard, fire is the prime element of reverie. "If fire," he says, "was taken to be a constituent element of the Universe, is it not because it is an element of human thought, the prime element of reverie?" It is almost certain, Bachelard says, that "fire is precisely the first object, the first phenomenon, on which the human mind reflected." Interestingly enough, a number of modern observers have compared television to fire calling it the "electronic fireplace."

Fire and heat have been used to symbolize human emotions and particularly emotions associated with sexual power. This association can be seen in popular cliches such as "they warmed up to each other" or "she gave him a cold shoulder" or in "the heat of passion." Bachelard makes some interesting and unusual observations about the relationship between fire and sex observing that the "love act is the first scientific hypothesis about the objective reproduction of fire" and that "...the conquest of fire was originally a sexual conquest."

Bachelard writes about the surprising dichotomies of fire. "Among all phenomena," he notes, "it is really the only one to which there can be so definitely attributed the opposing values of good and evil. It shines in Paradise. It burns in hell. It is gentleness and torture. It is cookery and it is apocalypse."

Fire is also related to the process of change. Bachelard notes that slow change is defined by the process of life and quick change is explained by the process of fire. As he notes "fire suggests the desire to change, to speed up the passage of time, to bring all life to its conclusion, to its hereafter." In

this sense, all that changes slowly can be explained by life while all that changes quickly can be explained by fire." As Bachelard says, "through fire everything changes." Bachelard reminds us that when we want everything changed we call on fire.

3) Earth

Earth is symbolized by the image of the Earth Mother which is a universal symbol for fecundity, inexhaustible creativity and sustenance. The element earth represents the feminine and passive or the Yin of Chinese symbolism and is traditionally portrayed geometrically by a square or cube and visually with the colors brown, black or yellow. Its qualities are cold in opposition to the heat of fire and steady, solid and unmoving in opposition to fire's constant movement.

Place symbolism most closely related to the earth element are those places below or within the earth. Mountains rise above the earth and therefore find symbolism with fire and air. On the other hand, oceans, caves, hollows, canyons and valleys are within earth and relate to earth element symbolism. The most widely used earth symbolism is the valley which symbolizes fecundity and stands in opposition to mountains symbolizing a lack of vegetation and fecundity.

4) Air

The traditional belief within symbology is that air is the primary element. Along with fire its general symbolism is

related to the masculine archetype and the active Yang element. Fire and air are related in that fire is not possible without air and is created from the compression of air. The geometric shape which symbolizes air is an arc or a circle and the symbolic colors associated with air are blue and gold. Aspects of air are dryness, lightness and mobility. One of the major philosophers to utilize air symbolism was Nietzsche who saw air as a kind of higher and more subtle matter, the very stuff of human freedom.

There are two major ideas related to the element of air. One is the idea of breathe and breathing and the other is the idea of wind. Breathing relates to air on a personal level while wind relates to air on more of a cosmic level. Breath symbolizes life and the power of the spirit and also the transient and insubstantial and the elusive. This connection between breath and spirit is pointed out by Jung in Symbols of Transformation where he observes that in Arabic and in Hebrew the word "ruh" signifies both "breath" and "spirit." The two movements of breathing - the intaking and outgoing of the breath - symbolize the alternating rhythm of life and death, of manifestation and reabsorption into the universe. In L'Air et les Songes, Bachelard notes that breathing is connected with circulation of the blood and with the important symbolic paths of involution and evolution. For this reason, difficulty in breathing may symbolize difficulty in assimilating the principles of the spirit and of the cosmos.

In this way, to breathe is to assimilate spiritual power. This is the reason that Yoga exercises place particular emphasis

on breathing. As Cirlot notes in A Dictionary of Symbols, "It enables man to absorb not only air but also the light of the sun." This "light of the sun" had a particular significance for the alchemists who felt it to be a type of continuous emanation of solar corpuscles. Because of the movement of the sun and astral bodies these corpuscles were in a perpetual state of flux and change and filled all of the universe. The alchemists felt that we breathe this astral gold continuously. In Christian symbolism the breathing or blowing upon a person or thing signifies the influence of the Holy Spirit and the expelling of evil spirits.

Whereas breath involves air on a personal level wind involves air on a cosmic level symbolizing the spirit and the vital breath of the universe. Wind is essentially air in motion or air in its more active state. At the height of its activity it produces the hurricane which is a synthesis and conjunction of the four elements. In traditional symbolism hurricanes have been credited with the power of fecundation and regeneration.

As J.C. Cooper notes in An Illustrated Encyclopedia of Traditional Symbols, the power of the spirit in sustaining life and holding it together has given wind a symbolic association with cords, ropes and threads. The wind is the intangible, the intransient, the insubstantial and the elusive. Winds are thought to be messengers of the gods and therefore can indicate the presence of divinity. Cooper points out that this is especially true with whirlwinds which have been regarded as a manifestation of energy in nature rising from the center of

power associated with gods and the supernatural forces and entities who travel on these winds or speak from them. In this sense, the whirlwind becomes a vehicle for both the divinity and the devil. For example, in the Bible the Lord answers Job out of a whirlwind while in witchcraft wizards, witches and evil spirits ride on whirlwinds.

The connection of air to the spirit and intransient gives it a correspondence to above spaces where spiritual matters exist. This is a reason that it is connected to masculine and active and upward symbols rather than those projecting downward such as earth and water. Places finding correspondence with this spatial verticality are mountains.

XI. The Psychology Of Place

Throughout this book we have explored the relationship between places and the aspects of places. In Part Two we suggested a basic classification of objective physical places and in Part Three investigated the relationship between objective places and subjective aspects of places such as time, space, phenomena, color, numbers and elements. While we have touched on many psychological aspects of place, the general focus so far has been on the the outside world rather than the inside world. In this chapter we focus on this inside world and suggest a dynamic relationship between this world and the outside world of place. Specifically, we explore the relationship between psychology and place.

We have seen that place has imposed a profound influence on psychology from earliest times. Throughout history this pervasive influence has evolved into a powerful method for symbolizing and communicating this inner world. In this sense, the original influence of place on man has evolved into a method for symbolizing the effects of this influence. While the

influence of place on psychology is an important topic, it needs to be emphasized that this has not been our main concern. Rather we are interested in how place communicates psychology rather than how place influences psychology, how the inner world is symbolized by the outer world rather than how the outer world influences the inner world. Our main focus has been on the use of place to communicate the psychology of the hero in stories. We have argued that place is the most important aspect of stories serving as the major determinant of story types or genres. Earlier we observed that stories are more than creations of certain people called "storytellers" who write books or make films and live in Hollywood. All of us are storytellers and each life is a story constantly in the process of creation. Each one of us is the hero of his own story which is played out against the context of places. This point was made in Storytelling & Mythmaking by Frank McConnell and echoed by the Jungian scholar Edward Whitmont in The Symbolic Quest: Basic Concepts Of Analytical Psychology. Life is a dramatic story, Whitmont reminds us, in which all our experiences take on meaning. Within each life there is the need to encounter the symbolic underpinnings of the story both intellectually and emotionally.

The places of our experience provide the major method to emotionally "encounter" life's story - the places we have been, the place we are now and the places we envision ourselves going to in the future. The legendary Tabula Smaragdina states "What is above is like what is below." Goethe confirmed and elaborated on this by adding "What is within...is also without." And

Leonard Lutwack notes in The Role of Place in Literature "Of all the sources of metaphor available to the writer, place is probably the richest because it "offers to the writer a vast store of potential metaphors to describe the human mind, body, and behavior."

The body metaphor is a natural and primitive part of this metaphor. There was first the natural world and the images and phenomena of the natural world became embedded in the psychic contents of ancient man. In The Role of Place in Literature, Lutwack notes that "In identifying himself with earth, man both aggrandizes his finite body and humanizes the world, or brings vast amorphousness into relation with limited, well-known form." In The Philosophy of Symbolic Forms, Ernest Cassirer writes that the world becomes intelligible to man's consciousness "only when it is thus analogically 'copied' in terms of the human body." In this sense, notes Cassirer, the body of man "becomes, as it were, a model according to which he constructs the world as a whole."

More sophisticated than the body-place metaphor is the mind-place metaphor, the relationship of place to psychology. This "transcendental impulse", notes Lutwack, "has enriched literature with drawing analogies between places and ideas of the mind, a geography of the soul." The ancient body-place metaphors therefore have given way to psychology-place metaphors.

Psychology, of course, is a vast topic and before we can explore place metaphors for it we need to see some of the basic

ideas and concepts hiding under this one word. Just as we have suggested a classification of places we need to provide some classification of psychology which might relate to places. Specifically, the character psychology of story heros. We need to attempt to see the major aspects of this psychology which is communicated through literary and cinematic story forms.

One useful method of classification centers around the concepts of "types", "moods" and "patterns." In this sense, there are a number of ways that place relates to psychology. Within the Jungian system place might represent a particular personality type or a certain psychological type. Place might also represent a particular psychological state or mood. And place might also represent a particular psychological pattern or archetype. For example, a desert place represents a different personality type than a forest place, a mountain place a different one than a valley place. A sunny day represents a different state or mood in a story character than does a cloudy day. And the color black and its symbolic manifestation in Jung's "shadow" relates to the historical pattern of the unconsciousness within individual psychology.

We suggest that Jung's psychological types can be related to each other by the concept of time. All of the types involve time dimensions and can be represented on a scale from long periods of time to short periods of time. Archetypes involve "collective" *patterns* which continue to evolve over long periods of time. They involve the longest periods of time. Personality *types* involve shorter periods of time which evolve over

individual life times. And *moods* and *states* have the shortest duration and constantly change within the framework of daily time.

Seen in this perspective, there is a relationship between Jung's psychological types and the places we have discussed. In a general sense, personality relates to the objective physical places we have discussed. Like personality, the physical places of the world have a long term duration. And also in a general sense, moods and states within a particular personality relates to the subjective aspects of places such as time, space, color, phenomena and elements. Finally, psychological patterns or archetypes relate to commonalities within our system of physical and subjective places such as the concepts of consciousness and unconsciousness expressed by day and night, above and below, mountain and ocean, masculine and feminine.

1) Psychological Types

Psychological types represent basic orientations towards life. In a sense, they represent the personality of the individual. Jung postulated the two basic psychological types of introversion or extroversion. The extravert is a person whose consciousness is predominantly directed toward external objects - toward the outside world. The introvert is predominantly subject oriented - toward the inner world of the psyche. To the introvert, psychic reality is a relatively concrete experience, sometimes even more concrete than external reality. As Jung

states in the Introduction to Psychological Types when we "consider the course of human life, we see how the fate of one individual is determined more by the objects of his interest, while in another it is determined more by his own inner self, by the subject."

Before Jung, introversion was thought of as a mental disorder. In The Symbolic Quest, Edward Whitmont writes:

"Until Jung pointed out that these two types exist and are psychologically of equal validity (and in fact need each other), introversion was used practically synonymously with autism or the schizophrenic tendency. In old textbooks of psychiatry the schizoid person is frequently called an introverted or autistic person, both terms referring to the same psychological state."

Jung helped bring forth the idea that both introversion and extroversion are present in every personality. In the Introduction to Psychological Types he observes that "everyone possesses both mechanisms, extroversion as well as introversion, and only the relative predominance of one or the other determines the type." This predominance of a particular type calls forth a compensatory reaction and Whitmont points out that "To the extent that the conscious adaptation moves toward one, the other operates in a compensatory fashion, as part of and through the unconsciousness. This means that the introvert will suffer compensatory reactions from his primitive, unadapted, extroverted side and vice versa. The result of this is that each fears the realm in which the other is at home." The introvert instinctively pulls away from the external world because of his object fear. He mistrusts people and objects and expects the

worst from them. The extravert, on the other hand, mistrusts the inner world and undervalues his inner self.

These two basic types have been present since the beginning of human history and may in fact represent the major dichotomies of human nature expressed first in the philosophical systems of Plato and Aristotle. Jung seems to believe that this is the case and begins Psychological Types with an interesting quote from the German philosopher Heine's book Deutschland which is worth quoting in its entirety:

"Plato and Aristotle! These are not merely two systems, they are types of two distinct human natures, which from time immemorial, under every sort of disguise, stand more or less inimically opposed. The whole medieval world in particular was riven by this conflict, which persists down to the present day, and which forms the most essential content of the history of the Christian Church. Although under other names, it is always Plato and Aristotle that we speak. Visionary, mystical, Platonic natures disclose Christian ideas and the corresponding symbols from the fathomless depths of their souls. Practical, orderly, Aristotelian natures build out of these ideas and symbols a fixed system, a dogma and a cult. Finally the Church embraces both natures, one of them entrenched in the clergy and the other in monasticism, both keeping up a constant feud."

