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CHAPTER 1

Kings, Warriors, Magicians and Lovers: Alternative Performances of Masculinity in Prison

By Jonathan Shailor

After 30 years of participating in, directing, and evaluating violence prevention programs, the noted psychotherapist James Gilligan came to the conclusion that “the basic psychological motive, or cause, of violent behavior is the wish to ward off or eliminate the feeling of shame and humiliation—a feeling that is painful, and can even be intolerable and overwhelming.” One of the goals of interpersonal violence, then, is to “replace [shame] with its opposite, the feeling of pride” (Gilligan, 2001, p. 29). According to Gilligan, any social structure that systematically degrades a group or class of people increases the risk that individuals will act violently to redress their feelings of shame. Sources of shame include poverty and unemployment, lower caste status, racism, sexism, homophobia, and age discrimination. Each of these factors can contribute to feelings of isolation, powerlessness, and humiliation so intense that the need to eliminate them overrides considerations of right and wrong, empathy, and even personal survival. James Garbarino, author of *Lost Boys: Why Our Sons Turn Violent and How We Can Save Them* (2000), explains that “those who are shamed are vulnerable to committing violence and aggression because they know that acts of violence against self or others are a reliable method for reasserting existence when life experience has denied it” (p. 132). Throughout my own life, I have seen clearly how shame and humiliation motivate aggression, both in my role as a man among other men, and in my work teaching men at a medium-security prison in Wisconsin. Not

only in prisons, but also in schools, workplaces, places of worship, town halls, and private homes, men's identities and relationships are strongly conditioned by the norms of hegemonic masculinity.

In the U.S. (as in much of the world), hegemonic masculinity—"the most lauded, idealized, and valorized form of masculinity in a historical setting"—is characterized by "male dominance, heterosexism, whiteness, violence, and ruthless competition" (Sabo, Kupers, & London, 2001, p. 5). Hegemonic masculinity reproduces itself by creating structures of division and domination that evoke shame and violence; acts of violence become pretexts for strengthening structures of division and domination. Enter the prison-industrial complex, which is presented as a logical and necessary response to violence, but which functions as an oppressive regime that intensifies the performance of hegemonic masculinity. In a prison environment, men are subject to practices that degrade, humiliate, and shame through heightened performances of dominance, heterosexism, racism, and violence. The damaged human beings who enter the prison and suffer its inhumane culture generally leave it with a deep-seated sense of shame, and with their reliance on strategies of submission and aggression intact, if not augmented. Instead of focusing on the goal of rehabilitation, prisons function as boot camps for the cultivation of the worst kinds of immature, corrupt, and violent masculine identity.

Programs in the arts and humanities, offered within "a pedagogy of hope and empowerment," can be one of the most effective ways of subverting the prison-industrial complex's practices of hegemonic masculinity (Hartnett, 2011, p. 8). I did not know this in 1995, when I began teaching theater classes at Racine Correctional Institution, a medium-security prison in Sturtevant, Wisconsin. All I knew then was that the men I taught, and myself as well, experienced in our classes and workshops a sense of exhilaration, freedom, and hope, a belief

that we could recreate ourselves, and perhaps our world, by performing new lives together. Only later, through my meetings and correspondence with artists, educators and activists, would I develop a clearer picture of what this all meant within a larger social context. For example, I met Buzz Alexander, co-founder and co-director of the University of Michigan's Prison Creative Arts Project, and learned about his program, which works with incarcerated youth and juveniles in Michigan prisons and juvenile facilities, and is dedicated to exposing the injustice of mass incarceration (Alexander, 2010; PCAP, 1990); and I became involved with PCARE, the Prison Communication, Activism, and Research Collective, "a group of scholars, activists, and teachers committed to challenging the continued growth of the prison-industrial complex in America" (PCARE, 2002). My growing connections with educators, scholars, artists, and activists have helped me to understand how important it is to write about this work, and to share it with others, so that we can learn from one another and inspire others, sharing our "roadmaps" for how to move from "a punishing democracy to one rooted in mutual respect, community-building, and redesigned arts and educational opportunities" (Hartnett, 2011, p. 8). This chapter is one more contribution to that conversation.

My comments are based on almost two decades of teaching, scholarship, and activism, as I have spent the past sixteen years using storytelling, dialogue, writing, theater, and Buddhist meditation techniques to create environments that are sanctuaries apart from the normal performances of hegemonic masculinity; these spaces offer prisoners, the homeless, and at-risk youth opportunities to re-imagine themselves and their places in the world. I have done some of this work with my students in the Certificate Program in Conflict Analysis and Resolution (CP-CARE) at the University of Wisconsin-Parkside. CP-CARE, which I established in 1996, is centered on a three-course sequence that culminates in a 10-week practicum where students

facilitate dialogue, storytelling, and performance with marginalized groups (including youth and men or women in detention centers or prisons). From 2004-2008, I directed *The Shakespeare Prison Project* at Racine Correctional Institution. Each year, I worked with about twenty men over a period of eight-to-nine months to study, rehearse, and perform one of Shakespeare's plays. Most of the men had never acted in a play before. Through this program they had the opportunity to learn the craft of theater and to perform an ideal of masculinity defined by the values of creativity, discipline, teamwork, leadership, emotional intelligence, artistry, and moral imagination (see Shailor, 2011a, 2011b, 2008).

In this chapter, I focus on *The Theater of Empowerment*, a performance-based course emphasizing personal and social development. In particular, I discuss a version of the course entitled *King, Warrior, Magician, Lover*, which makes use of Buddhist meditation, Jungian archetypal imagery, creative writing, and experimental performance as methods to explore healthy, mature expressions of masculinity. The perspective offered in the course incorporates both the feminist critique of a sexist, patriarchal model of manhood, and the Jungian vision of a male identity that evolves toward wholeness, embracing both masculine and feminine characteristics. The objectives of the course are to show the destructiveness and futility of identity projects based on domination and violence and to investigate and practice meaningful and viable alternatives for masculine identity. For me, working for justice means marshaling the joy of performance to provide models, working spaces, and collaborative occasions for prisoners to explore new modes of creative, caring, and compassionate masculinity.

The Theater of Empowerment: Performing New Lives

My course in the Theater of Empowerment (TE) begins from the observation that we are all actors in the theater of everyday life. While our performances are always unique, they are also echoes of archetypal roles that human beings have been playing for thousands of years. According to Robert Moore, a Jungian psychoanalyst, and his colleague Douglas Gillette (1990), the four central archetypes for men and women are King/Queen, Warrior, Magician, and Lover. They offer a map for men to use in rediscovering these archetypes, so that we may progress from less mature levels of development to greater maturity. Based on these goals, participants in the course agree to form a learning community dedicated to the study of the archetypes, and to exploring their relevance to our lives through meditation, storytelling, dialogue, writing, and performance. In a safe environment where we agree to respect one another's dignity and privacy, we commit to a process of personal growth that is driven by the support and challenge we offer one another. Our goal is to more fully develop our capacities as human beings, with an emphasis on accountability, responsibility, and service to others.

I tell my students that the archetypal images help to make sense of the great and mysterious forces that permeate our lives: the sources of life and death, the nature of the cosmos, good and evil, emotional impulses, consciousness, and so on (see Jung, 1981, and Campbell, 1949, 1959, 1962, 1964, 1968, 1991). Moore and Gillette focus on the archetypal roles that humans have defined for themselves over the course of their existence, and with an emphasis on the masculine, they identify four: King, Warrior, Magician, and Lover. Although all men have access to each of these archetypes, and ideally, embody all of them to the fullest extent possible, our incarnation of the archetypes is a developmental process, and along the way, there are inevitably challenges.

