

THE ALTERITY ARCHETYPE AND THE SYMBOLIC RICHNESS OF SOCCER¹

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“To a certain type of intellectual, soccer is nothing but a powerful tool for alienation. Soccer is, in fact, a great ritual of the people. Through the players, the ball, the referee, victory and even defeat, each fan revives in a symbolic and intensively emotional way the great moments of his own existence”.

To many people, soccer and carnival are two expressive examples of social alienation in Latin America. To me this seems to be a superficial view of Latin-American culture, and even of culture itself. A phenomenon only makes the individual and cultural soul of a people vibrate if it contains the symbols that express and nourish the psychic life of that people. Only when psychology understands the value of these symbols does it become an instrument of cultural transformation. Without losing the status of science, psychology then leaves the consulting rooms and the sanatoria to engage in education, art and politics, showing educators and politicians the great deal they can do for the development of the collective and individual soul.

Symbols organize psychic development through archetypes, the true matrices of psychic behavior described by Jung in his discovery of the Archetypal Psyche. It is through experiencing symbols that a person accomplishes his or her growth. Once Freud observed a child playing. It was throwing away a toy tied to a string and saying: *away!* Then pulling it back, and saying: *here!* In his clinical cleverness, Freud saw in this behavior the possibility that the child was spontaneously exercising its ability to learn to separate from its mother through a game of loss and recovery.

Winnicott recognized the importance of playing in the creative development of the personality. Children amuse themselves and develop their personality playing games. We can amplify the concept of the transition symbol from the mother to life, seen by Winnicott

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in the teddy bear or the “little cloth” elected by the baby, because every symbol expresses the transition of consciousness during development. But we must go beyond that and realize that mass games, and especially the national sports that attract crowds, are an important exercise in the symbolic development of the collective soul, i.e. culture. To do that, it is important to try to understand the deep underlying archetypal psychological meaning that originates a sport capable of fascinating the great masses.

Within a symbolic psychology of sports in general, we see that mass games, which cause intense collective emotions, are not mere amusement. They are not, as many people think, the world of the superficial, the “non-serious”. The great rituals of a culture link permanently what is lived on the surface to the depths of a people’s soul. The practice of these rituals “feedbacks” the individuals through experiencing the symbols of the collective psyche.

Just as a tree feeds from the sap that it receives from the earth through its roots, rituals bring us energy to grow by keeping a people deeply attached to its identity through its cultural roots. In this way, the more exuberant the rituals that individuals have at their disposal, the richer that culture will be.

The patriarchal Manicheistic dichotomies that became a cancer that devours and weakens Western culture generated static categories that imprison symbols. In this way, many people only consider as culture what is taught at the universities and relegate to an irrelevant stage everything that is spontaneous and popular. This Manicheistic, elitist mentality is unable to notice symbols because it separates work from art, serious from non-serious, duty from pleasure, and forgets that a long time before humanity had begun to write we were already able to express, through myths and rituals, our deepest and most significant experiences.

More and more throughout the world -- and above all in Latin America -- soccer is a game that draws great crowds, and has assumed in our culture the function of a national sport that has already given us seven World Cups. For these reasons, it is one of our major psychological symbolic cultural activities. I hope that this short study of the symbols of soccer will help to enhance the linkage of our collective consciousness to the heart of our people, at the same time applying to our culture the tools of symbolic psychology initiated by Freud and Jung.

The Field, a Mandala: symbol of the Self

Soccer is a collective manifestation that becomes ritualistic to the extent that the public identifies ritually with the players. The players are like characters in a play with whom we identify ritualistically. The field, in reality, unites two great arena theaters, consequently constituting an amphitheater (Greek *amphi* = both sides). The circus, movies, parades, races, music and dance festivals, bullfights and other collective sports, are all public manifestations where people can participate through dramatic identification. This identification is proportional to the enthusiasm showed by the audience. Although the comparison may shock some, these public games have symbolically the same psychological function as religion: to link individual and collective consciousness to their roots, i.e., to the Central Archetype of the Self, the organizer of the psychological development of the individual and of the collective dimension. The evidence for that resides in the fact that in several cultures these games existed as a ritual to appease the gods, so well exemplified by the Olympic games dedicated to Zeus. The gesture of the winner, raising the Cup in the end, is a symbol of the Apotheosis, the communion of the individual with wholeness, which Jung called the Self.