And even beyond these two major opposing philosophical systems, Jung notes that the principles of extroversion and introversion may be related to the basic rhythms of life and the dilation and contraction of the heart expressed by the all-embracing principle of systole and diastole which form the pulse.

The basic types of introversion and extroversion have their variations in the perceiving and judging functions. The

perceiving functions are those of sensation and intuition while the judging functions are those of thinking and feeling. As

Whitmont notes:

"Thinking and feeling, then, have to do with the order or value system to which we subject the findings or results of the perceiving functions. Thinking and feeling arrange the results of sensation and intuition into some sort of orderly system. Thinking pertains to the objective interrelating of the elements which are perceived."

As Jung notes in Psychological Types, "Thinking brings given presentations into conceptual connections."

Feeling pertains to the expression of the value which we give to that which is perceived. It is a subjective value judgment. Whitmont notes that feeling, "classifies the perceived contents in terms of their value to the observer." This system established is one of "involvement" rather than objective distance. Whitmont adds, "It expresses our interaction with things and people in shades of rejection and acceptance. Moods are vague forms of feelings. As Whitmont remarks, "We unconsciously accept or reject a situation, are pleased or not, comfortable or uncomfortable. The less we are aware of specific feelings - the less we have consciously developed and used our capacity for feeling - the more we are subject to moods." Like feelings, they are value reactions but they are not fully conscious.

Sensations are concrete perceptions of objects and people by means of our five senses of sight, smell, hearing, taste and touch. Whitmont notes they provide "the basic framework of our

lives" and render us "the experience of what we commonly regard as reality in its most direct and simple form." Our senses tell us what is.

Intuition, on the other hand, informs us of something that is present outside the realm of sensation. As Whitmont notes, "We may not be able to see, hear, smell, touch or taste something, but we perceive possibilities and probabilities as if they were presences." It is a form of perception, he adds, that "comes to us directly from the unconscious."

Jung has listed eight different psychological types based on his concepts of extroversion and introversion and thinking, feeling, sensing and intuition. Others have found different classifications. In an interesting book entitled Your T.V. Twin, Dr. Eric Young suggests that television characters consist of basic personality types and that these types mirror the personalities of their viewers. He lists these as ambitious, patient, influencing, perceptive, sensitive, persistent, determined, adaptive and idealistic. It would be interesting to study the settings of television shows throughout television history and see how these television types relate to their television places.

Television and movie places reveal their characters personality just as literature reveals characters' personalities. James Joyce's personality in the story "A Painful Case" is revealed by his room. The color of the furniture. The fact that he has hard objects in the room. The view out of his

window. Joyce plays to our senses of sight and touch to describe his characters inner personality.

So it is with much of our greatest art and literature. The outward world is a symbol for the personality of the characters in a story and the greatest artists will communicate the place of the outside world to all of the senses of the reader, or viewer.

Joseph Conrad noted in the famous Preface to The Nigger of the Narcissus that fiction "if it at all aspires to art - appeals to temperament" and such "an appeal to be effective must be an impression conveyed through the senses." He goes on to say:

"...and, in fact, it cannot be made in any other way, because temperament, whether individual or collective, is not amenable to persuasion. All art, therefore, appeals primarily to the senses, and the artistic aim when expressing itself in written words must also make its appeal through the senses, if its desire is to reach the secret spring of responsive emotions. It must strenuously aspire to the plasticity of sculpture, the color of painting, and the magic suggestiveness of music - which is the art of the arts."

Great art appeals "primarily to the senses" as Conrad has noted and some of the greatest scenes in literature appeal to a number of senses all at one time. For example in Thomas Mann's Confessions of Felix Krull the author appeals to a number of senses in describing a scene:

"It was a narrow room, with a rather high ceiling, and crowded from floor to ceiling with goodies. There were rows and rows of hams and sausages of all shapes and colors - white, yellow, red

and black; fat and lean and round and long - rows of canned preserves, cocoa and tea, bright translucent glass bottles of honey, marmalade and jam...I stood enchanted, straining my ears and breathing in the delightful atmosphere and the mixed fragrance of chocolate and smoked fish and earthy truffles...And my mouth literally began to water like a spring..."

There are many sensory details and the reader sees, smells and hears the scene. This is what Conrad means when he says that great art appeals primarily to the senses.

2) Psychological States

Psychological types represent long term orientations and patterns of activity often expressed in the personality of a person. Within the larger orientation of personality there are short term situations or psychological states.

Some of these states involve physiological activity such as hungry, thirsty, cold, hot, tired, relaxed or nervous. Some states may be attitudes a person holds towards some person, place or thing. Others involve intense feelings or emotions such as love, hate, fear and desire.

The outward landscape of place can be used to represent these psychological states within the central characters of narrative stories. For example, the emotions of love and desire are ones of attraction while the emotions of hate and fear are ones of repulsion. If a story hero has an emotion of love the author needs to use places and symbolic aspects of places which suggest attraction. Some of the elements he might consider are those associated with the feminine receptive aspects, the Yin,

rather than the masculine assertive energy. A lake might serve as a place symbol in this respect and better yet, a lake at night under a moon. The elements of water and earth are the feminine receptive elements.

If, on the other hand, a story hero has emotions of hate or fear the author needs to use places and symbolic place aspects which symbolize repulsion rather than attraction. A desert type of place might be a consideration. The time might be day rather than night.

One can find thousands of examples from literature to illustrate our point that the external landscape mirrors internal states. Here is one example from the Zane Grey's book Black Mesa:

"The Desert of Bitter Seeps, all stone and baked earth, retained the heat into the fall. Each succeeding day grew drier, hotter, fiercer...Paul, too, was wearing to a disastrous break. He realized it, but could not check the overpowering forces of the place, the time, and whatever terrible climax seemed imminent...Belmont, too, was plotting. His deep and gloomy thought resembled the brooding of the wasteland. The subtle, almost imperceptible change of the last few weeks now stood out palpably, Belmont was under a tremendous strain, the havoc of which he did not suspect. His greed and lust and love of the bottle seemed to have united with the disintegrating influence of Bitter Seeps."

Whereas the room in Joyce's story "A Painful Case" mirrored the psychological type of its character, here in the passage from Zane Grey, it is a psychological state which is mirrored by place.

In addition to external context reflecting internal states of characters, it is possible that the external world might even be changed by the internal states. Leonard Lutwack in The Role of Place in Literature makes an interesting observation when he says that, "the qualities of places are determined by the subjective responses of people according to their cultural heritage, sex, occupation, and personal predicament." Gibraltar, he says, "is impregnable not because it is a rock but because people *think* a rock is impregnable."

Thomas Pynchon elaborates on this concept in his book V where he explains how the inhabitants of Malta survived the bombing in World War II:

"The same motives which cause us to populate a dream-street also cause us to apply to a rock human qualities like 'invincibility,' 'tenacity,' 'perseverance,' etc. More than metaphor, it is delusion. But on the strength of this delusion Malta survived."

Here, a strong subjective inner delusion has had an effect on the outward objective world.

A psychological state is not always brief and can continue for a number of years like a type of possession. This possession can find symbolic form in a particular place. In the case of Thomas Wolfe there were two places which haunted his life. One was the place called "home" and the other was the place of the "river."

Wolfe's first book Look Homeward Angel and his last book You Can't Go Home Again are about the mythical place of "home"

that all men carry within them all their lives. It is a symbolic home, though, representing a time of youth which disappears when youth disappears. For Wolfe, much of the sense of "home" came from the continual movement of searching for home rather than finding it. In You Can't Go Home Again he says:

"Perhaps this is our strange and haunting paradox here in America - that we are fixed and certain only when we are in movement. At any rate, this is how it seemed to young George Webber, who was never so assured of his purpose as when he was going somewhere on a train. And he never had the sense of home so much as when he felt that he was going there. It was only when he got there that his homelessness began."

The book You Can't Go Home Again was based around the actual experience of Wolfe and the reception the people in his hometown gave to his first novel Look Homeward Angel.

The image of the river dominated Wolfe's life throughout much of the 30s, between the completion of Look Homeward Angel and the publication of the book Of Time And The River. For Wolfe, the river was something which he felt inside of himself which he had to exorcise. He writes in The Autobiography Of An American Novel that:

"...the image of a river...began to haunt my mind. I actually felt that I had a great river pent up and thrusting for release inside of me and that the thing that it was searching for, the thing I had to find for it was a channel into which and through which its flood-like power could pour."

It was a labor and struggle which lasted for two years and in these two years Wolfe experienced a "constant, desperate, and unending search to find a channel for that river." It was really

a struggle for his life. He says that "I knew I had to find it or I would be whelmed under by my own flood, drowned in my own secretions, destroyed in the pent up flood of my own creation." To Wolfe, the river was more of a process than a place and releasing this river was similar to removing a type of cancer.

3) Psychological Patterns Or Archetypes

It was one of Jung's basic tenets that only forms change throughout history. The true psychic meanings of these forms always remain the same. He called the psychic meanings of these forms archetypes.

In this sense we can observe that the forms of places have changed over history but the psychic meanings of these places has remained the same. Earlier in this book we pointed out that skyscrapers in our modern cities are a different form for mountains. While the place of mountains might be symbolized by skyscapers the meaning of mountains to mankind has remained the same.

Joseph Henderson provides an example of this point in the article "Ancient Myths And Modern Man" in the Jung edited book Man And His Symbols:

"It is not easy for modern man to grasp the significance of the symbols that come down to us from the past or that appear in our dreams...Yet it becomes easier when we realize it is only the specific forms of these archaic patterns that change, not their psychic meaning...We have been talking about wild birds as symbols of release or liberation. But today we could as well

speak of jet planes and space rockets, for they are the physical embodiment of the same transcendent principle, freeing us at least temporarily from gravity."

Like airplanes, place is the embodiment of transcendent principles. The patterns of current manifestation change, but never their original psychic meaning. Earlier place manifestations may find new technology and object oriented methods of expression but the original meanings of these places never change.

Jung viewed archetypes as patterns of behavior and found these patterns in concepts such as anima, animus, the shadow, the ego and the persona. While psychological states and psychological types can be symbolized by certain places in the outside world, so too are archetypes capable of being symbolized by place.

The archetype of the shadow is a familiar motif for Jung. In the book Shadow and Evil in Fairytales, one of Jung's greatest pupils, Marie-Louise von Franz, shows how this archetype has place dimensions. She notes that:

"In Jungian psychology, we generally define the shadow as the personification of certain aspects of the unconscious personality, which could be added to the ego complex but for various reasons are not. We might therefore say that the shadow is the dark, unlived, and repressed side of the ego complex..."

She notes that Jung simply called the shadow the whole unconsciousness. The depths of archetypal darkness are examined in von Franz's book by showing the motifs and symbols of fairytales. Within the literature of fairy tales it should be

pointed out that forests provide a primary place for "shadow" and "evil" to be found.

It should not be surprising to us that place and aspects of place are associated with the archetypes of consciousness and unconsciousness. Certainly colors such as black and white are utilized in archetype place symbolism. As are spaces of inside and outside and directions of up and down. The place aspect of time and symbolism associated with day and night also relates to archetype place symbolism.

4) General Relationships

The major psychological types, states and patterns we have listed above have reference in the external world of place. While the individual or collective psychology may seek out or define itself by various configurations of place over the years, there are some general relationships between major classifications of place and psychology.

Psychological types which represent personalities and are relatively unchanging over long periods of time find a general symbolism in world ecosystems and natural phenomena like rivers and lakes. Like psychological types, ecosystems and natural phenomena remain stable over long periods of time. In this sense, physical place offers the best symbolism for psychological types because a personality is similar to a place.

On the other hand, psychological states which are of shorter duration are better symbolized by the subjective aspects

of place such as time, color, space and phenomena. For example, the changing phenomena of weather rather than the unchanging phenomena of ecosystems offers a better representation for character moods which, like the weather, are in a state of constant change.

Archetypes are patterns of images and symbols which transcend individual life spans without change of their core meanings. Throughout history certain types of places have become associated with archetypes. Perhaps the best known association is the association of the forest with the archetype of the shadow. There remains much further work to be done in the area of contextual archetypal symbolism for most work today centers on the content of figures appearing in dreams rather than the contextual place of the dream. In this sense there may be in Jungian practice too great of an emphasis placed on determining the personages in dreams as anima and animus rather than on trying to see the background context of the anima or animus.

In addition to the relationships between psychology and place, there is also relationships between psychological functions and states and literary genres. In the book Gender, Language and Myth, Barry Grant contrasts the horror genre with the science fiction genre and writes in the article "Looking Upwards: Reason and the Visible in Science Fiction Film" that "the appeal of horror...is essentially emotional, while that of science fiction is primarily cognitive."