From this Jungian perspective, archetypes are initially diffuse patterns of energy that must be recognized, understood, and integrated into our personalities in order for us to be healthy, whole, and fully functioning human beings. When a constellation of energy such as the King (representing order, stability, centeredness, fertility, and blessing) is not fully recognized and integrated into one's consciousness, a person is said to be *possessed* by the *shadow* manifestation of the archetype. In the positive, active pole of possession, the person *identifies* with the archetype. (Jung uses *identification* to indicate an unhealthy *fusion* with unconscious material.) Through a process of fixation and ego inflation, the person comes to believe that they are (or must be) "the only King" (what Moore and Gillette refer to as the Tyrant). In the negative, passive pole of possession, the person inhabits the role of the Weakling and feels cut off from the qualities of the King, seeing (and often resenting) them only in others. What I teach the men is that our development as human beings is a life-long process of personal development, where over time we integrate more and more of our human potential (represented by the archetypes) with our own unique histories, capacities, and circumstances. One way to achieve that integration is to study the archetypes, through specific persons (historical, literary, cultural) who illuminate and inspire. Another way to work toward such clarity is to recognize the shadow manifestations of the archetypes: in recurring conflicts, which can help us to see our particular brands of self-aggrandizement or self-deflation; in recurring patterns of emotional distress, which show us where we are "stuck"; and in our fixations on particular people or types of people, which can help us to locate the cut-off aspects of ourselves that we need more fully to appreciate and develop in order to be whole. (In addition to the previously-cited works of Campbell, Jung, Moore, and Gillette, I recommend Edinger, 1972, Hollis, 1996, and Johnson, 1991 as essential readings on the subjects of archetypes, the shadow, and personal transformation.) To put these

theories into practice, my course in The Theater of Empowerment offers an invitation for imprisoned men to take responsibility for their own betterment through a conscious and intentional participation in their own archetypal journeys. The voyage involves mind, heart, and body, combining formal study of the Jungian archetypes with Buddhist meditation practice and theater. To illustrate for readers how I work with the Jungian archetypes, I offer in the following sections a commentary on each of the four major models of masculinity, explaining how I conduct the initial exploration of the archetypes with my students through film criticism, personal applications, and writing.

The King

The *King* archetype is the central male role, the father image, and it points to men's capacities to create, to make order, and to provide sustenance and blessings. These themes are exemplified in the stories of Jupiter and Zeus; of Aton, the Egyptian Sun-God; and of the Hebrew kings and princes. From the Jungian perspective, an important goal in human life is to find a way to access an essential archetypal energy, such as the King, in a balanced and integrated way. Too strong an identification with the King can result in the evolution of a *Tyrant*, someone who is insecure about his leadership abilities, and who defines himself solely in terms of his ability to control and dominate. When he sees others displaying the qualities of kingship, he feels elevated to the extent that they mirror him, and deflated to the extent that they are independent of him. In Jungian terms, this is the "active pole" of the King's shadow. Alternatively, too weak an identification with the King can result in the evolution of a *Weakling*, someone who cannot recognize or value his own abilities to create and make order. He sees others as possessing these qualities but cannot see them in himself. This is the "negative pole" of

the King's shadow. The person who integrates the King's energy into his personality structure in a healthy way finds ways to appreciate his innate capacities, while at the same time developing means to embody leadership and creative force in appropriate ways. When a person has successfully integrated the King, he understands and respects the qualities of Kingship without needing to grasp them; the principles of creativity, order, sustenance and blessing are served, not disowned or possessed (for more on the King archetype, see Jung, 1959; and Moore and Gillette, 1992a).

To examine these archetypal patterns as manifested in individual human lives, we explore a wide range of examples. I usually include one or two films for each archetype. For the King, I use John Sayles' film *City of Hope* (Green, et al., 1991), and focus on Wynne, an African American city alderman. At the beginning of the film, Wynne is a highly principled, hard-working, and in many ways courageous leader, but his attachment to principle is overly professorial and somewhat detached from the everyday language and concerns of the black community. He undermines his own ability to lead (showing signs of the Weakling) by channeling the Innocent, Denying One (the passive shadow of the Magician--in this case, someone who does not want to engage in life fully, because that would entail the sacrifice of a perfect adherence to principle). As a consequence of his unwillingness to get his hands dirty, Wynne is disconnected from the working class and poor in his district, and even despised by some black activists. While in many ways he is a King (with a clear vision of social justice) and a Warrior (always fighting for what is right), Wynne's vision and courage are largely dissipated because they are not yet connected to his Lover (in particular, someone who feels connected to the black community), or the Magician in his fullness (in this case, someone who not only has high values, but also knows how to "play politics"). The turning point for Wynne comes when he

seeks the advice of a wise elder: the former African American mayor of the city. The ex-mayor helps Wynne to see that it is possible (and necessary) to engage in political maneuvering, make calculated compromises, and fight for social justice.

Wynne is inspired, and in a following scene, he accesses the energy of the King. At an African American community gathering addressing recent incidents of racial injustice in the city, Wynne calls for a spontaneous march on the mayor's banquet, which is going on at the same time, just a few blocks away. His constituents are energized and fully behind him. They march down the street and into the banquet hall, where the mayor is in the midst of addressing a gathering of the wealthy and powerful. As cameras flash and reporters scribble away, Wynne turns toward the podium: "Mr. Mayor, got a minute?..." In this moment, Wynne has clearly arrived as the King.

I also use Bruce Beresford's *Black Robe* (Lantos, et al., 1991), based on the historical novel by Brian Moore (1985). Father LaForgue, a 17th century Jesuit in Quebec territory, is a Tyrant who (along with other French Catholic priests) imposes his vision of God's will on the Algonquin people in order to "save their souls." As we saw with Wynne in *City of Hope*, LaForgue's identity is interdependent with, and conditioned by, his orientation to all of the other archetypes. LaForgue's identity as a Tyrant (narrow-minded, controlling, punishing) is related to his inability to access the Lover (his own vulnerability, and his capacity for love and compassion). LaForgue's Impotent Lover conditions his orientation to the Warrior and the Magician as well. While his capacity as a Warrior can be seen in his unswerving commitment to his faith, he is often timid when confronting danger, and he clearly veers toward the Sadist and the Masochist when he literally flagellates himself in order to repress his sexual desires. LaForgue tries to impress the Algonquin with his Magician-like abilities, including his literacy,

his musicianship, and his performance of sacramental rites. However, these displays lead the Algonquin to perceive him as more of an Evil Sorcerer, or Manipulator—someone who is trying to control them, rather than acting in their best interests.