The importance of ritualistic phenomena is clearly revealed in the space where they occur. The delimitation of this space is consistent with a true sacralization, frequently made through mandalas that are centralized geometric forms, such as circles, crosses, squares and rectangles. In Sanskrit, *mandala* means circle and form the circular or quadratic representation for meditation in the *Yantras* of Tibetan yoga where they become magic circles. Studying *Tantra Yoga*, Jung found that the psychological function of the mandala is to reunite consciousness to the center of personality, establishing psychic harmony through meditation. He noted also that the presence of the mandala in individual and collective phenomena expresses experiences of totality. The mandala appears in spontaneous childish drawings with the purpose of structuring the Ego or in psychotic crises to maintain the unity of consciousness threatened with disintegration. The Brazilian diplomat José Oswaldo Meira Penna wrote about the mandala as the basis of city planning and anthropologists are very aware of its role in the organization of tribal space. The mandala is associated to the number 4 and to quaternary phenomena which frequently express the organizing action of the Central Archetype in the mind. The mandala is consequently a structuring symbol of the individual and collective Self that relates to their psychic center.

Soccer: a great school of emotional training

The soccer field is a mandala contained by another, the stadium, and by a third, the city, the country and even the Planet. Jung described the Self as the sum total of psychic functions of the individual. Played as a collective sport and watched by the stadium, the country and the Planet, soccer is a wonderful example to represent the concept of a Cultural and even a Planetary Self: two billion people watched the last soccer world championship. That the stadium has a practical public function does not invalidate its symbolic aspect. When we observe the role of the heart in blood circulation, this does not exclude its emotional and symbolic meaning. On the contrary, physicians are more and more aware that when examining someone suffering from heart problems, their symptoms may be a physiological or emotional expression, or even both. Body and emotion, subject and object, are inseparable in the constitution of symbols that express any human phenomenon. Human life is oriented by the meaning of symbols. Nothing human can exist without being symbolic. The fact that the ball is round to kick and roll should not prevent us from seeing it also as a symbol. Plato already considered the sphere the most perfect form in Geometry. Many cultures express their symbols of totality through the sphere and the circle because in them one cannot differentiate the beginning from the end. The control of the ball is not only a physical exercise but also an emotional search for the total control of Being.

The field mandala delimits and favors the development of the necessary tension for dramatic action because it is both form and symbol. It is at one and the same time physical and emotional: it separates players from spectators who cheer in the stadium and home. It separates them physically and unites them emotionally as a whole during the dramatic action. The fan-player identification is strongly helped through the media coverage that turns the spectacle more intimate to everyone. Newspapers and TV use photographs and interviews of players, together with commentaries, gossip and boasting by managers and players, to heighten the dramatic expectation and enhance emotional participation. These are the emotional rituals, which warm up the games. Through them, the spectator-player identification reaches its maximum. This identification rises to a climax where it needs to be refrained, otherwise the dramatic action would be impossible. Between the field and the fans lies a moat-type ditch, with policemen posted ready to restrain the overflowing soul of the more exalted fans. Such physical delimitation is needed to favor emotional identification and enable it to safely reach the intensity necessary to make the crowd also

an agent in the on-going drama. But can one speak of drama and totality in a game that for many intellectuals is no more than an alienating amusement?