We have explored the outer world of place and suggested that it offers the most effective means of communicating

character psychology in the context of stories. In the next two chapters we discuss specific relationships between the inner and outer worlds and the contrast between these worlds. It is through what we term *alignment* and *movement* that place symbolism finds its most effective application to the stories we tell each other and tell ourselves.

Part Four: The Dynamics Of Place Symbolism

XII. Alignment Of Place

If the outside world serves as the most effective method for expressing character psychology, it is necessary that there exist a proper alignment between the outer world and the inner world. This alignment is achieved when the external symbolic contexts are correctly matched with internal psychic content.

For example, a story that has a character who is in a depression should utilize inside, dark space, perhaps below the ground (such as a cave), to show this depression rather than placing the character on the peak of a mountain. Putting this type of character on the peak of a mountain would be a type of misalignment of place with character psychology. A better alignment might be to have the character in a valley to suggest his depressed state and the weather might be cloudy or dark to further suggest this state. Putting the character in a valley and creating a clear, sunny day would be an example of misalignment among place elements. The valley is used to symbolize depression but a sunny day does not symbolize depression.

We have discussed the external place and the internal psychological elements a narrative has to work with. The next sections on alignment and movement examine how these elements are made to work together to create the most powerful stories. Elements of place and psychology provide the fuel while alignment and movement provide the engine to infuse drama with symbolic elements. By utilizing elements of external place in stories inner psychology can be shown in the most effective and illuminating manner. Psychology becomes geography, what is outside becomes what is inside. At its most effective symbolic level, the outside world becomes the inside psychological world.

It is not enough, though, to simply recognize the connection between the outside and the inside. In order to create powerful narrative structure, the elements of place must be properly aligned in time. This means that various place elements which denote the same or similar symbols need to work together towards the psychology they symbolize.

In the Introduction to A Dictionary Of Symbols, Cirlot notes that one of the basic ideas and suppositions which allow us to conceive of "symbolism" is that "Nothing is independent, everything is in some way related to something else." This is true between the elements of place symbolism. Many of these elements are related as to what they symbolize. It therefore becomes important to work with groups of these common relationships. This begins to move towards what we mean by alignment of place.

1) Theory Of Correspondences

Alignment is really the utilization of the Theory of Correspondences within story context. As Cirlot reminds us the Theory of Correspondences is founded on the assumption that "all cosmic phenomena are limited and serial and that they appear as scales or series on separate planes; but this condition is neither chaotic nor neutral, for the components of one series are linked with those of another in their essence and in their ultimate significance. It is possible to marshal correspondences by forcing the components of any given scale or scales into a common numerical pattern: for example, it is not difficult to adapt the colour-scale from seven to eight colours, should one wish to equate it with the scale of temperaments laid down by modern character-study..." Cirlot offers an example using the ancient god of Venus. "The attributes of the ancient gods," he says, "were really nothing less than unformulated correspondences". Venus, for example, was felt to correspond with the rose, the shell, the dove, the apple, the girdle and the myrtle.

The Greeks, Cabbalists and the Gnostics founded much of their philosophy on the Theory of Correspondences. Cirlot notes that Porphyry mentions the following between the Greek vowels and the planets: alpha corresponds to the moon; epsilon to Mercury; eta to Venus; iota to the sun; omicron to Mars; upsilon to Jupiter and omega to Saturn.

One of the most important systems of correspondences is the Zodiac system. Corresponding to the twelve signs of the Zodiac are the twelve months of the year, the twelve tribes of Israel, the twelve labors of Hercules and the color scale adapted to include the twelve colors.

In his book Les Mysteres de l'Etre, Ely Star relates the system of correspondences to the human body. Star notes that Aries corresponds to the head; Taurus to the neck and throat; Gemini to the shoulders and arms; Cancer to the chest and stomach; Leo to the heart, lungs and liver; Virgo to the belly and intestines; Libra to the backbone and marrow; Scorpio to the kidneys and genitals; Sagittarius to the thighs; Capricorn to the knees; Aquarius to the legs and Pisces to the feet.

The signs of the Zodiac also find correspondence to the symbolism of place. In The Book Of Instructions In The Elements Of The Art Of Astrology, the author Alberuni relates the signs of the Zodiac with the principal elements of landscape. In this system of correspondence Aries corresponds to the desert, Taurus to the plains, Gemini to the twin mountain-peaks, Cancer to the parks, rivers and trees, Leo to a mountain with castles and palaces, Virgo to the homestead, Scorpio to prisons and caves, Sagittarius to quicksands and centers of magic, Capricorn to fortresses and castles, Aquarius to caverns and sewers and Pisces to tombs.

The various symbolic elements of place we have discussed previously are all part of the system of correspondences. For example, the inner psychological concept of birth can be

represented by a number of objective, outside elements which may exist on different "planes" or "dimensions," In the "time" dimension, birth "corresponds" to a daily cycle represented by "sunrise" or a yearly cycle represented by the season of Spring. In the direction dimension birth "corresponds" to the direction of "sunrise" in the East. In the dimension of place, birth corresponds to the ecosystem of ocean and, to a lesser extent, the ecosystem of jungle or tropical weather. In the dimension of color, birth corresponds to the achromatic tone of white or the chromatic color of yellow. White symbolizes birth and is a binary symbolic system (system of contrasts) and yellow symbolizes the light of day (as opposed to dark blue symbolizing night) in the historical physiological system.

There is an old saying that "there is nothing new under the sun." What this really means is that the concept of "new", just like the concept "birth", can be expressed in a number of ways in the outside world. If it could not be so expressed, then it really would be "new." In other words, there is really no new "birth" under the sun.

2) External Alignment

The interdependence of symbolic images, expressed in the Theory of Correspondences, asserts that an idea may be given expression in a number of symbolic forms from various "planes" of reality. Alignment means that the various forms should match the symbolic idea they represent. For example, the idea of birth

can be represented by a number of elements we have discussed in Part One. Among a few of the symbols we have discussed, it can be represented by the direction of East, by the time of dawn, by the color white and by the season of Spring. The idea of death, on the other hand, can be represented by the direction of West, by the time of sunset, by the color black and by the season of Winter.

If the concept of psychological birth or death within a character was the purpose of the narrative, it would be appropriate to consider filling the story background with the above elements. To symbolize psychological birth, the narrative of the story might set the time in the hours of sunrise, in the Spring, in the East and bathe the background in white light. If the narrative was after death, then a sunset time in the Winter would be appropriate.

The above examples represent "proper alignment" because the elements which represent birth and death are clustered appropriately together. However, if the death elements were clustered under the birth idea or the birth elements under the death idea, there would be improper alignment among elements. For example, if a sunset time, in the West, the color black and Winter are used as background to show birth in a character, the narrative has much working against it to tell its story in the most powerful manner. Even if there are some mis-aligned elements mixed in, it is still difficult to bring the full power of symbolism into the story. The reader or viewer is receiving "mixed" cues.

3) External And Internal Alignment

It is important that similar symbols be clustered together so they are aligned properly in time. It is also important that there be an alignment between the main character's psychology and the elements.

Even when there is proper alignment among external place elements, there can still be mis-alignment between the place elements and the psychological elements of narrative.

Consider the alignment between a character who is in a deep depression and a time of sunrise, Spring, a mountain top and clear weather with no wind. The elements of place are all properly alligned. However, they are not properly aligned with the psychological state of the main character which they are supposed to represent.

<u>Elements</u>	<u>Hero</u>
Physical Place	Mountain
Time (Yearly)	Spring
Time (Daily)	Day
Space	Above
Weather	Clear
Psychology	Depression

This example shows proper outer alignment but improper outer/inner alignment. The symbolism of mountain, spring, sunrise, above and clear denote an "up" psychological state rather than a "down" state.

A proper alignment between the outer and inner elements would involve keeping the elements and putting in a different psychological state. For example, instead of the state of depression, the state of happiness or joy might be substituted.

<u>Elements</u>	<u>Hero</u>
Physical Place	Mountain
Time (Yearly)	Spring
Time (Daily)	Day
Space	Above
Weather	Clear
Psychology	Joy

Now there is proper alignment between the outer and inner aspects of place.

If the state of the main character remains in depression then a change in the elements is called for. Rather than have the main character in the above space of a mountain top place him in the below space of a valley or even a cave. The time would be better if the day was fading and not beginning and the weather should be full of agitated storm clouds which suggest a great struggle in the heavens. The time would be better if it was not in the Spring but rather in the cold of Winter.

<u>Elements</u>	<u>Hero</u>
Physical Place	Valley
Time (Yearly)	Winter
Time (Daily)	Night
Space	Below
Weather	Stormy
Psychology	Depression

Note that the elements have been changed in the above example to match the state of the character. In the previous example, the state of the character was changed to match the elements.

The opening of Edgar Allan Poe's famous story "The Fall Of The House Of Usher" offers an excellent example of proper outward and inward alignment of symbols. The story begins:

"During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing along, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was - but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit."

Notice how Poe sets the outside scene with many of the symbolic elements we have previously discussed: it is a "dark" and "soundless" day in the "autumn" of the year with "clouds" hanging low in the "evening." Here we have a dying day, in a season which symbolizes the death of the summer and a sky which, as in the opening of Bleak House, has seemed to "cave in" on the world. All of the external symbols are properly aligned amongst themselves and they are in proper alignment with the internal state of gloom of the narrator.

4) Internal Alignment

A dramatic narrative must have at least two characters in it: a protagonist and an antagonist. Most narratives have a

number of additional characters. The alignment we have discussed so far has been alignment of place elements with the protagonist of the narrative. However, there must also be alignment of elements for the other characters in a narrative.

In the example below, we suggest basic alignment for a antagonist and protagonist. To simplify our example, we will utilize the elements discussed in the previous examples.

<u>Elements</u>	<u>Hero</u>	<u>Antagonist</u>
Physical Place	Mountain	Valley
Time (Yearly)	Spring	Winter
Time (Daily)	Day	Night
Space	Above	Below
Weather	Clear	Stormy
Psychology	Joy	Depression

As you can see, there is proper vertical alignment under each of the characters. There is also a horizontal contrast between the characters.

Before we close we should briefly mention that mis-alignment can often present startling new communication perspectives. In other words, through the juxtaposition of places that do not fit traditional story genres the audience might see stories in new ways.

We mentioned Steven Spielberg previously in the book and want to mention him again as a master at utilizing mis-alignment. His hugely successful film Poltergeist is a good example of successfully mixing aspects of place symbolism. Traditionally, the horror and occult genre film has been a creature of the night found in dark old isolated homes in

country settings. However, in Poltergeist this genre was moved to the daytime and placed in the middle class suburbs of the San Fernando Valley of Los Angeles. The same type of mixing of genre and place information occurred in ET who was taken out of space and domesticated in a suburb. The traditional far away places of science fiction and fantasy were mixed here again, as with Poltergeist, with a suburban setting.

XIII. Movement Of Place

Alignment concerns a vertical matching of similar symbolic elements within the same time period within a narrative structure. If the story is in the form of a novel, the psychology of the protagonist should match symbolic elements of place in chapters. If the story is in the form of a film, character psychology should match scenes or acts.

Whereas alignment of place concerns a vertical matching of similar elements within the present moment, movement of place concerns a horizontal contrasting of place elements within a linear time framework. Alignment serves to illustrate inner psychological states by using outside place elements such as physical setting, time, weather, space, shape, color and number. Place movement, on the other hand, provides the spectrum of change in narrative and serves to illustrate the amount of change undertaken by the characters in the narrative as they move from the beginning (past) of a narrative to the end (future) of a narrative.

Place and plot in narrative are directly connected. As Leonard Lutwack notes in The Role of Place in Literature, "The structure of events and themes is thus supported and paralleled by the arrangement of places in a narrative. Plot is a map of a story's physical environment as well as the pattern of its events." As Eudora Welty says, "Location is the crossroads of circumstance."

1) Contrast Of Places

Contrast is an important aspect in narrative and is one of the foundations for drama. In fact, contrast is in effect drama. The greater the contrast the greater the drama. As an example, the story of a rich man becoming richer does not inherently have as much dramatic structure as the story of a poor man becoming rich because the change in the former is not as great as the change in the latter.

As a physiological construct of perception, contrast is one of the earliest distinctions a child is able to make. Max Luscher makes note of this importance in The Luscher Color Test where he says:

"A newly born child developing the ability to 'see' begins by being able to distinguish contrast, that is: 'brightness' and 'darkness'; next comes the ability to distinguish movement, and after that shape and form. The recognition of color is the last development of all. The distinction of contrast is therefore the earliest and most primitive form of visual perception."

The ability to see color contrast, Luscher notes, is part of the more primitive midbrain while the ability to distinguish color is part of the more educated and less instinctive part of the brain, the cortex.