In the central plot of the film, LaForgue is commissioned to join a Catholic mission in a Huron village some 1500 miles from Quebec. A young Frenchman (Daniel) accompanies the priest, and so do a group of Algonquin, who serve as guides on this difficult and dangerous journey. While the youth is sympathetic to the Algonquin practices and beliefs, LaForgue is alternately aloof and argumentative. Over the course of the film, however, he begins to see the Native Americans with whom he has had contact as human beings who are worthy of love on their own terms. This transformation occurs gradually and incrementally, as LaForgue faces several trials. In one of these, LaForgue's Algonquin guides attempt to abandon him in the forest, where he must face his loneliness, his fear, and his mortality. When LaForgue is reunited with the Algonquin, his relief and joy are palpable. For the first time, he literally embraces them with real feeling and appreciation. In a second trial, LaForgue, Daniel and the Algonquin are captured, imprisoned, and tortured by a group of Iroquois. It is the Algonquin who show LaForgue how to keep up his spirit under these desperate circumstances, and it is the Algonquin who help him to finally escape. At the end of the film, LaForgue enters the Huron mission alone. He discovers that the natives in this settlement have been decimated by a smallpox epidemic, and in revenge, they have murdered all but one of the French inhabitants. The Huron, believing they can be saved by baptism, ask Father LaForgue to perform the rite. At first, LaForgue is reluctant, because it is clear to him that they are not looking for spiritual salvation. Then, a spokesperson for the Huron asks him, "Do you love us?" LaForgue recalls the faces of all the Indians he has met during his long journey, and his heart swells with compassion. In a voice thick with emotion,

he answers: “Yes.” The Huron man says, “Then baptize us.” As a beautiful golden sun breaks over the horizon, the Huron gather, and LaForgue baptizes them. Through his long journey of shared experiences and suffering alongside the native people, LaForgue has developed from a Tryant, an institutional authority concerned mostly with enforcing doctrine, to a King, a compassionate leader who embodies the true spirit of his Christian faith.

The prisoners in the class suggest their own images of the King (examples have included Malcolm X, Prospero, King Arthur), the Tyrant (Adolf Hitler, Dick Cheney, Tony Montana in *Scarface*), and the Weakling (Fredo Corleone in *The Godfather*, Salieri in *Amadeus*, and Paulie in *Rocky*). They also write and speak about the men in their lives who have manifested these archetypes, especially their fathers. Jermaine, a student in the class, wrote of his father in this way:

He couldn't read or write too well. He was a muscle man, 5'8", 200 pounds. He had muscles that stuck out of his shirt, and a voice that sounded like thunder . . . All [9] kids were scared of him . . . My father worked construction so you can imagine how rough he was. He had these teeth that looked like a group of chain saws. When we ate dinner we could not throw away the bones—we had to put all the bones in the middle of the table on a plate. When everyone got through with their meat, he would still be chewing on the bones. It sounded like the walls were cracking. . .that alone let us know not to mess with the old man. He would probably chew us up and spit us out.¹

As this passage suggests, this father was regarded by his young son as a kind of god—an awesome being with power over life and death. That power was balanced by a deep love, as the father showed when his son turned 16 and his girlfriend became pregnant. The son wished to keep the baby, against the wishes of his girlfriend's parents, who wanted her to get an abortion.

His father's first inclination was to say that his son and his girlfriend were too young to be parents. The son persisted:

I said, "Daddy, who's to say when I'm ready? (Being really daring.) "Look, Daddy, I know that you didn't kill [abort] any of your kids and that you grew up during slavery [sic]. If it wasn't for you being the man you are, we wouldn't be here, so please help me. I'll do anything. I'll change my life for my baby. But don't let them kill my baby please." Then I cried real hard.

Then out of nowhere my father said, "Son, don't worry. Daddy wants to say that I'm real proud of you for coming to us and telling us what was going on and for standing up like a man for your responsibility. That is what makes a man."

His father spoke to his girlfriend's family, and persuaded them not to abort the child. The story abruptly concludes with an epilogue: "and now I have four grandkids—two by the first child, who I went through hell with, but I wouldn't change a thing."

As I respond to the men's stories (in writing and in discussion), I encourage them to reflect not only on the *content* of their narratives, but also on their *structure* (what elements are included and excluded, how the elements are arranged, and so on), and on the *function* these stories serve (to celebrate or critique others, to imply a set of values and a direction for their own lives). Hence, in my response to Jermaine's story, I commented on how he presents the image of his father as a powerful, sometimes intimidating, yet ultimately benevolent King who loves and supports his son in a time of crisis. In this narrative, however, it is not clear how (or if) his father fulfilled the responsibilities of offering Jermaine the structure, discipline, and challenge that would help him on his *own* journey to adulthood. In fact, it is the *son* in this story who does the challenging, by asking his father to live up to his own highest values. I asked Jermaine to

consider his own values, and to reflect on how well he has lived up to them, especially in his role as a father. In this case, as in so many others, working for justice does not mean having answers, just asking tough questions.

As we have seen in these stories, and especially in the longer discussions of the film examples, the King archetype is very much interdependent with the other archetypes, and can only be fully realized and expressed when the other archetypes are also properly accessed. In the following sections, we turn to the remaining archetypes: the Warrior, the Magician, and the Lover.

The Warrior

The Warrior archetype is characterized by aggressiveness: “a stance toward life that rouses, energizes and motivates. It pushes us to take the offensive and to move out of a defensive or “holding” position about life’s tasks and problems” (Moore and Gillette, 1990, p. 79). Other qualities associated with this archetype are vigilance, discernment, self-discipline, decisiveness, and loyalty to a cause greater than oneself. The Warrior’s clarity and focus is in large part informed by his keen awareness of the imminence of death. There are many examples of warrior classes that have fought to extend and defend their civilizations, including the ancient Egyptian, Indian and Spartan warriors. Too strong an identification with the Warrior creates a Sadist, someone who has become detached from relationships and who expresses his aggressive energy in cruel and destructive ways. Too weak an identification with the Warrior produces a Masochist, someone who fears his own aggressive potential, and who finds meaning by submitting to others.

Someone who has successfully integrated the Warrior has found a way to channel his aggressiveness so that it serves himself, his loved ones, and the larger society (for more on the Warrior archetype, see Moore and Gillette, 1992b).

Our study of the Warrior includes film examples like the story of Bull Meecham, a Marine fighter pilot who strives to be highly skilled, aggressive, and competitive (see Lewis John Carlino's film *The Great Santini*, Pratt, 1979, and the novel on which it is based (Conroy, 1976). Bull puts an incredible amount of pressure on himself and others, in particular his family (consisting of a wife and four children). At home, he enforces strong discipline and tight schedules, and often, he is abusive. In many ways, Bull is the stereotypical Warrior, and the film offers an excellent depiction of the shadow side of that archetype, for he is fearful of intimacy, managing his needs to feel and to connect by getting drunk and playing practical jokes. Without a proper connection to his Lover (the self who is capable of love and compassion), Bull's Warrior tends toward the Sadist (cruel to others) and the Masochist (cruel to himself). Bull's raging alcoholism and his estranged relationship with his family reveal the costs of possession by the shadow poles of the Warrior. In class, we talk about the image of the Warrior for men in our culture, in particular, as promoted by the military. We also talk about the costs of adhering to this image, and of alternative (more healthy) ways of demonstrating courage and strength.