The mainstays of Individual and Collective Consciousness are the Matriarchal Archetype of sensuality and the Patriarchal Archetype of organization. A third archetype, the Alterity Archetype, furthers the interaction of organization and sensuality, pleasure and duty, entertainment and obligation, desire and ethics in a dialectic relation. The main archetype is the Central Archetype represented in the soccer field by the goal. Soccer creatively relates pleasure and duty, intellect and emotion, affection and aggressiveness, feet and head, conscious intention and irrational impulse, planning and spontaneity, victory and defeat. Soccer is the meeting of two opponent teams controlling the ball with their feet and trying to get it into the adversary goal. Its apparent superficial function is the physical exercise of the players and the amusement of the audience. Yet, seen in its symbolic significance, soccer is an exercise of confrontation of opposites, during which many emotions are elaborated, i.e. freed, exercised, known and tamed. More efficient than any university, soccer is a school of emotional collective training of democracy and ethics, with a high pedagogic and civilizing potential. But why emphasize in such a way the confrontation of opposites in emotional development?

In many works about the psychology of so-called Western civilization, I have tried to show that our patriarchal tradition of elitist power has been little by little transformed by the Messianic Christian Myth which -- between progressions and retrogressions -- substitutes the repressive sword by the cross of encounter and compassion. This means that the repressive, dogmatic and elitist traditionalist mentality of patriarchal dominance is being slowly replaced by the humanist, democratic, liberal, egalitarian and creative mentality of the Alterity Archetype. Unfortunately, the very institutions that transmitted the Christian Myth were the same that patriarchalized it and often turned it into a caricature at the service of politics and of the sword.

Scotland and England: a war solved with a ball

As Heraclitus had already discovered, conflict is inherent to individual and cultural development. In the patriarchal mentality, conflicts are solved through repression and come to a climax in war. In the alterity pattern (Latin *alter* = other), characterized by the consideration that a partner or a opponent devotes to the other, conflicts are approached by the interaction of thesis with antithesis, so that both are reborn modified in a new synthesis, as formulated by Hegel. Instead of the patricide-filicide that rules the father-son

relationship of the Oedipus Myth that is characteristic of the Patriarchal Archetype, the Alterity Archetype rules the father-son relation through confrontation and creative interaction. One of the great symbols of this new pattern is the cross, a mandala that represents the surrendering of patriarchal man to be freed from his repressions and reborn in democracy. This is the myth of death and resurrection of the whole man -- the *Anthropos* -- capable of living in alterity. The Archetype of Alterity was expressed in Christianity by the dialectic interaction of Father and Son through the Holy Ghost in the Mystery of the Trinity. The Alterity Archetype was also expressed in the Buddha's preaching the middle way, the way of wisdom that avoids radicalism, and also in many other religions, works of art and philosophies.

In the pattern of the Alterity Archetype, conflict with the other is experienced as creative. This is the great message of democracy, proposing the rescue of the repressed poles of culture so that minorities may grow, confront, transform and multiply. The alterity pattern enables the Ego and the Other to relate, asserting their identity together with their differences. The alterity pattern brings a proposal of individual and social development so superior to the patriarchal repressive pattern that -- two thousand years after its revelation in the Middle East -- it is now starting to be implanted in the civilizing process. The history of soccer itself is a major illustration of the development of the implantation of this new pattern in Western Culture, appeal in the modern world. The origins of soccer are lost in History. It begins in England, maybe from the *harpastum*, a ball game played with the hands, brought from Greece by the Romans. Another hypothesis is that soccer originated in the primitive custom of kicking the enemy's heads to celebrate victories. And since long ago there is news of soccer being played during carnival at Chester, an English town founded in Roman times.

Facing the repressive patriarchal pattern, soccer has always been a revolutionary game for five main reasons. For being associated from the beginning with carnival, a celebration known to be linked with the liberation of emotions and instincts; for being played with the feet, symbols of the irrational in a culture that was increasingly more rationally organized and planned; for being a collective sport and hence opposing the individualistic sports of the dominant patriarchal elites; for thriving on people's emotions towards a dispute that has a happy ending, contrasting with the patriarchal tournaments that cultivated aggression and prepared the people for war. Soccer succeeded in subordinating aggressiveness to sport by transforming the enemy's death into the symbol of the goal. As the sports-writer said poetically - "in the heat of the battle, Zico slipped in a

flash past three of the enemy defenders and fired a cannon-shot that sealed the absolute surrender of the opponent's citadel!"