One of the greatest contrasts and conflicts is the universal conflict of Male-Female opposites. In The Symbolic Quest: Basic Concepts of Analytical Psychology Edward Whitmont notes that:

"One of the most basic forms in which we experience the universal conflict of opposites in ourselves and in our encounter with others is the male-female polarity. It therefore stands foremost among our psychological problems."

The mythologem of male-female represents a universal contrast and as we have seen is present in all elements of symbolism.

Whitmont feels that it can be approached best in terms of the ancient Chinese concepts of Yang and Yin. In discussing Yang, or the male oriented principle he notes:

"In Chinese philosophy the Yang principle is represented as the encompassing archetype of the creative or generating element, the initiating energy; it symbolizes the experience of energy in its driving, moving aspects of strength, impulsation, aggressiveness and arousal. It presents the characteristics of heat, stimulation, light (sun, ray); it is divisive and phallic as sword, spear or penetrating power, and even shattering; it is in motion from a center outward; it is represented as heaven and spirit; it is manifested in discipline and separation, hence individualization. It arouses, fights, creates and destroys; it is positive and enthusiastic but also restrictive and ascetic (another separative tendency)."

Notice all of the symbolic elements we have discussed which could be aligned with this concept: the time of sunlight, the element of fire and a skyscraper (like a sword or spear).

While the Yang male oriented principle is generative, the Yin or feminine oriented principle is receptive. Whitmont observes:

"The Yin principle, on the other hand, is represented as receptive, yielding, withdrawing, cool, wet, dark, concrete, enclosing, containing (cave and hollow), form-giving and gestating, centripetal, in-going; it is not spirit but nature, the world of formation, the dark womb of nature that gives birth to drives, to urgings and instincts and sexuality; it is seen in the symbolism of earth and moon, darkness and space; it is negative, undifferentiated and collective."

Notice symbolic elements such as water, night, darkness, earth and the moon which represent the Yin principle.

In The Role of Place in Literature, Leonard Lutwack observes that the feminine principle is more closely associated with earth and place than the male. He notes that this is so:

"...probably because woman has functions of reproduction and alimentation similar to earth's and her menstrual cycle corresponds to the movements of earth's satellite, the moon. Because child-bearing and child-raising require repose rather than motion, woman is more intimately tied to fixed places than man."

The symbolism Lutwack notes of the feminine principle as place or context, can be contrasted with the masculine principle associated with things which go into a place or a context.

This contrast is observed by Sigmund Freud in the tenth lecture of A General Introduction to Psychoanalysis where Freud

notes that female sex organs are associated in dreams with landscapes and male organs with things. Eric Neumann in The Great Mother elaborates on Freud's observations. He develops in detail the correspondence in primitive thought of the body of woman with a wide range of natural places such as caves, mountains and woods. Neumann offers the following formula as the "fundamental symbolic equation of the feminine" which shows the connection of woman and world:

Woman = body = vessel = world

As Neumann notes, this archetypal chain depends on the infant's experience of the mother's body as his first environment.

It is important to see that the conflicting concepts of Yang and Yin, as well as the various other conflicting principles, do not "fight" each other but "complement" each other. A part of each one of them is inherent in each individual.

The idea of complementary opposites inherent in each individual is best expressed by Jung's concepts of anima and animus. These two concepts are the archetypes of the opposites for each sex. As such, they can never be fully brought to consciousness and understood completely. He notes in The Symbolic Quest that:

"Each represents a world that is at first quite incomprehensible to its opposite, a world that can never be directly known. Even though we carry within us elements of the opposite sex, their

field of expression is precisely that area which is most obscure, strange, irrational and fear-inspiring to us; it can best be intuited and 'felt out' but never completely understood."

The anima represents the archetype of the man's Yin, or the feminine within him while the animus represents the woman's maleness, or the Yang in her. Whitmont writes that both the anima and the animus "tend to operate like partial or separate personalities made up of different composite patterns."

The concepts of Yin and Yang, of male and female, animus and anima, are one example of the contrasts of opposites inherent in all symbolism. As colors developed from the basic contrast between light and darkness, so too all symbolism possesses this contrast. Within these contrasts we can locate correspondences which stand in contrast. For example, the place symbolism of the horror genre story involves the correspondence between elements we have discussed such as the time of winter and night, the space of below and inside, the color black and darkness and the element earth. On the other hand, the place symbolism of the romance genre involves the correspondence between the elements of a time in the day and during the summer or the spring, the space of above and outside, the color white and light and the element fire. If we take the major color symbolism of black and white we can develop a chart expressing this relationship as we have done below.

<u>Black</u>	<u>White</u>
Dark	Light

Night	Day
Inside	Outside
Below	Above
Winter	Summer
Valley	Mountain
Death	Birth
Evil	Good
Horror	Romance
Stormy	Clear
Feminine	Masculine
Moon	Sun
Earth	Fire
Water	Air
Country	City
Despair	Hope
Sadness	Happiness

The list can obviously go on and on. The reader should notice that the elements on the left have a similar meaning (alignment) as opposed to the elements on the right which also possess a similar alignment. In this sense we observe that feminine concept is associated with such elements as water and earth, night time, the moon, the color blue (which is a retreating rather than an advancing color), the space of below, the country and a valley setting. The similarity relates to the basic symbolic Theory of Correspondences we discussed in the previous chapter.

Contrast can be used to show the movement of the main character (protagonist) in a novel, film or story. In other words to show character development. An excellent example of this is in the O'Henry story "A Matter Of Mean Elevation" in which the main character changes as she goes from the top of a mountain to the bottom.

In the O'Henry story *Mademoiselle Giraud*, an opera singer, has been performing with a travelling troupe in Venezuela and one day is kidnapped by a band of Indians who live high in the Andes. Six months later, an American named Armstrong finds her and rescues her. In the mountains she has been treated like a princess by the natives and she acts like one but her demeanor begins to change as they come down out of the mountains. As they begin their descent, she removes her leopard-skin robe because it is getting warmer:

"It seemed a trifle incongruous now. In the mountains it had appeared fitting and natural. And if Armstrong was not mistaken, she laid aside with it something of the high dignity of her demeanor. As the country became more populous and significant of comfortable life he saw, with a feeling of joy, that the exalted princess and priestess of the Andean peaks was changing to a woman - an earth woman, but no less enticing. A little color crept to the surface of her marble cheek. She arranged the conventional dress that the removal of the robe now disclosed with the solicitous touch of one who is conscious of the eyes of others. She smoothed the careless sweep of her hair. A mundane interest, long latent in the chilling atmosphere of the ascetic peaks, showed in her eyes..."

The closer she gets to sea level the more earthy she becomes. She loses her demeanor of an "exalted princess and priestess" and she begins to come alive again. "A mundane interest, long latent in the chilling atmosphere of the ascetic peaks, showed in her eyes." Notice how many elements of the symbolism of mountain tops and the symbolism of the earth we have previously discussed are utilized in the story.

The O'Henry story is certainly not an isolated example of mixing place and plot in literature. The structure of many great

works of literature depend on place contrast for the core of their drama. Leonard Lutwack notes a few examples in The Role of Place in Literature. In the Illiad, the warfare in the work is reduced to the Greek camp, the Trojan city and the plain outside the city walls. The action and plot of the Aeneid occurs in three places: Troy, Carthage and Italy. Three of E.M. Forster's novels are built on a triad of places with the most familiar being the mosque, the cave and the temple in The Passage to India. In Lawrence's Sons and Lovers, the home, farm and the town are three places where Paul Morel experiences three kinds of love. In The Great Gatsby, Fitzgerald chooses New York City, the Long Island suburbs and the ashy wasteland as a place between these two major places of the novel.

The Hemingway biographer Carlos Baker advances an interesting thesis about the famous novel A Farewell to Arms. Baker feels that the total structure of the novel turns on a contrast of two places: the mountain and the plain. The image of life and home is on the mountain, Baker notes, and the image of war and death is on the plain. Baker says in his book Hemingway: The Writer as Artist:

"The Home-concept...is associated with the mountains; with dry-cold weather; with peace and quiet; with love, dignity, health, happiness, and the good life; and with worship or at least the consciousness of God. The Not-Home concept is associated with low-lying plains; with rain and fog; with obscenity, indignity, disease suffering, nervousness, war and death; and with irreligion."

In a place perspective, the plot of Hemingway's Farewell to Arms can be viewed as an effort of the hero to escape from the plains and go into the mountains.

But in addition to contrasts of place, also of symbolic importance is how the central character moves through these places. Leonard Lutwack summarizes the variety of these movements in The Role of Place in Literature:

"...traveling in a circle, or going out from and back to the point of departure (Odyssey); traveling a straight line to a selected point (Iliad); visiting a number of points along an endless line (the picaresque novel); going from the periphery and back (the quest narrative, like Gawain and the Green Knight); moving up from depths to heights and falling from heights to depths (the hourglass plots of Thais and Sister Carrie); progressing from confinement (The Stranger), or from confinement to open space and back to confinement (The Portrait of a Lady)."

The action may also become more and more concentrated towards a central place. Lutwack terms this a centripetal force in literature and observes that Conrad's Heart of Darkness is a striking example of this type of movement. The story moves from the broad expanse of the Thames River estuary, across the sea to the coast of Africa and then down ever-narrowing shores of the Congo River to Kurtz's Inner Station.

In addition to its close connection to plot and drama, place contrast can also be used to show the relationship of the protagonist with the other characters, particularly the antagonist. In this sense, the protagonist might be symbolized by various place elements while the antagonist might be symbolized by other place elements. In Bronte's Wuthering

Heights, two houses, one "on that bleak hill-top" and the other in a pleasant valley, are the poles of antithetical sets of characters. Lutwack notes that the contrast of characters in terms of their dwelling-places is so frequent in Henry James as almost to constitute a stereotype.

The chart below was previously used to suggest proper alignment of the various place aspects between a protagonist and antagonist in a story. It might also be used to show contrast between the two characters.

<u>Elements</u>	<u>Hero</u>	<u>Antagonist</u>
Physical Place	Mountain	Valley
Time (Yearly)	Spring	Winter
Time (Daily)	Sunrise	Sunset
Space	Above	Below
Weather	Clear	Stormy
Psychology	Joy	Depression

Whereas the journey of the protagonist through the story could very well be a journey from a mountain top to the earth or a valley, this could also represent a contrast between the two characters.

Another use of contrast is in the personification of nature and setting up the personified parts against each other. In Moby Dick, Herman Melville gives elements of nature a masculine and feminine personification. Interestingly enough, he switches the traditional symbolism associated with the element of air (masculine) and water and sea (feminine) in the beginning of the book:

"It was a clear steel blue day. The firmaments of air and sea were hardly separable in that all-pervading azure; only, the pensive air was transparently pure and soft, with a woman's look, and the robust and man-like sea heaved with long, strong, lingering swells, as Samson's chest in his sleep. Hither and thither, on high, glided snow-white wings of small, unspeckled birds; these were the gentle thoughts of the feminine air; but to and fro in the deeps, far down in the bottomless blue, rushed mighty leviathans, sword-fish and sharks; and these were the strong, troubled, murderous thinkings of the masculine sea..."

This personification of nature, a personification by the contrast between masculine and feminine, provides a powerful character in the story.

2) Structure Of Movement

During the course of a story, the inner psychology of a character must change in order for there to be drama. And since psychology is effectively symbolized by place, the places need to change as the psychology of the character changes.

The author of a story needs to create a structure for incorporating place with traditional elements of story such as character, plot, theme, and premise. One of the basic observations which can be made about a narrative is that it has a linear time dimension and this time dimension moves from a beginning to an end. Therefore, the basic structural division of place elements move within this two-part division.

Utilizing this division, the two part division becomes one of place contrast between the beginning and the end of the

narrative. In other words, there is a "place" where the narrative begins and a "place" where the narrative ends.

The defining element of place is the protagonist. The beginning of the narrative starts in a particular place the protagonist is in and ends in a particular place he/she has arrived at through the story.

The basic division necessary for movement and its resulting contrast is the two of beginning and end of a story. Cinema and drama utilize a division into three parts called Act I, Act II and Act III. Syd Field was one of the first writers in Hollywood to explore the three act structure in his book Screenplay. The three part screenplay structure that Field explores is broken into the following parts with the following actions introduced in each of these parts:

Act I (Set Up)

Primary problem
Major characters
Exposition
Crisis (turning point)

Act II (Confrontation)

Subordinate story
Character tangents
Subplot

Act III (Resolution)

Climax

This cinematic structure of Act I set-up, Act II confrontation and Act III resolution follows closely the divisions of traditional drama structure.