Another film example of the Warrior is the story of Max Klein in Peter Weir's *Fearless* (Beasley and Forman, 1993). Max's life is thrown into tumult when he cheats death by surviving a plane crash. He comes away from the accident with an uncanny sense of personal power and moral clarity that is at first heroic and exhilarating, but also, almost immediately, consuming and addictive. He is able to aid and comfort survivors at the accident scene, for example, while at the same time it never occurs to him (even a day after the crash) to contact his family in order to

inform them that he is all right. His life-long allergic reaction to strawberries is suddenly gone, and seems symbolic of his newfound vigor. However, whenever he is challenged by the threat of overwhelming anxiety or intimacy, Max seeks another exhilarating encounter with danger as a way of managing his emotions. He walks into traffic on one occasion; on another, he stands unprotected on the ledge of a skyscraper. Max becomes estranged from his family and cannot cope with much of the rest of life. He develops an obsessive relationship with a woman (Carla) who survived the crash, and who is suffering from overwhelming guilt about the death of her infant, whom she was holding at the moment of impact. In a moment of inspired (and reckless) lunacy, he places Carla in the back seat of his car, gives her a baby-sized bundle to hold, and drives his car into a brick wall. His goal is for her to *experience* the fact that there is nothing she could have done to save her child. The experiment seems to work in provoking this realization, but the cost is high: both Max and Carla are hospitalized as a result of the accident. She ends their relationship and Max returns to his family. While the plane crash seemed to have a narcotic effect, pulling Max into himself and away from other people, the car crash seems to have the opposite result, shocking him out of his addiction to near-death experiences and bringing him back into relationship with the living. His allergic reaction to strawberries returns, and he appears ready to re-establish his relationships with his wife and son. I use this film as a jumping-off place for a discussion of Max's "Warrior addiction," his possession by the shadow side of the archetype. (The clinical diagnosis of this psychological state would be *post-traumatic stress disorder*.) Many of the men I work with have experienced severe traumas, and have reacted to those traumas in a manner similar to Max: compulsively re-enacting the trauma as a way to discharge their anxiety, without coming to terms with their feelings.

I also ask the men to describe their own images of “the Warrior in his fullness,” based on their personal experiences. Mark, a heroin addict convicted of robbery and related offenses, chose to describe his social worker:

Here’s a man that comes to work every day, battles a motley crew of extreme criminals, and tries, or I should say is determined, to make us understand and believe that we can be successful and responsible people, if we work hard, confront our issues honestly, remain strong in mental and physical capacities, respect others’ opinions and perceptions, and most importantly be true to ourselves. He is a Warrior because he continues every day to fight for the right things in life.

When asked to describe a situation in which he accessed one or more of the Warrior’s qualities, Mark wrote that he did so

by remaining in treatment. I’m continuing to fight my addiction, addressing my issues with a fury. I’m determined to win this battle. I feel that I have the patience, understanding, willpower, and strength today to continue in my recovery! Today I’m spiritual, go to self-help groups, support groups, N.A. I orient newcomers to the Choice Program. I’m self-critical, receptive, and respect the rights of others. Today I challenge all my thoughts, and try to come to a decision that will not only benefit me, but also not hurt other people.

Mark's Warrior stories highlight the importance of fighting for the principles that one believes in. The image of the Warrior here is far from the common cultural images of the Terminator and Rambo. The Warrior Mark writes about is one who is able and willing to face his own frailties, to respect others, and to engage in whatever struggle is necessary in order to do the right thing.

Mark's language is elevated, and I have learned from my own experience (as well as from many conversations from other prison educators and social workers) that prisoners can become quite skilled at this kind of rhetoric, without necessarily demonstrating the values they speak of in their day-to-day actions. When I hear stories like Mark's, I challenge the narrator to describe (for example) a time when he was able to be "self-critical." We also test high-flown rhetoric when we move into theater mode, and the men are challenged to *perform* values such as "patience," "receptivity," "understanding," and "respect." For example, for his Warrior, Ben chose Jackie Miller, a woman who was shot in the head by two youths who broke into her home:

After months and months of therapy she was able to get most of her movement back. She had to learn to walk again and she still has trouble speaking.

What I admire about her is after all she went through she was able to confront these two guys. When she came face to face with them, she didn't have any hatred towards them. She told them that she forgives them and even hugged them! And now she goes around to prisons and other places telling her story.

I was inspired by Mrs. Miller to become a better person, after seeing how violence can affect a person's life. And to see someone able to forgive after having someone violate them like that, makes me want to be a better person.

In this fascinating story, Ben celebrates Mrs. Miller's fortitude in meeting her serious physical challenges, and her courage in facing the men who attacked her. He is inspired by the example of a person who was at first victimized and humiliated, and who then sought strength not in bitterness, self-indulgence, or a desire for revenge, but in truth, forgiveness and a desire for healing. Mrs. Miller offers the incarcerated (most who have been humiliated, and who see themselves as victims) an inspiring example of a different way to move forward.²

Ben also described a time when he was able to access the Warrior himself:

One day we were having a family get-together and my grandfather had been drinking. He started yelling and cussing. Everyone was trying to calm him down, but he thought they were trying to get him in some way. So he pulled out a gun, pointed it at everybody, and threatened to shoot them. Everyone started to run, trying to get out of the line of fire. I was the only one left in the living room with my grandfather. Everyone was crying, telling me to get away from him. Instead, I stayed and tried to talk to him before the police came, because I know if the police came and he still had the gun, my grandfather would try to use the gun against the police, and I didn't want the police to kill my grandfather. I kept on talking to him and he eventually gave me the gun. When the police got there they took him to jail. By my doing this I gave everyone the opportunity to get out of the house safely.

Out of concern for his grandfather and his other family members, Ben willingly risked his own personal safety. I applauded Ben's heroism in this situation, and I also pointed out that it is important to recognize smaller moments of bravery and selflessness—how these come about, how we might cultivate them further—since our lives are mostly made up of these smaller moments. As seen in these examples, and contrary to the bad masculinity modeled by most Hollywood productions, the positive version of the Warrior archetype is not a soldier or a killer, but a forceful peace-maker, a strong community member willing to work for justice.

The Magician

The *Magician* archetype is the quintessential symbol of wisdom, insight, and mastery over the technologies of transformation. The Magician sees into the depths, and can be found in a

great variety of guises, including the shaman, inventor, scientist, doctor, and psychotherapist. Too close an identification with this energy results in the “Detached Manipulator,” the active shadow manifestation of the Magician. The Detached Manipulator is a confidence man, one who uses his power and knowledge to mislead and gain advantage over others. Too weak an identification with this Archetype creates “the Innocent, Denying One,” someone who pretends to embody the qualities of the Magician, who enjoys the outward signs of status and respect that are given to him, but who is unwilling (or unable) to accept the responsibility, hard work and commitment that the role actually requires. One of the keys to accessing the Magician properly is the ability to reflect upon one’s emotional states, without repressing or acting them out. This ability to self-reflect enables a person to manage his strong emotions, rather than being managed by them (for more on the Magician archetype, see Moore and Gillette, 1993a).

One of our film examples is David Mamet's *House of Games*, with a focus on the character of Mike, a professional con man (Hausman, 1987) who is the quintessential Detached Manipulator. With his associates, he creates an elaborate series of schemes that enable them to seduce and ensnare an unsuspecting psychologist (Margaret). One deception leads to another, until eventually Mike fools Margaret into believing that he loves her. He also convinces her that he will be killed if she does not give him \$80,000 of her own money to pay off the mob. Mike's lies are exposed, however, and Margaret takes revenge by murdering him. This film is effective not only in showing the exhilaration and satisfaction experienced by the effective Manipulator, but also in showing the impact of his schemes on a victim (Margaret), and in showing how "purposes mistook" can "fall on the inventors' heads" (Shakespeare, *Hamlet*, 5.2.368-369).

A second film example is Ramon Menéndez' *Stand and Deliver*, the fact-based story of Jaime Escalante, a teacher in East Los Angeles who inspires students to higher levels of

achievement with his innovative teaching techniques (Musca, 1988). Over the course of the film, we see Esaclante overcome one obstacle after another: student apathy, teacher cynicism, parents' low expectations, and even the implicit racism of the Educational Testing Service, which initially questions the validity of the students' AP scores. This film works as a clear example of the Magician in his fullness, and is especially good at showing how a true Magician is supported by the other archetypes, using his skills with the vision of a King, the courage of a Warrior, and the passion of the Lover.³

Participants in the class offered a wide variety of examples of the Magician: the scholar and author Isaac Asimov; the fictional secret agent Angus MacGyver (because he always found a way to get out of a tight spot); an uncle who built racing cars from scratch and then raced them. One of the more interesting examples was Trevor's choice of Senators David Stetler and Carl Wherry (psudeonyms).