Soccer has been characterized from the beginning as a meeting of opposites, where community conflict is accepted, exercised and subordinated pleasantly and aggressively to a peaceful ending. At the beginning, soccer was much more violent, but its practice has determined the taming of aggressiveness more and more adequately. In its anti-patriarchal path, many were its anti-chauvinistic symbols such as the existence of a very famous annual game that took place in the ancient city of Midlothian, in Scotland, where married women confronted the unmarried. Soccer has always been so anti-patriarchal and anti-war that, as far back as 1297, a war between England and Scotland was avoided because the Lancashire soldiers, traditional enemies of the Scots, disobeyed their commander and chose to dispute their rivalry in a soccer game instead of on the battlefield. Legend claims that King Edward I himself was one of the players. It is important to stress that, following this episode, Kings Edward III, Richard II, Henry IV, Henry VIII and even Queen Elizabeth I -- now in the 16th century -- promulgated edicts against soccer games, to no avail! Admiration for soccer led people away from practicing the bow-and-arrow and tournaments, thus weakening the armies. Its repression became mandatory for the sake of the safety of the British Empire.

The sport bloomed and spread in our culture in several ways with the same strength as our Messianic Myth, both trying in its own way to implement the alterity pattern of respect for the other in Western culture. Jung has amply alerted our attention to the prospective power of symbols. At the age of four he dreamed of a flesh phallus on a subterranean altar. This phallus, representative of spiritual sexuality transcending physiological sexuality, was highly prospective, for it oriented his work for more than eighty years. My thesis is to attribute to the evolution of soccer the prospective symbolic activity of the Archetypal Psyche. It is an extraordinary sociological fact that soccer has implanted itself in a revolutionary way, without any catechism or proselytism, only and exclusively from the people's soul, from bottom to top. Hegel proposed a religious theory of History, according to which History is the progressive incarnation of the Divine Spirit. We can reassume his theory at the scientific level through the assertion that within the historical transformation brought about by the Christian Myth -- which illustrates a symbolic theory of History -- soccer is a cultural expression of the assimilation of the Alterity Archetype in the civilizing process.

Soccer is a symbolic activity that shows the creativity of the Cultural Self in establishing the historical need of symbolically transcending the repressive warrior pattern.

It appears neither from a fight of socio-economic classes or from repression followed by sublimation. On the contrary, soccer appears and develops symbolically from the creative intelligence of Collective Psyche to answer a historical need of Collective Consciousness in the search of alterity and democracy. A greater openness to the creative function of symbols in culture enables us to realize the significant coincidence between the historical development of soccer from the 12th and 13th century and the fascination of the legend of the Grail in the literature of this period, when the knights of the Round Table (initially they were twelve in number) search for the vase with Christ's blood to save the kingdom. One of the wounds attributed to the King unable to govern is exactly palsy of the legs. Is it going too far to associate soccer with the search for salvation of human beings from destruction by oppression and war through the rescue of the body as symbolic expression of the oppressed?

It is true that soccer has been much more violent than it is nowadays. In the 18th century it was common for a game to end with many fractured bones. Nevertheless, the progressive direction of its codes and self-teaching was to express the conflict of opposites that would culminate with a creative rather than a repressive solution: its relation with the center through the goal.

A team in search of the goal is the fan in the fight for life

This is not to say that there is no aggressiveness and chauvinism in soccer. But the chief point of soccer is not violence or chauvinism, as in the repressive patriarchal pattern. In patriarchal ethics, the enemy has the power to oppose the other in a rather radical way, to dominate, and destroy. During the patriarchal dominance of culture, instead of games we had tournaments. The winner, representing a feud or a nation, defeated, hurt, and often killed the adversary. Soccer is an extraordinary cultural phenomenon that proves the enormous evolution of collective consciousness. In the game, people learn to surpass the repressive pattern and to exercise the dialectic relation of opposites in a creative and non-destructive way. To fight, to compete with equal rights of expression, to win without destroying.