Structural movement is viewed in a different perspective by the great mythologist Joseph Campbell. In Campbell's famous book Hero With A Thousand Faces, the journey of the hero in narrative is put into a different type of structure. Instead of calling the various parts set-up, confrontation and resolution as Field does, Campbell finds the structure in departure, initiation and return. This structure contains the following elements:

Departure

Belly of the Call to Adventure
Refusal of call
Supernatural aid
Crossing first threshold
Belly of the Whale

Initiation

Road of trials
Meeting with the goddess
Woman as temptress
Atonement with father
Apotheosis
Ultimate boon

Return

Refusal of return
Magic flight
Rescue from without
Crossing return threshold
Master of two worlds
Freedom to live

This structure is not merely an academic theory. Rather it has found its way into popular culture. George Lucas was a friend of Campbell's and used Campbell's Hero in structuring the Star Wars films.

After the division of a narrative from two to the three part structures of Field and Campbell, the next division is into individual chapters for novels, or scenes for films or plays.

We can better see the various divisions of structure and their relationship to place by viewing the following charts. The chart shows the basic beginning and end structure and within this structure some of the aspects of place that we have discussed.

<u>Elements</u>	<u>Beginning</u>	<u>End</u>
Physical Place	Mountain	Valley
Time (Yearly)	Spring	Winter
Time (Daily)	Sunrise	Sunset
Space	Above	Below
Weather	Clear	Stormy
Psychology	Joy	Depression

Notice the major contrasts of place which are set up at the beginning and at the end of the narrative. As an example, the narrative might begin in a valley near a lake on a rainy night with a character who is cold. It might end on a mountain on a clear day with a character who is warm.

When the above elements are put into a three part structural division we would have the elements under the "Beginning" division above in Act I and the elements under the "End" division above in Act III. In Act II, between Act I and

Act III, there might be intermediate elements between the ones in contrast.

<u>Elements</u>	<u>Act I</u>	<u>Act II</u>	<u>Act III</u>
Physical Place	Mountain	Prairie	Valley
Time (Yearly)	Spring	Fall	Winter
Time (Daily)	Day	Twilight	Night
Space	Above		Sea Level
Below			
Weather	Clear	Overcast	Stormy
Psychology	Joy	Boredom	
Depression			

For example, in Act II the color green might be utilized and the time could be a twilight time and the weather could be cloudy with space on ground level rather than above or below the ground. These Act II places might be defined as intermediate places between the contrasting places in the beginning and the end in Act II and a twilight time.

The next step in structural division is into chapters, for novelistic narratives, or scenes, for cinematic narratives.

In a novel, the positioning of place elements in the above examples might look like the following if we replace the Act I with Roman numerals representing chapters of the novel:

<u>Elements</u>	<u>I</u>	<u>II</u>	<u>III</u>	<u>IV</u>	<u>V</u>
Physical Place	Mountain				Valley
Time (Yearly)	Spring				Winter
Time (Daily)	Day				Night
Space	Above				
Below					
Weather	Clear				Stormy

Psychology
Depression

Joy

The elements of Act II would go into the chapters between the first and last chapter of the novel, or the first and last scene of the film.

3) Contrast In American Literature

As we have shown, the linear movement of stories involves a contrast which is the basic ingredient of drama found in all stories. One example of this contrast is found throughout much of American literature in the theme of the contrast between technology and nature. This theme represents one of the major aspects of American mythology and place symbolism has played an important part in this mythology.

Within our American mythology, one observer notes that nature has been symbolized by the place of a garden symbolizing the pastoral myth while technology has been symbolized by the machine invading the garden. Cultural historian Leo Marx eloquently underlines this idea in The Machine In The Garden: Technology and the Pastoral Ideal in America:

"The Pastoral idea has been used to define the meaning of America ever since the age of discovery, and it has not yet lost its hold upon the native imagination. The ruling motive of the good shepherd, leading figure of the classic, Virgilian mode, was to withdraw from the great world and begin a new life in a fresh, green landscape. And now here was a virgin continent! Inevitably the European mind was dazzled by this prospect. With an unspoiled hemisphere in view it seemed that mankind actually

might realize what had been thought a poetic fantasy. Soon the dream of a retreat to an oasis of harmony and joy was removed from its traditional literary context. It was embodied in various utopian schemes for making America the site of a new beginning for Western society."

This pastoral ideal has been a "cultural symbol" in America. By cultural symbol, Marx means, "an image that conveys a special meaning through feeling to a large number of those who share the culture."

The pastoral ideal has been incorporated in a powerful metaphor of contradiction or a way of ordering meaning and value that clarifies the American situation today. Marx elaborates:

"There can be little doubt that it (the pastoral ideal) affects the nation's taste in serious literature, reinforcing the legitimate respect enjoyed by such writers as Mark Twain, Ernest Hemingway, and Robert Frost. But on the lower plane of our collective fantasy life the power of this sentiment is even more obvious. The mass media cater to a mawkish taste for retreat into primitive or rural felicity exemplified by TV westerns and Norman Rockwell magazine covers."

Pastoralism was "generated by an urge to withdraw from civilization's growing power and complexity. What is attractive in pastoralism is the felicity represented by an image of a natural landscape, a terrain either unspoiled or, if cultivated rural. Movement toward such a symbolic landscape also may be understood as movement away from an 'artificial' world, a world identified with 'art,' using this word in its broadest sense to mean the disciplined habits of mind or arts developed by organized communities."

In other words, this impulse gives rise to a symbolic motion away from centers of civilization toward their opposite, nature, away from sophistication toward simplicity, or, to introduce the cardinal metaphor of the literary mode, away from the city toward the country. At first, this movement was a western movement away from the cities of Europe. Later the movement was away from the eastern cities of America and into the wild west.

The book The Great Gatsby demonstrates this contrast between the city and the country. The city was Manhattan one reached by going through the symbolic "wasteland" of T.S. Eliot in the valley of the ashes in the novel. The country was where Gatsby lived. But even beyond this, there was the contrast between the pastoral idea of America and what America had become, the contrast between the pastoral ideal of the past and the present inability to reach this ideal. F.Scott Fitzgerald speculates about this concept in the famous final paragraphs from The Great Gatsby:

"And as the moon rose higher and higher the inessential houses began to melt away until gradually I became aware of the old island here that flowered once for Dutch sailors' eyes - a fresh, green breast of the new world. Its vanished trees, the trees that had made way for Gatsby's house, had once pandered in whispers to the last and greatest of all human dreams; for a transitory enchanted moment man must have held his breath in the presence of this continent, compelled into an aesthetic contemplation he neither understood nor desired, face to face for the last time in history with something commensurate to his capacity for wonder."

Fitzgerald gave the concept expression but the contrast was common to other American artists.

One of the historical symbols of pastoralism was of a shepherd and his sheep. Pastoralism celebrated the innocent life of shepherds usually from an idealized Golden Age of rustic innocence and idleness. Fitzgerald's The Great Gatsby makes an interesting symbolic bow to pastoralists when Nick visits New York City and says:

"We drove over to Fifth Avenue, so warm and soft, almost pastoral, on the summer Sunday afternoon that I wouldn't have been surprised to see a great flock of white sheep turn the corner."

Here Fitzgerald symbolically locates this past place, symbolized by shepherds and symbolized by the concept of the garden in American literature, and places it against New York City. Probably the greatest juxtaposition possible.

But much of American literature is filled with the realization that this pastoral myth is coming to an end. Earlier in this book I quoted from the desert diaries of the naturalist John Van Dyke and his book The Desert. At the end The Desert, he realizes that he must leave the desert and return to civilization:

"Look out from the mountain's edge once more. A dusk is gathering on the desert's face, and over the eastern horizon the purple shadow of the world is reaching up to the sky. The light is fading out. Plain and mesa are blurring into unknown distances, and mountain-ranges are looming dimly into unknown heights. Warm drifts of lilac-blue are drawn like mists across the valleys; the yellow sands have drifted into pallid gray. The

glory of the wilderness has gone down with the sun. Mystery - that haunting sense of the unknown - is all that remains. It is time that we should say good-night - perhaps a long good-night - to the desert."

It is the end of the pastoral myth for Van Dyke - a myth he believed in for the three years he spent in the Colorado Desert.

The realization of the end of this myth came in other ways for other artists. This ending of the pastoral myth of America finds a strong symbolic representation in a passage out of Nathaniel Hawthorne's notebooks. Here, there is a vivid symbolism of a technological object in the form of a steam engine invading the place of a garden - the pastoral garden of America which had aspects of a sacred place.

Leo Marx relates the event in The Machine in the Garden. On the morning of July 27, 1844, Nathaniel Hawthorne sat down in the woods near Concord, Massachusetts, to await "such events as may happen." As Marx notes, his purpose "was chiefly literary...Though he had no reason to believe that anything memorable would happen, he sat there in solitude and silence and tried to record his every impression as precisely as possible."

Hawthorne begins by describing the setting, known in the neighborhood as "Sleepy Hollow":

" ... a shallow space scooped out among the woods, which surround it on all sides, it being pretty nearly circular, or oval, and two or three hundred yards - perhaps four or five hundred - in diameter. The present season, a thriving field of Indian corn, now occupies nearly half of the hollow; and it is like the lap of bounteous Nature, filled with bread stuff...Observe the pathway, it is strewn over with little bits of dry twigs and decayed branches, and the sear and brown oak-

leaves of last year that have been moistened by snow and rain, and whirled about by harsh and gentle winds, since their departed verdure."

Then, in the midst of his brooding upon the details of nature in his surrounded enclave, there is a dramatic contrast:

"But, hark! there is the whistle of the locomotive - the long shriek, harsh, above all other harshness, for the space of a mile cannot mollify it into harmony. It tells a story of busy men, citizens, from the hot street, who have come to spend a day in a country village, men of business; in short of all unquietness; and no wonder that it gives such a startling shriek, since it brings the noisy world into the midst of our slumberous peace."

Rising to leave the secluded little area soon after hearing the whistle of the locomotive, he notices a cloud moving across the sun. Many clouds now are scattered about the sky "like the shattered ruins of a dreamer's Utopia." His writing has taken a different tone after the intrusion of the locomotive.

Variants of this "Sleepy Hollow episode", notes Leo Marx, "have appeared everywhere in American writing since the 1840's. Some examples are Thoreau's Walden, Melville's Moby Dick, Twain's Huckleberry Finn, Steinbeck's Grapes Of Wrath, Fitzgerald's The Great Gatsby and Faulkner's story "The Bear." Marx writes that indeed "it is difficult to think of a major American writer upon whom the image of the machine's sudden appearance in the landscape has not exercised its fascination." It was this sudden appearance of the machine which symbolized the ending of the pastoral dream, the dream of the natural world could be returned to and lived in by modern man, away from the

influence of the cities and the great products of the cities like steam locomotives.

The Peter Weir film Witness offers a modern popular variation on this American fable. To make the greatest impact to the contrast between nature and city, the film mixes the brutality of a modern city with the peacefulness of the Amish religious sect. A young Amish boy visits New York City and sees a murder committed. He becomes a witness who needs to be protected in order to testify. He and his mother are put under police protection and a detective from the city goes to live with the two of them on their Amish farm to protect them before the trial. Gradually, the police detective begins to see the ways of the Amish and in the process falls in love with the mother of the boy.

Significantly, the film has chosen one of the few remaining vestiges of the "garden" concept in modern America. The place is a small Amish farm in Amish country and it is a place which has rejected modern technology to a much greater extent than even typical American farms. So the contrast is even greater. The mother of the boy represents this unspoiled garden concept of American pastoralism. The police detective from the big city symbolically represents the "machine in the garden." In the end, what the man from the city of modern America really falls in love with is the simple Amish country life or the old America.

XIV. Place In The Modern World

Place and the symbolism it represents once held a treasured position in the life of man. Once there was a close connection between the outside world of place and the inside world of spirit. Today the connection is gone. Man once saw the incredible influence the outside world had upon all aspects of his life but today he only sees his influence on the outside world. And almost everywhere he looks it seems that this influence is one of destruction of earth's natural places.

The loss of place has been noted by observers from all parts of contemporary society. In the book Future Shock, Alvin Toffler remarks:

"Never in history has distance meant less. Never has man's relationships with place been more numerous, fragile and temporary...We are witnessing a historic decline in the significance of place to human life."

Toffler says that "We are breeding a new race of nomads, and few suspect quite how massive, widespread and significant their migrations are."

And the loss of place has played an important part in shaping modern literature. "Place loss," notes Leonard Lutwack in The Role of Place in Literature, "has been one of the

principal motifs of literature over the last hundred years." For Lutwack, this place loss centers in many ways around the loss of "traditional places" such as the garden, forest, country house and the city. The loss of the "garden" of America and the pastoral concept is well stated by Leo Marx in The Machine in the Garden. This loss of these traditional places and the proliferation of a more and more limited set of uniform places, notes Lutwack, "have caused a peculiarly modern malaise called *placelessness*."