Stetler has a certain classy style in his way of handling tough situations in life. I worked for Dave for a number of years on his estate in Madison as a groundskeeper. In this position I was aware of his daily moves and actions and life dealings. We had talked about my personal family problems I was not expecting anything special to happen. He moved to Washington, D.C., and I thought no more about it. My job changed and I began to work for Senator Carl Wherry on his estate. Later Dave Stetler sent Wherry a package. Inside the package was all the adoption papers, court adoption notes, my real birth name, family line. All the paper I ever wanted. I really did not know how his power worked and never questioned his power, whether it be legal, political, or whatever.

Senator Carl Wherry is the same way, he does all he can to help me understand the way life was when he was a kid and who and what got him involved in politics. Now

Senator Carl Wherry is my legal advisor, landlord, and employer. . . . his family has sort of adopted me.

While the senator's actions clearly display some level of insight mastery, the senators owe much (if not most) of their efficacy to their class privilege. Once that is accounted for, their actions are not quite as wonderful and mysterious. Trevor's story painfully demonstrates the ways elite whites *appear* powerful to those without power.

Trevor is also able to see that his reliance on "connections" can sometimes be an expression of the Detached Manipulator:

Yes, I am/was a great person in manipulating some people... knowing and connecting with the right people to get what I needed and wanted. Now if I did not achieve what I was wanting...I pulled certain strings to get done what I wanted. There are some people who were scared of me because the people I knew who would pressure them...

Yet he also recognizes his ability to access the Magician in a more wholesome, integrated way:

I've been through a lot of counselors and therapists and I learned from them... how to act in ways to be accepted in a lot of circumstances. Being honest with a person in your relationships and not making them feel responsible for what happened in your life could also be an act of the Magician...

In my life I have learned that the only true person I could trust is my spiritual self and I now have learned that the person I hurt the most was myself in my actions and the way I shunned people who were doing their best to guide me on the correct path and teach me... I can truthfully say that I am growing still.

As seen in Trevor's testimony, our exploration of the Magician archetype reveals that he is not a mere trickster, or a confidence man; he is a character of vision, wisdom, skillful action, and

courage who *serves others* with his knowledge and technical expertise. What Jung and many other scholars fail to address, and what I point out to my students, is that these categories (knowledge, experience, wisdom, and so on) are impacted by race and class-based norms, meaning they are always political in nature.

The Lover

The Lover archetype is the primary energy of aliveness, vividness and passion. A person accessing this archetype is sensitive, empathic and compassionate, feeling deeply his connectedness with all things. The Lover also experiences the world in sensual terms, and has a highly attuned aesthetic consciousness. Persons who have accessed this archetype strongly in one or more of its dimensions are great artists like Beethoven and El Greco, as well as spiritual leaders like Jesus and the Buddha. The active aspect of the Lover's shadow is "the Addicted Lover," one who craves the oceanic, blissful feelings of oneness that can mark the high points of the Lover's experience, but who is unable to integrate that longing into a balanced perspective on life and its demands. The Addicted Lover craves connection and good feeling, and seeks them in compulsive and destructive ways. The passive aspect of the Lover's shadow is the "Impotent Lover," one who has become alienated from feeling, connection and aesthetic appreciation. The Impotent Lover is dull, depressed, and cut off from himself and others. As with the other archetypal energies, the active and passive poles of the shadow Lover are closely linked, representing an unstable and unintegrated relationship to the archetype. The Addicted Lover seeks more and more stimulation *because* he feels depressed and cut off from ordinary experience, and the Impotent Lover is someone who imagines and longs for (mostly

unattainable) peak experiences (for more on the Lover archetype, see Moore and Gillette, 1993b).

Our exploration of film examples includes the film adaptation of Milan Kundera's novel set in Communist Czechoslovakia: *The Unbearable Lightness of Being* (Kundera, 1984, and Zaentz, 1988). The story is useful in showing how an Addicted Lover is finally able to face the destructive consequences of his behavior, evolving into a Lover in his fullness. The main character, Tomas, has two obsessions: his work (he is a highly successful brain surgeon) and women. His life becomes complicated when he meets Tereza, a waitress, during a visit to a small town outside of Prague. She follows him back to the city, and although Tomas accommodates her, he also continues to pursue his sexual liaisons. This is extremely painful for Tereza, who in response attempts her own tryst. She is consumed by guilt and fear, and contemplates suicide. Through all of this, Tomas stays by her side, and manages to comfort her, even as he continues to pursue his own bohemian lifestyle. Finally, the Soviet invasion of their country makes Prague unlivable for both of them, and they move to a farm where at last they can find peace. Tomas is no longer obsessed by his career or other women; he is finally able to devote himself completely to his marriage, and to the simple pleasures of village life.

A second film which vividly depicts the Lover is Michael Cacoyannis' film adaptation of Nikos Kazantzakis' novel *Zorba the Greek* (1964). Zorba, brilliantly realized in an unforgettable performance by Anthony Quinn, is a poor laborer who passionately embraces life with a magnificent fullness of feeling. Film reviewer Bosley Crowther (1964) describes the character perfectly:

Love for all kindly fellow mortals surges in his breast. Hate and contempt for the mean ones flame in him like a roaring fire. Lust seizes him without resistance.

Pathos moves him to tears. When the pressures pile up too much within him—either of joy or of sorrow—he must dance.

Zorba is an opportunist who quickly forms a relationship with an uptight British writer, Basil. Over the course of the film, in both their business dealings and personal adventures, Zorba invites Basil to participate in the dance of life. The film is an excellent jumping-off place for a discussion of what it means to live life fully and joyously.

Too many of the men I work with have been possessed by the shadow side of the Lover, through their addiction to drugs. Here Julian describes his relationship to heroin:

Heroin was the most important thing in my life. I loved it. I breathed it, I lived it, I thought about it every second of the day. The euphoria from it was hypnotizing. I loved the rituals of preparing the drug to ingesting it, to the final outcome (“the nod”). I loved it so much... I was infatuated with finding out everything about it, from where it came from, what climates it grew in, to what other drugs were derived from it! Everything else in my life became secondary, even my family.

The monomania of Julian's destructive "love" contrasts dramatically with the wide-ranging, wholesome love embodied by his ex-wife, Linda:

Linda possessed the Lover qualities in every aspect of her life. She was the kind of person who found good in everyone she met. She loved the day, the night, animals, nature, children. She was a very compassionate woman, who expressed her love openly, by possessing a special connectedness with everything in her life. She nurtured animals back to health, always talked to her plants, and took hundreds of pictures from the desert canyons and mountains, to the backyards of rundown neighborhoods, she was in touch

with everything that lived. She was a sensual woman, from holding hands, to lovemaking... every moment meant something to her. She harmonized with all.

The idealistic nature of this description, along with Julian's note that this is his ex-wife, raises questions about how well he has integrated the Lover into his life. His description of a situation in which he was able to access the healthy Lover hearkens back to a singular, idyllic time:

I was able to access the Lover's qualities on a trip to California when we drove through six different states. All the scenery was beautiful to me. I was able to appreciate what life had to offer in that trip. I was able to feel respect for the creations that God had given us. I was able to recognize the beauty in dust, rock, and water. Everything seemed like it was illuminating, and as a result from this I was able to appreciate my family at that time in my life. It's something I wish I had paid more attention to!