This recognition of placelessness serves as an important unifying motif in modern literature. As Lutwack observes:

"This recognition, long in coming and rather painful to face, underlies a good deal of the thought of our time. Much of the material and tone of a piece of twentieth-century writing depends on whether the writer accepts or deplors the diminishment of place."

The value that individual artists put on place has never been equal. To assume that just because one is an artist that he therefore values place more is wrong. As Lutwack notes in The Role of Place in Literature:

"It is for the writer to decide the extent to which place will figure in his work, and his decision will be determined by his conception of the work he is creating. Fielding's Tom Jones is not at all influenced in his behavior by the places he happens to be in, whereas Meursault in The Stranger is moved to murder a man as a direct result of the assault upon his senses of the sun and the heat in North Africa."

Here we have examples of two famous works with place given little importance in one and much importance in the other.

The loss of place and the modern feeling of "placelessness" has been noted by observers outside the area of literature and across the entire spectrum of society. It has come to the attention of sociologists and communications theorists such as Joshua Meyrowitz in his brilliant study No Sense Of Place: The Effect of Electronic Media on Social Behavior. It has come to the attention of geographers such as Edward Relph who writes in his Place and Placelessness:

"Placelessness describes both an environment without significant places and underlying attitudes which does not acknowledge significance in places. It reaches back into the deepest levels of place, cutting roots, eroding symbols, replacing diversity with uniformity and experimental order with conceptual order. At its most profound it consists of a pervasive and perhaps irreversible alienation from places as the homes of men."

And placelessness has become a privileged realm of modern advertising. An old argument continues: is advertising a mirror of society or is society a mirror of advertising.

In the next few sections we will explore a few of the major technological trends of the modern world and examine their effect on bringing about the "placenessness" of our world.

1) The Emergence Of Perpetual Movement

The technology of modern transportation and specifically the automobile has contributed greatly to the decline of place. Transportation symbolizes movement and with increased movement places decrease in importance.

While movement has seen its greatest increase in the twentieth century, there are historical antecedents relating to movement. The most striking is the historical periods of agrarian food gathering and hunting food gathering. Earliest man was a hunter whose life was filled with movement. Much historical progress is attributed to the change from a hunting to an agrarian lifestyle - from movement to less movement.

Therefore, it is somewhat surprising to observe that the modern world is reverting back to greater movement. It is certainly not movement related to food gathering though. Now it has much more of a psychological basis. It is almost like an escape from the placelessness that modern man feels. One is again reminded of Thomas Wolfe's quote from You Can't Go Home Again that:

"...he never had the sense of home so much as when he felt he was going there. It was only when he got there that his homelessness began."

The movement is really the end in itself, a type of place where one is strangely at while in the process of movement. Wallace Stevens in "Notes Toward A Supreme Fiction" talks about this paradox saying:

"the going round
And round and round, the merely going round
Until merely going round is a final good."

In a lot of ways, this is what movement in America has become - a final good in itself.

Movement in modern literature has this "aimlessness" quality to it. As Lutwack observes, "If there is movement, it arrives nowhere; the usual alternative is absolute lack of movement, or stasis in an indifferent place." He mentions characters in the novels of Hardy, Lawrence, Gide and Lowry who "set out on the road for relief" and found "nothing but further aggravation of their problems."

The popular artform of advertising which saw its greatest growth during the first part of the twentieth century is responsible for a great part of the emergence of movement which ultimately has led to a sense of placelessness. In advertising the seeds and possibilities of economic, social and physical movement were planted in the American people in order to prepare them for their tasks of mass consumption which the modern world required.

Whether the movement was forward in time toward the future (pictured as a benevolent skyscraper city in the distance), or movement upwards in social or economic terms toward a better position in life, or a movement in a new car over the new highways of America, it became apparent to Americans that nothing was to be gained from staying in one place for very long.

In many ways the movement that advertising sought to create was the physical movement gained from buying America's new technical wonders and setting off over the highways of the land. In Advertising The American Dream, Roland Marchand provides an illustration of advertising's creation of this "movement"

culture. In 1928, the Reo Motor Car Company "invited readers vicariously to sit behind the wheel of the new Reo Flying Cloud and gaze expectantly out over the open road and rolling green hills of the tableau." Modernity, the ad observed, had not been all good and had created crowds in the cities. The Reo promised a way to escape:

"Twenty million automobiles crowd the once open roads. A hundred million people seeking freedom from the drabness of daily life ride up and down the modern version of the trails of pioneers. Yet there still throbs in every vein, the old American call to romance and adventure, still the lure of going somewhere to meet the thrill of the unexpected."

There is a way to leave "the crowds behind" and this way is the Reo Flying Cloud of 1929.

While Reo (and the hundreds of car ads similar to it during this period) may have helped create the desire for movement, they also may have been trustworthy "mirrors" to the needs of American culture at the time. Marchand notes that F. Scott Fitzgerald made a similar assessment of American aspirations toward an "open road." Generalizing from his protagonist Jay Gatsby to the wider society, Marchand notes that Fitzgerald contemplated Gatsby's tragic belief:

"...in the green light, the orgiastic future that year by year recedes before us...It eluded us then, but that's no matter - tomorrow we will run faster, stretch out our arms farther...And one fine morning - ...So we beat on, boats against the current, borne back ceaselessly into the past."

Through numerous parables and visual cliches, Marchand observes, "advertising had served as the society's 'green light' beckoning consumers to join in a cost-free progress toward modernity."

At the end of his book, Marchand observes that the "green light" of advertising, similar to the "green light" of Gatsby, expressed the "promise of an open road accessible to consumers who would run faster, stretch out their arms farther." These were the new American consumers who would not stay in one place, who were on the move constantly. They were searching for that place called the "future." It was not a place they could ever arrive at but rather an ideal that kept receding before them.

Today, we can travel ten times as fast as the Reo could travel in 1929 on roads 30,000 feet in the sky. But that ideal of the future continues to keep receding before us the more we move in search of it. The more places we move through in our modern world the less each place seems to mean to us.

It is one of the great paradoxes of modern America that our freedom of movement brings about the great rootlessness where places no longer have importance to us. A writer and mountain guide living in Kelly, Wyoming within sight of the Grand Teton expresses this paradox very well. In "Among These Mountains" in the Summer 1993 issue of Parabola, Ron Matous writes:

"To be at peace, we need a sense of home, of belonging to a particular place in a particular time in history. The single greatest advantage of our American culture is our freedom to choose a place to live: a mobility of work and family that should allow us to pursue greater happiness without being bound

to a place or station in life that we were born to. Yet paradoxically we are the most uprooted of peoples; it is as if the profusion of options paralyzes our ability to choose and to stay with our choice."

Rootedness, notes Matous, is "the positive relation of place to life; the dominance of a place or people in our lives." He has made a decision to be rooted in front of the great Teton mountains. He says that "there is no way to move me now."

In modern America people like Ron Matous are rare. But they make up for their small numbers with the strength of their belief in the importance of particular places. Matous writes that:

"There are others who feel as I do, who have come to this place simply to be here, no matter what it takes, who intend to die here because to be anywhere else would be a form of premature death. We live in front of these mountains like an audience in a theater where the scenery never changes; their immobility is an anchor for our existence, their beauty a daily reminder of what is possible."

They have given up, he notes, "any claim to other possibilities for the sake of a simple view." For the sake of being in one place. It is rare in our age of perpetual motion.

2) The Prevalence Of Electronic Technology

While the emergence of movement has changed the nature of place, perceptions of places have been changed by the new media created by electronic technology. In the twentieth century, most social scientists have focused on the content of media and the

"messages" within media. Like the magician we have used as an analogy in this book, they focused their attention on an object rather than on the environment of the object. However, a few scholars have looked beyond the "objects" contained within media to the context of media. For these scholars, media's most profound effects may be outside the contents they convey. These theorists argue that media are more than channels for conveying information between various environments but rather are environments by themselves.

The two communications theorists who have been at the forefront of the media as environment group have been Harold Innis and Marshall McLuhan. In the books Empire and Communications and The Bias of Communications, Harold Innis rewrites world history as the history of communications media. Trained as a political economist, Innis extends the principles of economic monopolies to the study of information monopolies. Control over communications media is a way in which social and political power is exercised.

Harold Innis had an influence on a scholar of medieval literature named Marshall McLuhan, who is best known for his book Understanding Media. To Innis's concepts of information monopolies, McLuhan adds the concept of "sensory balance." Media to McLuhan are extensions of the human senses or processes. The use of different technologies affects the organization of the human senses.

A communications professor named Joshua Meyrowitz has taken the works of Innis and McLuhan and has expanded on them and

brought their theories into a modern perspective. In doing this, he has argued for a close connection between electronic media and one's sense of place.

In a landmark study of the effects of electronic media on social behavior, Meyrowitz proposes this is the situation in the modern world. In his book No Sense of Place, he argues that electronic media such as television, telecommunications, radio and computers have changed our perceptions about the nature of place and changed the social behavior which takes place within these settings.

Change in behavioral settings might be by a common element linking many of the trends, events, and movements since the 1950s. Television has been a major factor because of its power to "break down distinctions between here and there, live and mediated, and personal and public." At one time physical presence was a requirement for first-hand experience but this is no longer the case:

"The evolution of media has decreased the significance of physical presence in the experience of people and events. One can now be an audience to a social performance without being physically present; one can communicate directly with others without meeting in the same place."

The result has been that physical places which once divided our society into many distinct "*spatial*" settings have been greatly reduced in social significance.

Meyrowitz provides an analogy for this process of change in our sense of place. It is an architectural analogy:

"Imagine that the many walls that separate rooms, offices, and houses in our society were suddenly moved or removed and that many once distinct situations were suddenly combined. Under such circumstances, the distinctions between our private and public selves and between the different selves we project in different situations might not entirely disappear, but they would certainly change...electronic media have increasingly encroached on the situations that take place in physically defined settings."

As this has happened, electronic communication has come to resemble more and more face-to-face interaction. Media make us, observes Meyrowitz, direct "audiences to performances that happen in other places and give us access to audiences that are not physically present."

This has changed the concept of a number of places we have discussed in this book. One of these places is the place of "home." Meyrowitz notes that the walls of the family home are no longer effective barriers that wholly isolate the family members from the larger community and society. "The family home is now a less bounded and unique environment because of family members' access and accessibility to other places and other people through radio, television, and telephone."

The result of the infiltration of electronic media into physical places is that places today communicate less knowledge and experience. Meyrowitz observes that the roles that we play and witness in our everyday life are increasingly played before new audiences and in new arenas. Significantly for Meyrowitz, the audiences are not physically present and the arenas do not exist in time and space:

"Electronic media have combined previously distinct social settings, moved the dividing line between private and public behavior toward the private, and weakened the relationship between social situations and physical places...The greatest impact has been on social groups that were once defined in terms of their physical isolation in specific locations - kitchens, playgrounds, prisons, convents, and so forth."

In the era of the dominance of electronic media, definitions are lost. Meyrowitz argues how masculine and feminine identities are merged, how childhood and adulthood are blurred, and the lines between heroes and the common man are also blurred.

It is the "placelessness" of the world created by electronic technology that goes to the heart of things today. "Our world," says Meyrowitz, "may suddenly seem senseless to many people because, for the first time in modern history, it is relatively placeless."

The observation Meyrowitz arrives at is similar to the one Marshall McLuhan and Bruce Powers reach in The Global Village. Electronic technology moves the senses away from a visual, centralized and hierarchical linear mode of perception towards an acoustic, non-centralized mode of perception. In this new electronic environment, places lose their distinction and everyone on earth becomes part of one "global village." The authors note:

"In an electrically configured society all the critical information necessary to manufacture and distribution, from automobiles to computers, would be available to everyone at the same time...Culture becomes organized like an electric circuit: each point in the net is as central as the next."

The authors make similar discoveries to those of Joshua Meyrowitz. They note that in this emerging electronic world "man loses touch with the concept of the ruling center as well as the restraints of social based interconnection. Hierarchies constantly dissolve and reform."

With the merging of places there may also be a merging of personal identities brought about by our information "explosion" today. In The Global Village the authors warn that:

"all persons, whether or not they understand the processes of computerized high-speed data transmission, will lose their old private identities. What knowledge there is will be available to all. So, in that sense, everybody will be nobody...The more quickly the rate of information exchange speeds up, the more likely we will all merge into a new robotic corporate entity, devoid of true specialism which has been the hallmark of our old private identities."

In our age of "information explosion" specialism cannot exist. As McLuhan and Powers remark, "Specialism cannot exist at the speed of light." They note that the more information one has to evaluate the less one knows.

But paradoxically, in an increasing world of psychological placelessness particular places serve to define people more and more. This can be seen in the area of modern marketing. While advertising has utilized the dream of place to sell products, modern marketing methods have utilized place to define markets. It has done this through the vast accumulation of electronic information on persons. In the last few years, marketing segmentation has relied on information and computer technology

to segment Americans based on where they live. There is a growing recognition that people are defined by where they live. That is, who you are (and what products you are likely to buy) is related in a large way to where you are.