The themes that run through Julian's positive narratives of the Lover in his fullness are the appreciation of beauty in even the smallest of things; a feeling of connection with people, animals and the environment; and love for family. While these stories are told in the *past* tense, they can also serve as resources for Julian in the *present* and the *future*. Key for Julian is to understand that his pre-incarceration nostalgia is based upon *gratitude* for life itself. By *recalling* his gratitude (and longing) for the simple pleasures of family, travel, and nature, he can keep hope alive, looking *forward* to a life in which his mind, heart and senses are cleansed and opened anew to the reality, and limitless value, of everyday existence and relationships.

In our work with the Lover archetype, then, we are able to clarify the differences between the Addicted Lover (one who is selfishly, and ultimately destructively absorbed in the pursuit of pleasure), the Impotent Lover (one whose capacity to feel is frozen by fear and numbness), and

the Lover in his fullness (one who neither represses nor indulges his emotional energies, but who lives *in relationship* to others, with a full and open heart).

Performance and Meditation

Our study of the archetypes and their shadow manifestations helps us to establish important reference points for the performance work that is central to the course. Through meditation, image theater, sociodrama, and forum theater, we work to integrate archetypal imagery and performance. I stress in my classes that we need to be aware of the useful tensions between a narrative approach and a performance approach to our explorations of the archetypes and their relevance to our lives. For example, the initial stories the men produce tend to be schematic, tidy, polarized (good/evil, credit/blame), and self-contained; they often come across as well-rehearsed justifications for a current view of self. While there is nothing inherently wrong with this, performance can amplify and open up these stories, as the men present themselves to each other, respond to one another as actors in each other's stories, and improvise new ways of being in the world.

Indeed, in performance, the men reveal more of themselves. A statement like "I want to listen more carefully" is put to the test as the actor shows us (and himself) the embodiment of that objective. His fellow actors respond to his initiatives, and we all have the opportunity to observe and comment on the outcome. Our work is imbued with a sense of exploration, dialogue, relatedness, and hope. We *can* support one another and improvise new lives. By putting this acknowledgement into practice, performance helps us to understand some things about the archetypes that are more difficult to understand when we are restricted only to storytelling and dialogue (as valuable as those methods are). In performance, we cut through abstractions, reveal

our shadows, and perceive interrelatedness and interdependence; we see, for example, how a Tyrant father cultivates the same qualities in his son, or how the Addicted Lover and the Impotent Lover give birth to one another.

While performance is outward directed and meant to embody roles in ways that are visible to others (and usually audiences of others), meditation is an inward directed practice meant to focus the practitioner's mind on her or his internal thought and bodily processes. Thus, in addition to the performance techniques described above, I also teach the men a basic form of meditation (*shamatha*, or "calm abiding") that helps them to rest and eventually stabilize their minds. We are usually subject to our habitual, cycling thoughts, and this produces a chronic undercurrent of anxiety, as well as a basic feeling of separateness and alienation from our moment-to-moment experience and from other people. Although we accept this state of affairs as "the way things are," it causes us tremendous pain and confusion. As we act from that state of consciousness, we create difficulties for ourselves and others.

Meditation is a useful practice for finding a reference point *outside* of our habitual spin of thoughts and emotions: by focusing on our posture and our breath, and by continually bringing our mind back to our breath and our body, we can more easily experience our thoughts *as* thoughts, and we can begin to loosen their grip on us. This begins to open up a space where we can relax with things *as they are*, without needing to label them, evaluate them, act upon them, or change them. Once we learn to relax in this way, we begin to sense a freedom of heart and mind. We develop a sense of our own personal dignity, our "basic goodness" (Trungpa, pp. 35-41). By slowing the cycling of anxiety, we sense that perhaps there is a more graceful way to work with ourselves, our emotions, and our world.

This is the practice I teach, following what I have learned and practiced over many years as a student in the Shambhala Buddhist tradition (Shambhala International, 2009): one sits (on a cushion, or chair) in a relaxed, upright, and dignified manner, with a firm seat, a straight spine, and head and shoulders properly aligned. The hands are placed palm down on the thighs. The eyes and mouth are relaxed and slightly open, with the gaze directed outward and down toward the floor, about six feet in front of you. The mind is focused on the breath and its natural movement in through the nostrils, down into the lungs, and back out through the mouth. On the out-breath, there is a sense of even greater relaxation and letting go. As thoughts and feelings naturally arise, one briefly takes note of this, and returns one's attention to the breath. This practice is deceptively simple, and over time, very powerful. It helps us develop a sense of focus, clarity, and calm that is foundational to the rest of our work. It also introduces the men to a method for working with their own minds.⁴

This basic form of sitting meditation, while profoundly beneficial in and of itself, also functions to open up a space where new possibilities can be considered, visualized, and crystallized as intentions. In another traditional Buddhist form of meditation that I teach, the primary intentions we cultivate are love (wishing ourselves and others to be happy), compassion (wishing ourselves and others to be free from suffering), empathetic joy (rejoicing in others' happiness), and equanimity (extending our good will to others without bias). Within the Buddhist tradition, these four intentions are referred to as "the four immeasurables" (see Wallace, 1999).

To help inspire the men in their work with shamatha meditation, and the "four immeasurables," I help them to create a precise, disciplined, and uplifted environment within the prison. We begin every class session with 10-30 minutes of sitting meditation, depending upon our other plans for that evening. Often we conclude the sessions with a brief reading or talk on

the practice of meditation, and/or a group discussion about the challenges people are facing in their practice. I am always moved by the men's practice of meditation, because it involves a combination of self-discipline, awareness, openness, and gentleness that is not found elsewhere in the prison environment. I notice that one of the more common difficulties the men face is their tendency to slump on the cushions, even after repeated instruction in good posture, as if they can't quite believe that they are "capable of sitting like a king... on a throne" (Trungpa, 2007, p. 18).

In order for meditation to be an effective element in the class, it is important for the instructor to have practiced meditation him/herself for some time before introducing it to others, so that he/she is already familiar with the practice and its challenges. It is also important for the instructor to be thoroughly grounded in a view or perspective that makes sense of meditation, so that s/he can offer ongoing instruction, and respond to questions about the practice.⁵ On one occasion, when Marco (a member of the class) asked me specifically how meditation was supposed to benefit him, I offered this answer: "You'll see that a peaceful, aware mind that is able to hold emotions, that is able to feel anger without acting it out or letting it bury you, that you're able to have this straight spine and be dignified and awake while the anger's happening so that you can make a good choice, even with the anger." Marco's response:

It's kind of hitting the spot—the way you explained. Especially the part, how you say, being able to deal with certain emotions, you know. Being able to be angry without lashing out to destroy whatever it is that made you angry. And when you first said it the first thing that came to my mind was, you know, there ain't nothing special about that, I do that on a *daily basis*. You know, any time one of these officers look at me like a piece of shit, or run me raggedy doing something that I *don't* want to do, I'm angry all the time,

you know, in my mind, “Boy, I’d like to fuck this mother fucker up,” but instead, you keep this blank look on your face, and, “Yeah, OK,” and do whatever it is that you’ve been asked to do. So it’s like, I go through that every day. You know, maybe in class I’ll learn how to do more than just *accept*. You know what I’m saying? I’ll begin to not even get angry. A lesson in how I get angry or why I get angry. Maybe I’ll get that out of this course.

What Marco experienced in my class was both the opportunity to experience and express his feelings (including his anger) without judgment or the need to repress. Meditation provided him with a tool to fully *feel* his anger with *acting it out* in an unreflective or reactive manner.

Liberated from the struggle of the ego (self against others), anger can become a powerful source of clarity and energy. The action which flows from this kind of energy is precise and unpolluted by hatred or confusion. Irini Radel Rockwell provides a clear exposition of this process of transformation in *The Five Wisdom Energies* (2002). As Rockwell shows, not only anger, but also greed, lust, anxiety, depression, and other conflicting emotions can be tamed and transmuted through an ongoing process of meditation, self-awareness, and systematic reflection.

My analysis of the relationship between Buddhist meditation and experimental performance is written here in two parts, to help explain to readers how each aspect of my teaching works, but I want to be clear that the two processes evolved hand-in-hand in the classroom—they are mutually reinforcing. While I was at first shy about bringing meditation into the classroom, I have been heartened by a growing body of theory and research that demonstrates the ways that mindfulness and meditation practices can work powerfully in conjunction with more familiar teaching methods: see The Association for Contemplative Mind in Higher

Education (ACMHE, at www.acmhe.org), and Hart, 2004; Haynes, 2005; Kahane, 2009, 2011; Kernochan, et al., 2007; Zajonc, A., 2009.

My own experience suggests that once one has achieved a certain stability of mind via meditation, it becomes easier to direct one's attention, and thus to understand, imagine, and perform new versions of masculinity based upon creative integrations of the archetypes. And so, in addition to the shamatha meditation form described above, I introduce various forms of visualization practice related to the archetypes. I call one "The Council of the Archetypes." I ask the men to imagine a huge round table in a vast chamber, where they take their seat among the King, the Warrior, the Magician, and the Lover. One by one, they seat the archetypes, beginning with the King. I ask the men to take their time, and to visualize the King as he enters the room and takes his seat. What does the King look like? How does he move? I suggest that the students think of famous men in history, as well as contemporary cultural examples, and men in their lives who have inspired them directly. Their images can be focused on one particularly powerful example, or they can be an amalgamation of several. When the men have difficulty thinking of examples, this is an opportunity for discussion and a sharing of cultural knowledge. We follow this process for each of the four archetypes.

The "Council of the Archetypes" can be extended into an exercise in *active imagination*, where the meditator brings a problem or a question to one or more of the archetypes, and imagines their responses. On occasion, I have asked the men to write down these dialogues. Here is a condensation of one of them:

I was just getting in from a night on the town when I staggered over to my recliner and relaxed. I thought I might rest for a few minutes before continuing my long journey on

into my bedroom. As I became comfortable, I began to doze off into a world I had never experienced.

I noticed the messenger bowed before all four archetypes, and therefore I did the same. The King gestured with his hand, and I was set at a very big round table in front of all that was present. I was told that I had been called forth to answer charges of... perpetrating a fraud upon the archetypes? In the lowest degree! I tried to explain to the High Court that there had to have been some type of mistake, for I had never committed such an act. But the King said, we have personally seen with our own eyes your atrocities, and your unrelenting disregard for the significant others that have shared your life. Then I heard the Lover say, “Do you *deny* the seriousness of the broken hearts you shattered and the fragile emotions that you simply disregarded as you left them in a state of pain and confusion?”

I heard the King say, “How you plead to these charges?” Stunned by the things that I had heard spoken about me, I had to take a second or two before I asked the archetypes if I could answer to the charges when I honestly got in touch with my innermost self. That is when the Warrior told me that again, “This is not a time to act as a Weakling, a coward, and sissy myself out now, when all the other times you did whatever you wanted to—with boldness.” But to my surprise, and to my defense, the Lawyer, the Lover spoke, and said: “Perhaps we could allow him time to search his heart, for he may be able to come up with an *honest answer* by reflecting upon his many transgressions and trespasses.” At that point, I looked up towards the four sitting before me, and watched them curiously as they conferred among themselves. Finally, I heard the Magician say,

“We have agreed that you can have one hour. Enter into this side room and you may have uninterrupted privacy.”

I soon felt ready to deal with the dilemma at hand. I called the guards and summoned the archetypes.

Showtime.

When all had gathered, the King said, “How say you? Guilty or not guilty to the charges at hand?” I humbly asked the court if I could speak my piece and explain my dilemma. The Magician said, “This should be most interesting—for even *I* don’t have a trick for this one. “ The Warrior shouted, “Fight, you weakened coward! Fight!”

The Lover said, “Please allow him to continue.”

I said, “With all due respect to the archetypes, I must admit that I have been somewhat of a failure when it comes to emulating the characteristics of the archetypes. Perhaps I wanted to be more like one than the other, and I’m sure I used the tools of each *one* of your crafts to achieve my selfish objectives—and for that, I am indeed guilty.

Through curiosity, I seen eyebrows rise, and all the archetypes looked at one another and then again to me and said, “Explain”—in unison.

I said to the Magician: “Sir, indeed I have often used what we mortals call “street sense” to manipulate and outsmart unsuspecting nobles to get over on, or to trick them out of whatever they have. Through lies and deceit, I have misused your craft to cover up my trail of unfaithfulness, and pulled off some pretty good acts, like only *you* could believe.”

To the Warrior, I said, “Sir, it was always more easy for me to bully my way through pain and uncomfortable situations, rather than sit down and strategically come up

with rational solutions. Many times I wanted to, but... I was *afraid* I would be seen as weak and vulnerable. Perhaps I was at war with the wrong things in my life. I should have been fighting my insecurities instead of the people I say I love and respect.”

“And to you sir, O Great King—I acknowledge that as a father, a man, and a person in general, my conduct has been anything other than becoming. I also realize that at times I have allowed myself to fall short in experiencing my kingly qualities all in the façade of being a man. I assure you that after meditating I have begun to see the errors of my ways, and from this day forward, I shall institute new concepts in my thinking, and a new attitude towards my manhood.

“And last, but nonetheless, Sir Lover, I have lived under the assumption that I could never live in your fullness. Every heart, every emotion, every potential meaningful relationship has been almost nonexistent for me because of my addiction to, and love/lust for all that is curious to me. My desire for a love of my own has been forever elusive due to my unquenching desire to experience untold of and undiscovered riches that comes with every heart, every mind and soul, and even more so, *body* that is desirable to me. I apologize for bullying cupid and taking his or her arrows and using them recklessly to spellbound unsuspecting hearts for play in my euphoric game of romance, knowing that a real relationship for me, was pretty much out of reach all the time.”

“And with that, sirs, I must rest my case, and accept whatever punishment you all feel appropriate for my misconduct in becoming a human being who can’t articulate an archetype in his fullness.” I then went back to the roundtable and took a seat to await the archetypes’ decision. But before I had the opportunity to learn the result, I heard my girl calling and coming into the room.

“Honey—wake up! Wake up! Honey, we need to talk.”

I looked at her, and remembering my dream, I told her that, “Yes, we need to talk.”

I sat her down and told her of my dream and assured her that this time, I wanted to try something *new*. I told her that I had come to the conclusion that it is time I initiated a new perspective into my life’s relationships—to being a better father, a better mate, lover, and person overall.

I paused, and thought about the archetypes, and what they may have thought of my new attitude. Right then I *knew* that the finding of the archetypes was that I was sentenced to allowing them to forever be my guides in helping me achieve my fullness. So from that day forward, I knew that the archetypes would be working for me, within.