In the book The Clustering of America, Michael J. Weiss considers the relationship of the zip code places in America to lifestyles, psychographics, demographics and life stages and generations. The system called PRIZM and developed by the Claritas Corporation is one of the modern methods of market segmentation. It is not the first time Americans have been defined by where they live. An earlier book, The Nine Nations of North America by Joel Garreau, broke North America into nine sections.

This is one of the paradoxes of our modern electronic age. The sense of placelessness has been caused by the prevalence of electronic technology while, at the same time, people become more defined by where they live through the utilization of electronic technology.

3) Through The Vanishing Point

In the country of the blind, as the saying goes, a one-eyed man is king. And in the country of the sighted, perhaps the blind man is king.

While in elementary school, Jacques Lusseyran was accidentally blinded and he found himself in another world - a world he had existed in all of his life but one that he had

never really known until he was blind. In his book And There Was Light, he talks about this strange new world:

"Sounds had the same individuality as light. They were neither inside or outside, but were passing through me. They gave me my bearings in space and put me in touch with things. It was not like signals that they functioned but like replies...But most surprising of all was the discovery that sounds never came from one point in space and never retreated into themselves. There was the sound, its echo, and another sound into which the first sound melted and to which it had given birth, altogether an endless procession of sounds..."

Blindness, says Lusseyran, works like dope. "I don't believe there is a blind man alive who has not felt the danger of intoxication. Like drugs, blindness heightens certain sensations, giving sudden and often disturbing sharpness to the senses of hearing and touch."

Primitive man might be compared to the blind man that Jacques Lusseyran talks about while modern man might be compared to sighted man. In this sense, it becomes one of our great historical paradoxes that the better we can see the place of the world around us, the less we can feel and really know this place.

In The Global Village, McLuhan and Powers talk about this paradox of our time. "We, who live in the world of reflected light, in visual space...may also be said to be in a state of hypnosis." The problem has a historical bias for them:

"Ever since the collapse of the oral tradition in early Greece, before the age of Parmenides, Western civilization has been mesmerized by a picture of the universe as a limited container

in which all things are arranged according to the vanishing point, in linear geometric order...Most of the information we rely upon comes through our eyes; our technology is arranged to heighten that effect. Such is the power of Euclidean or visual space that we can't live with a circle unless we square it."

But before the dominance of the visual method, the world of the sighted, the world of sound, the world Jacques Lusseyran speaks about was the dominant one. McLuhan and Powers note that:

"For hundreds of thousands of years, mankind lived without a straight line in nature. Objects in this world resonated with each other. For the caveman, the mountain Greek, the Indian hunter...the world was multi-centered and reverberating. It was gyroscopic. Life was like being inside a sphere, 360 degrees without margins; swimming underwater; or balancing a bicycle...The order of ancient or prehistoric time was circular, not progressive. Acoustic imagination dwelt in the realm of the ebb and flow, the logos. For one day to repeat itself at sunrise was an overwhelming boon. As this world began to fill itself out for the early primitive, the mind's ear gradually dominated the mind's eye."

Speech, before the age of Plato, the authors note, was the glorious depository of memory.

McLuhan and Powers see the problem of understanding place and context mainly as a historical problem. But there are also cultural and psychological dimensions to the problem. The oral and acoustic world exists in the modern world - it has not disappeared into history. As McLuhan and Powers note:

"Acoustic space is a dwelling space for anyone who has not been conquered by the one-at-a-time, uniform ethos of the alphabet. It exists in the Third World and vast areas of the Middle East, Russia and the South Pacific. It is the India to which Gandhi returned after twenty years in South Africa, bringing with him

the knowledge that Western man's penchant for fragmentation would be his undoing."

It is this fragmentation which we have discussed which looks inward at analysis rather than outward at synthesis. It is the fragmentation which continues to break down objects within the context of places rather than relate objects to place.

It is a fragmentation which is a problem of modern man but it is also a fragmentation which is a problem with modern America. Again, we can see a paradox. As our modern electronic communications put us more in touch with each other they also segment us into smaller and smaller groups. Electronic databases define our activities in the marketplace so that advertising and marketing can direct products through media like direct mail and cable television to smaller and smaller groups of consumers. Even the world's greatest communication corporation begs us, over and over in their advertising, to "reach out and touch someone."

In the book The Cry For Myth, Rollo May observes that the "myth of individualism" has been one of the great forces that has shaped American beliefs and actions over the course of our history. May notes that:

"Americans cling to the myth of individualism as though it were the only normal way to live, unaware that it was unknown in the Middle Ages...and would have been considered psychotic in classical Greece. We feel as Americans that every person must be ready to stand alone, each of us following the powerful myth of the lone cowboy on the prairie."

In this myth May notes that "Each individual must learn to take care of himself or herself and thus be beholden to no one else."

Certainly the myth of individualism has shaped Americans' sense of place and has been responsible for creating a story genre called "westerns" to show this particular place. However, at the same time, could this myth of individualism be partly responsible for the great fragmentation of modern America, the sense of placelessness which seems to have reached epidemic proportions?

As Rollo May observes, the myth of "rugged individualism" has "obvious great advantages for a democracy" but it "exhibits the basic flaw of leaving us no solid community to call our own." Robert Bellah in Habits of the Heart, reinforces May's viewpoint observing that American morality is focused so "exclusively on individual self-improvement that the larger social context hardly ever comes into view."

One might modify Bellah's observation to fit our purposes regarding place and context and say simply that the "larger context" hardly ever comes into view. In this sense, there is the possibility that the American myth of individualism has developed into a modern "culture of narcissism." Rollo May observes that out of this lonely and isolated individual there has come a new psychotherapeutic category fittingly called the "narcissistic personality." While Freud and his followers described narcissism, it was not the predominant neurosis during his time.

It may be the predominant neurosis today. In the book The Culture of Narcissism, Christopher Lasch describes this patient which dominates the field of modern psychotherapy:

"Liberated from the superstitions of the past, he doubts even his own anxiety...Even though his sexual attitudes are permissive rather than puritanical, he gets no lasting pleasure from them. Acquisitive in the sense that his cravings have no limits...he demands immediate gratification and lives in a state of restless, perpetually unsatisfied desire."

It is a restlessness partially reflected and partially caused by modern advertising. A restlessness shown in the character of Jay Gatsby who "believed in the green light, the orgiastic future that year by year recedes before us."

History has recorded a continuing evolution of the ego away from the original state of wholeness and identification with nature to an increasing separateness from nature and the places of nature. This evolution has brought about technical and scientific progress but the cost has been an increasing separation from nature. Carl Jung commented on this separation in his final book Man And His Symbols observing:

"Man feels himself isolated in the cosmos, because he is no longer involved in nature and has lost his emotional 'unconscious identity' with natural phenomena. These have slowly lost their symbolic implications. Thunder is no longer the voice of an angry god, nor is lightning his avenging missile. No river contains a spirit, no tree is the life principle of a man, no snake the embodiment of wisdom, no mountain cave the home of a great demon. No voices now speak to man from stones, plants, and animals, nor does he speak to them believing they can hear."

The loss of identity with nature has caused man to lose the "profound emotional energy" supplied by the symbolic connection.

We have shown how the prevalence of electronic technology has contributed to the modern sense of placelessness by creating a type of new electronic "hyper-reality" which is not really here nor there but rather everywhere all at once. In this environment the traditional places of the world lose their once powerful symbolic and emotional significance.

Perhaps the greatest influence in creating this new environment has been one of the constant themes of this book, the movies. Throughout our investigation of place symbolism we have shown the connection between place and story genres. The most powerful producer of modern stories is of course the movies. The development of movies may be the most important aspect in creating consciousness in our modern world. As we have shown movies utilize places as contexts for movie heros or movie stars and particular places relate to various grammars or genres of movies.

But in a paradoxical manner the places that movies utilize take on their own life creating an entire new world of place. One result is that modern experience becomes understood in terms of movie places and images rather than real places of nature. This situation is argued persuasively in The Phantom Empire by Geoffrey O'Brien. As he observes "A spectator can avoid certain movies, but not the Movies. You have been part of a captive audience all your life. Love it or leave it, there is no place

to go. They own the airports. They own the telephones. They have seen to it that the pictures are everywhere."

As the well-known film critic Richard Schickel notes, O'Brien's book is "one of the few original ideas in film and cultural criticism in recent years...because it shows us how a new kind of history - imagistic history - exerts a crazy, lasting influence on the way everyone thinks, feels and acts thanks to the strange, lasting, ever-renewed impressions the movies make on us." Unlike most studies of the movies, the book is not so much about what happens on the screen as with what happens inside the person watching the screen.

In this sense the movies have created their own environment of places and their lasting significance may not be that they tell the stories of our lives but rather that we live our lives according to the stories they tell. As O'Brien observes, "A small gadget capable of showing a single flickering screen became the global environment. It exercised a strange attraction over all who came into its vicinity, until in the end they wanted to be not merely spectators but the spectacle that was being watched. To that end they strove to turn their lives into moving pictures, their wars into moving pictures, their governments into moving pictures." Movies are not "out there" on the screen but really inside all of of us who have been spectators of them. And so too are the places of the movies.

In many ways, our modern movie screens with all of their magical places are no more than modern versions of that

mythological pond that once hypnotized Narcissus. The myth bears repeating here. The lovely nymph Echo lived carefree until she met Narcissus who was hunting in the forest. As soon as she saw the youth, she fell deeply in love with him. But it was not a mutual love despite all of her blandishments. In her despair, Echo implored the God Aphrodite to punish Narcissus and make him suffer the pangs of unrequited love.

One day, after a prolonged chase, Narcissus went to a lonely pool to quench his thirst. As he knelt over to take a drink he suddenly paused in a surprised state. Down near the bottom of the pond he saw a beautiful face. Narcissus thought it belonged to some water nymph gazing up at him through the clear water. Seized with passion he reached for the beautiful apparition but the moment his arms touched the water, the nymph vanished. Disappointed, he withdrew from the pond and anxiously waited for the nymph's return. Soon the waters of the pond resumed their mirror-like smoothness. Narcissus again approached the pool and cautiously peered into it. He saw the beautiful nymph in the pool again and it seemed to him that she was about to emerge from the pool. But she did not emerge.

Narcissus continued to return to the pool with the hope that the beautiful nymph would emerge from it. But time and time again the nymph eluded his touch. The enamored youth, though, could not tear himself away from the pool for he was transfixed by the image in the water. There Narcissus lingered day and night, without eating or drinking. Finally, he died. He never

suspected that the image of the beautiful nymph in the pool was merely his own image reflected back at him in the water.

Like Narcissus in the famous myth, who stared into the small pool of water, we stare at the objects and products within the immediate reach of our small place in the world. We see reflections from these objects and we fall in love and become mesmerized by their reflections. We think we see our lover in these reflections. We think we see the outside world.

Will it be too late before we realize that all we really see reflected in the water is ourselves and our material objects and not the beautiful outside world full of magical places that God has given us?

Appendix A: Place Symbolism In Advertising

The World's Greatest Ad:

Symbolism of Place and the Wall Street Journal

The success of the Wall Street Journal certainly has much to do with what it delivers to millions of subscribers every business day. But part of this success can be attributed to what it has promised to deliver to would-be subscribers through a brilliant direct mail piece. This promise is stated in the Wall Street Journal's 18 year old control piece mailing which has come to be known as the "Two Young Men" control piece. As reported in *Target Marketing* magazine (March 1993), it is the most successful advertisement in the history of the world. Certainly a big claim but there are some interesting statistics to prove the claim.

Written by freelancer Martin Conroy and first mailed in 1975, it is in the form of a two page letter. No other subscription piece for the WSJ has ever been able to beat it. As Denison Hatch writes in *Target Marketing*, "The highways and byways of North America are littered with the corpses of mailings tested against it by virtually every major (and minor)

copywriter and designer in the United States and Canada since it was first mailed in 1975."

In late 1991, Denison Hatch interviewed WSJ National Subscription Manger Paul Bell. He found out some interesting statistics about the WSJ and particularly the "Two Young Men" piece. According to Bell, the number of mail order subscribers to the WSJ brought in each year is approximately one million. The average subscription price for the Journal over the past 18 years is about \$100 a year. And, here is the interesting part, approximately 55% of all mail order subscribers have come in as a result of the "Two Young Men" piece. A little math will quickly show that this two page letter is responsible for bringing in \$1 billion to the WSJ and is therefore the most successful single piece of advertising in the history of the world.

Many businesses spend their entire history trying to find out exactly what it is they are selling. With the "Two Young Men" ad, Martin Conroy has hit on exactly what the WSJ is selling. In effect, he has discovered the real "promise" of the WSJ, the core mythology and symbolism of the publication. It is closely linked to the symbolism of place.

The promise is expressed in a story about two young men and the musings of the Publisher of the WSJ about their lives. It is a very personal note from the "Publisher" to the "Reader". The story in the letter is about two young men who are very much alike. "Both had been better than average students, both were personable and both - as young college graduates - were filled

with ambitious dreams for the future." They graduate from college at the same time.

Now, as the Publisher writes to the reader, it is 25 years later and the two young men have met for their 25th college reunion. They were still very much alike. "Both had three children. And both, it turned out, had gone to work for the same Midwestern manufacturing company after graduation and were still there."

But there was a difference. "One of the men was manager of a small department of that company. The other was the president." The Publisher muses "Have you ever wondered, as I have, what makes this kind of difference in people's lives?" Interestingly, the ad employs two powerful words right alongside each other - the word "you" and the word "I". A common belief in direct marketing holds that "you" is one of the most important words to use. However, a more important word is "I". By the juxtaposition of "you" and "I" the writer brings the reader into a unique intimacy which sets a mood for the ad.

Then he reviews for us the facts of the story given to us and finds that the difference cannot be found in "native intelligence or talent or dedication" or in the fact that "one person wants success and the other person doesn't." The story confirms these musings of the Publisher because we are given two young men who are similar.

After musing about why the two men are different the Publisher goes quickly to the reason and says "The difference lies in what each person knows and how he or she makes use of

that knowledge." The Publisher goes immediately to the purpose for writing. "And that is why I am writing to you and to people like you about the Wall Street Journal. For that is the whole purpose of The Journal: to give its readers knowledge - knowledge that they can use in business."

With a few sentences, the topic of knowledge is approached from various perspectives. A sense of immediacy is driven home. "I see item after item that can affect you, your job, your future." Note that the affect of the WSJ is expanded outside of the reader's job by separating "you, your job" and in fact goes beyond the present to even extend to the future. The inside of the paper is discussed and more evidence provided of items which can affect the reader's life.

There are a number of interesting things going on in this simple two page letter which are not outwardly apparent to the reader. They involve more the context and the symbolism of place than content. As Marshall McLuhan once said, "The media is the message". And so it is with the "Two Young Men" ad - the context of the ad is really the message more than the specific content. What do we mean by this?

For one thing, the Publisher has chosen to start his story at a very important contextual point in time. It is that perennial time of the journey from youth into manhood - a college graduation. In ancient cultures and societies this special event would be an initiation ritual. But more, he has chosen to also highlight that enchanting and mysterious season of Spring. The ad starts with "On a beautiful late spring

afternoon". It is a deceptively enticing few words but notice the words "beautiful" and "late" and "spring" and "afternoon". It is the "afternoon" of a period of life for the two young men and the beginning of another period of life for them. It is a time that has a deep identification to all of us. A very important time - that time between youth and manhood.

Are we making too much of the context of time and the season Spring? We don't think so. By just the fifth word in the ad, the writer has managed to slip in one of the most emotion charged words in our language - the word "Spring". It has been the subject of almost all of our great works of literature in the twentieth century. In The Wasteland T.S.Eliot talks about this period:

"April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain."

Eliot captures this special time as a transition time between the past of winter and the hope of summer, between memory and desire. In the beginning of one of America's most famous novels The Great Gatsby Fitzgerald also establishes the context of spring as a time background for the novel:

"I came East...in the spring of twenty-two. The practical thing was to find rooms in the city, but it was a warm season...And so with the sunshine and the great bursts of leaves growing on the trees...I had the familiar conviction that life was beginning over again with summer."

Or what about the words of Thomas Wolfe in his short story "The Train And The City":

"Spring came that year like magic and like music and like song. One day its breath was in the air, a haunting premonition of its spirit filled the hearts of men with its transforming loveliness, wreaking its sudden and incredible sorcery upon gray streets, gray pavements, and on gray faceless tides of manswarm ciphers."

Or those of Joseph Conrad in his short story "The Shadow-Line." In creating the copy in the ad, Martin Conroy has chosen this shadow-line period of life. As Conrad says about it:

"One closes behind one the little gate of mere boyishness - and enters an enchanted garden. Its very shades grow with promise. Every turn has its seduction. And it isn't because it is an undiscovered country. One knows well enough that all mankind has steamed that way. It is the charm of universal experience from which one expects an uncommon or personal sensation...one perceives ahead a shadow-line warning one that the region of early youth...must be left behind."

There are many other examples in literature but the point should be clear - the writer has chosen to begin his mythological voyage at the season of transition from youth into adulthood.

So the two young men set forth on their life voyage on that "late spring afternoon, twenty-five years ago". It is almost as if it is the beginning of a type of race, and an outwardly fair race at that. Both of the young men seem equal in the areas provided by the writer of the ad - they are both better than average students, both were personable and both are filled with "ambitious dreams for the future".

Suddenly, we are brought into the present and placed at a college reunion. By the third sentence of this powerful advertising piece, the reader has gone from a graduation - the most important place in the transition from youth to manhood - to a reunion - the most important place for measuring the progress of adulthood. The symbolism of place is very important. More than anything else, a college reunion is a type of barometer of success in life. And not just any college reunion but probably the most important college reunion - the 25th college reunion. After being present at the beginning of the "race", the graduation of the two young men from college, we are now observers at an important observation point in the "race", the race of two lives.

In addition to the symbolism of time, the symbolism of space is also an important element of place in the ad. By space we mean the narrative voice of the ad. It begins as a narrative in the third person and works its way into both a first person and second person mode. It is after the basic facts of the myth of the two young men have been elaborated that the narrator finally imposes his voice into the narrative. Interestingly, the story shifts from third person talking about "two young men" to second person asking "Have you ever wondered" and then to first person, "as I have". This transition, like all the transitions in the ad, are done almost seamlessly. Here it is done within the short space of one sentence.

One cannot overestimate the importance of mixing narrative perspectives. By skillfully doing it, the way Martin Conroy

does, one obtains the best of a number of worlds. The third person perspective is associated with the story of the two young men and it is this third person perspective which gives the story its credence. The writer of the ad is simply relating a story to the reader of the ad and not imposing any of his prejudices. It is a simple story about two men who started on equal footings and are now unequal.

But in the second part of the letter under the title of "What Made The Difference" the Publisher beckons the reader into the story by simply asking "Have you ever wondered ...what makes this kind of difference in people's life?" Now, it is no longer a story related to us but rather one that we are asked to participate in, to think about. And of course we have thought much about this topic. In fact, we have thought about this as much or more than we have thought about most things in life. Why do some men reach great success while others don't? Especially when they both start out, apparently, equal. To prove that it is a question worth thinking about, we are told that the Publisher has also thought about it. "Have you ever wondered, as I have," the Publisher tells us. Its a question he has been giving thought to.

Importantly, the Publisher says that knowledge has made the difference. Knowledge, rather than information. It is important because we all live in the "information age" rather than the "knowledge age". Information is really unorganized facts while knowledge is organized facts. This is an important difference. Many publications, in fact most, claim to provide information.

Few claim to provide knowledge. The claim is to make sense of all the information and it is a subtle claim based around the choice of one word over another word.

In the simple world the Publisher is creating we have two simple lives, a simple reason leading to their success and a simple entity which disseminates this magic into the world. It has the beauty of a modern fable, or, a story not based on fact which conveys a particular moral to us.

Towards the end of the letter, the parable of the two young men is returned to for one final visit. The Publisher has never told us directly in the letter that knowledge made the difference in their lives. But now he tells us directly that this in fact was the case. "So what made their lives in business different?" he asks. The answer is "Knowledge. Useful knowledge. And its application." Again, much more than simply information. Rather knowledge. And much more than simply knowledge but rather "Useful knowledge". And finally, even more than useful knowledge but rather the "application" of useful knowledge.

At the end of the letter, the Publisher asks us to make an investment in success. Again, this is not put into the advertising copy but is rather called out as one of the ads sub-heads. Under this sub-head the Publisher adds to his already strong credibility by telling the reader something that he cannot promise. But he does this in a very interesting way. "I cannot promise you that success will be instantly yours if you start reading the Wall Street Journal." he says. He doesn't say "I cannot promise you success". No, here the focus is simply on

when success will come and not if it will come. Indirectly, the Publisher is promising success but keeping his credibility by saying it will not be instant.

And even if instant success may be elusive, there is a guarantee that the Publisher can make. "I can guarantee that you will find The Journal always interesting, always reliable, and always useful." Three important words and variations on the theme of knowledge. Even if instant success is elusive, this second string of benefits, the "bottom line" of being "interesting", "reliable" and "useful" isn't so bad. A million readers a year for the past 18 years have thought so. They have bought into the myth of the Wall Street Journal which hides in the context of the ad rather than the specific words and the content. They really haven't bought into anything because The Journal is really them or what they want to be. It is not something foreign out there. Rather it is the readers themselves - their "ambitious dreams for the future." The overly simplified story of two men's lives. A simple view of the world. A business entity dedicated to only one purpose in this confusing world of ours. More than just another publication but rather a certain "place" of knowledge. More than a mere "subscription" but rather an "arrangement".

And with an all-seeing high priest called Peter R. Kahn or "Publisher" ruling over the kingdom. He sees far more than those who write the hundreds of other ads and letters the readers get in the mail each year selling mere products. He tells a parable of two lives rather than sells a subscription. He seems to be

able to be in all places and travel through time in the space of a few sentences. He is present at a college graduation 25 years ago. And he is present again at a reunion. Then he is in his office looking over The Journal with the reader.

He is somewhat like Nick Carraway in The Great Gatsby who is both inside and outside of life at the same time. The Publisher is both an observer of the story he relates and at the same time a participant in this story. He is a first person narrator, a second person narrator and a third person voice. Nick comments on this funny inside and outside space:

"...high over the city our line of yellow windows must have contributed their share of human secrecy to the casual watcher in the darkening streets, and I was him too, looking up and wondering. I was within and without, simultaneously enchanted and repelled by the inexhaustible variety of life."

This seems to be where the Publisher is also. Outside observing the lives of the two young men while at the same time wondering with the reader about these lives.

In the end, the reader is taken back to that time many years ago when he or she too graduated. There has been much "water under the bridge" and maybe even a reunion where the reader gazed in wonderment at an old friend who has risen to the presidency of a company. Like the Publisher the reader has indeed wondered why someone else and not him.

But sometimes second chances present themselves to you in life. And now, magically, a second chance has come to the reader through this simple little letter in the mail. And for a few

magic minutes the reader is transported back to college graduation - a gate, a threshold - the beginning of the journey of adulthood.

He may have a pile of work projects on his desk and suffering from a bad hangover the night before trying to forget about his new boss. It may be the middle of the winter with a huge snowstorm whirling outside.

But no matter. For one magical moment it is again the late afternoon of one time of his life and on the verge of another time, another great adventure. He is in that magical place called Spring once again. Once he sends in that little card. It is spring again and life just might be able to start all over. Once again.

Appendix B: World Places_

Continents

Europe
Asia
Africa
North America
South America
Oceania (including Australia)
Australia
Anartica

Principal Mountains

Everest
K2
Kanchenjunga
Makalu
Dhaulagiri
Annapurna
Muztag
Tirich Mir
Kommunizma pik
Pobedy, pik
Aconcagua Cerro
Ojos del Salado, Nevado

Oceans, Seas and Gulfs

Pacific
Atlantic
Indian
Artic
Arabian Sea
South China Sea
Caribbean Sea
Mediterranean Sea
Bering Sea
Bay of Bengal

Sea of Okhotsk
Norwegian Sea
Gulf of Mexico
East China Sea
Hudson Bay

Principal Rivers

Nile
Amazon
Yangtze
Yellow
Ob-Irtys
Rio de la Plata-Parana
Congo
Parana
Amur
Lena
Mekong
Niger
Jenisej
Mississippi
Missouri
Volga
Sao Francisco
Rio Gande
Indus
Danube

Major Lakes

Caspian Sea
Lake Superior
Lake Victoria
Aral Sea
Lake Huron
Lake Michigan
Lake Tanganyika
Lake Baikal
Great Bear Lake
Lake Nyasa
Great Slave Lake
Lake Erie

Principal Islands

Greenland
New Guinea
Borneo
Madagascar
Baffin Island
Sumatra
Honshu
Great Britain
Victoria Island
Ellesmere Island
Celebes
South Island
Jawa
Seram
North Island
Cuba
Newfoundland
Luzon
Ireland

Major Drainage Basins

Amazon
Congo
Mississippi-Missouri
Rio de la Plata-Parana
Ob-Irtys
Nile Lena
Amur-Argun
Niger
Yangtze

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