This essay on the Council of the Archetypes gave the student an opportunity to synthesize and apply his learning in a way that was meaningful to him. The archetypes in this portrayal take on characteristics particular to the author’s experience: specifically, his meeting with the Council is at first framed as a courtroom drama, with the Warrior characterized as a punishing male figure, and the Lover as his defense attorney. The author calls himself to account by naming the ways he has acted out the *shadow* manifestation of each archetype. He then allows himself to be “sentenced” to adopting the archetypes as permanent guides to a life lived in “fullness.” I see this ingenious narrative as a vision of restorative justice, where a man who has committed offenses not only holds himself accountable, but also sets the stage for a meaningful path toward wholeness and reconciliation. “The Council of the Archetypes,” employed in various other creative ways by the participants in my classes, consistently leads to this kind of holistic, healing, and forward-looking vision.

Conclusion: From Cruelty to Compassion in the Performance of Masculine Identity

While prisons purport to rehabilitate inmates, they routinely function according to the principles of domination and violence, thereby reinforcing the worst kinds of masculinity. Practices of overt and covert aggression, shaming, and humiliation permeate the prison environment. The justifications most often offered for these practices—that they are necessary and effective—are invalidated by the evidence: "the prison, the reformatory and the jail have achieved only a shocking record of failure. There is overwhelming evidence that these institutions create crime rather than prevent it" (findings of the National Commission on Criminal Justice Standards and Goals, as quoted in Alexander, p. 8). The prison-industrial complex is in fact a vicious behemoth that feeds on the worst kinds of race-, class-, and gender-based discrimination (PCARE, 2007, pp. 405-407).

In the face of this cruelty and futility, my effort to offer prison classes in *The Theater of Empowerment* may seem quixotic to some. However, I know through my own experience how this work validates and nurtures the humanity of the incarcerated, as they allow themselves to be more vulnerable in each other's presence, and as their work is witnessed by their family members, by public audiences, and by the college students I bring in to work with them. Although I have not conducted my own study of recidivism rates, I know that the evidence in the United States over the past 40 years is overwhelming: *education in prison is always positively correlated with lower rates of recidivism* (for example, see Correctional Association of New York, 2009; Harer, 1994; Steurer, 1996; Steuer, et al., 2010). I also take heart in the fact that many other artists, activists, and educators are working in prisons to address the needs of this

growing population (see, for example, the 14 prison theatre facilitators featured in Shailor, 2011; the extraordinary prison educators who write in Hartnett, 2011; and the eloquent testimonies of these gifted artist-teacher-activists: Alexander, 2010; Lamb, 2003, 2007; Tannenbaum, 2000; Tannenbaum & Jackson, 2010). In addition, I am heartened by the work of fellow travelers who have contributed to this volume. Shelly Schaefer Hinck, Edward A. Hinck, and Lesley Withers' studies of service-learning in Michigan prisons demonstrate clearly that these experiences help college students to become more sympathetic to the humanity and the needs of prisoners. I am challenged by their work to continue, and to expand student involvement in my own prison classes. Our efforts not only perform a direct service to the imprisoned men and women with whom we have contact, but they also shine a light on their humanity, while exposing the barbarism of the prison-industrial complex.

In this chapter, I have shown how the courses I teach in *The Theater of Empowerment*, and in particular, my course on archetypal roles (*King, Warrior, Magician, Lover*), open up spaces for the exploration and enactment of more enlightened and compassionate forms of masculinity. David Coogan (this volume), a teacher who also invites incarcerated men to engage in autobiographical reflection and reconstruction, espouses “the value of a critically reflexive but open-ended process of inquiry, as opposed to something more traditionally values-oriented like rehabilitation.” I concur. The Jungian archetypes are not templates, but windows that invite us to explore our deepest potentials.⁶ Our exploration of these potentials, which is conducted through Buddhist meditation practices, film criticism, storytelling, writing, and performance, helps us to discover the basic and positive potentials that exist within all men. We learn to recognize the shadow aspects of our identities—our inner Tyrants, Sadists, Detached Manipulators, Weaklings, and Addicted Lovers—and how these shadows are not to be feared or loathed, but understood as

cut-off aspects of ourselves. The work of recognition and transformation is difficult but necessary, because: "If we don't suffer ourselves, then we make others suffer for us" (attributed to C.G. Jung by Moran, 2003, p. 225). In well over a decade of work in prisons, I have seen how individual suffering is continuously projected and magnified, as inmates and staff answer each other's fear, indifference, pain, and anger with their own. I have also seen how programming in the arts and humanities can interrupt this cycle, by creating *opportunities* for self-awareness, empathy, insight, and compassion.

I stress the word "opportunities" in the previous sentence because there are no guarantees in this work. Our meditation sessions are often compromised by distractions. The stories we tell are partial, fragmented, sometimes contradictory, and do not lead to neat moral conclusions. The connections we make are tenuous, and our insights are fleeting. Our performances are, invariably, improvisations that express both more and less than what we had hoped for. In other words, the work is difficult, messy, imperfect, and inherently incomplete. It is important for us to acknowledge, accept, and embrace this reality, because it is precisely within this acceptance that we find our tenderness, our vulnerability, our humility, our openness to one another, and our shared humanity. As Leonard Cohen puts it in his song *Anthem* (1992):

Ring the bells that still can ring
Forget your perfect offering
There is a crack, a crack in everything
That's how the light gets in.

In their work with the Theater of Empowerment, the prisoners are not asked to measure themselves against some standard of perfection. Performances are not perfect offerings, but they

do ring the bells of mutual respect, produce heartfelt storytelling, and enable explorations of what it means to be a man. Through our study of archetypes of mature masculinity, our practice with Buddhist meditation, our experiments with enacting personal conflicts, and our ongoing support and challenge of one another, we do break open—and light streams out, in all directions.

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¹ All prisoners who are represented in this essay gave me explicit permission to quote them. I have used pseudonyms in all cases.

² Along these lines, see also Rachel King's amazing collection of testimonies: *Not in Our Names: Families of Murder Victims Speak Out Against the Death Penalty* (2003).

³ Stephen J. Hartnett notes that Edward James Olmos, the actor who portrayed Escalante in this film, performed a similar type of character in the *Battlestar Gallactica* television series... "as if Olmos is the only actor in Hollywood who sees his role as modeling these kinds of smart, compassionate, male characters" (Hartnett, personal communication).

⁴ For an authoritative and extensive description of this form of meditation in the context of the Buddhist world view, see the Sakyong Mipham's *Turning the Mind Into An Ally* (2003).

⁵ In addition to Mipham (2003) and Trungpa (2007), there are many excellent introductions to meditation, including Chödrön (1991), Kabat-Zinn (1994), Kornfield (1993), Nhat Hanh (1975, 1976), and Suzuki (1970). For readers interested in further reading on Buddhism and Buddhist meditation practice in prisons, there is a now growing literature: Maull (2005), Lozoff (1985), Malone (2008), Masters (1997), Phillips (2008), and Whitney (2003).

⁶ There are also (not surprisingly) feminine archetypes, and the paths of investigation and performance that I outline in this chapter can be adapted to address these. For a beginning exploration of feminine archetypes, I recommend C.G. Jung's *Aspects of the Feminine* (1982),

Jean Shinoda Bolen's *Goddesses in Everywoman* (1984), and Clarissa Pinkola Estés (1992), *Women Who Run With the Wolves*.