American rugby, created in 1823, introduced the game with the hands, thereby losing one of the most revolutionary and symbolic aspects of soccer. Feet represent the more instinctive part of a human being, so well illustrated by the mythological figure of the centaur. They represent the inferior part of the body, generally associated with unconscious and vegetative processes -- it is there that the intestines, fecal and urinary

excretion and the sexual organs are located -- counterposing the head and mouth, the representatives of consciousness, four of the organs of the senses, and of ingestion. Soccer's proposal is revolutionary exactly because it reintroduces the inferior part of the body, so strongly repressed in our culture. In soccer, corporal coordination reassumes its heroism, its brilliance and sensitivity among men with the same historical importance that dancing has always had for women. In soccer the feet are valued. Exactly the inferior part of the body, the part most in need of redemption in our culture. Freud denounced sexual repression, but sex is only one part of the repression of the Matriarchal Archetype, which represents everything that is archaic, sensual, instinctive and irrational in the human being. The ability of the feet is the ability of the archaic world. The opposite of the head, of clear reasoning and of consciousness, as Jung has shown, Western culture has outgrown the importance of rational speech and detached dangerously from the archaic roots of the psyche. Yet Latin American cultures, more removed from this dissociated academic patriarchal culture, prove wiser in this particular aspect, owing to the strong sensual Iberian matriarchal component mixed with Indian and Afro-American cultures. This allows them to take ample profit from the integrating experience of soccer and of popular dances full of sensuality. During the historical assimilation of the Alterity Archetype -- which includes the rescue of masculine sensibility together with the repressed Matriarchal Archetype -- soccer brought the "dancing feet and the swinging body". In this way, soccer is giving back to masculine identity its lost sensibility. The structuring of consciousness offered by soccer to the identity of man is parallel to the expression of woman's sensibility from time immemorial through dancing.

Soccer's objective is to deal with various emotions (mainly aggressiveness, ambition, group affection, competitiveness, hope for victory and depression from defeat) and to harmonize them creatively, organizing them all as a function of the center, that is to say, the goal. In this sense the goal is the symbol of the main archetype, the Central Archetype of the Self, and the goal-scorer is the hero. All profound development of consciousness is revolutionary and activates in consciousness the myth of the hero. The difference is that soccer is expressed not by the patriarchal hero who kills the dragon but by the alterity hero who faces and dribbles the dragon to reclaim the treasure. Soccer players are the heroes of the people and the goal-scorer is the greatest of them. Identified with the players in the dramatic ritual, we feel that they perform tremendously rewarding physical and psychic feats. Physical deeds which fascinate the fans and become psychic symbols. A team just like ours defends the adversary's goal. To get to it we have to face intense emotion and anxiety, and we have to slice through them with a dribble, controlling

the ball, using our intuition, planning, action, speed - everything so human against everything humanly equal! The unexpected nature of the game makes all sorts of emotions appear between the hero and the goal. This makes the dramatic action of the 90 minutes a powerful symbol of the process of the life struggle that a person has to undergo to attain his aims. It is interesting to realize that the ritualized space is represented by the soccer field as a quaternary mandala, which is always associated with human phenomena of totality, and that the game that lasts for 90 minutes evokes number 3 as a clue to the evolutionary life process and reminds us of the duration of our mother's pregnancy. It is important to remember that in the beginning soccer was played in an enormous space, generally between two villages, with almost unlimited duration and size of teams. Its codification with the demarcation of the field and the number of players exemplifies its progression towards becoming a ritual of collective emotional transformation.

The number 4 in structure and the 3 in duration point toward the symbolic relationship of the 3 and 4 exhaustively studied by Jung in the Symbolism of the Mass (CW: 11). Another number that expresses totality is the number 10. The 11th is the goalkeeper, symbol of the other 10. As defender of the goal, he can touch the ball with his hands. The need for an eleventh, a player different from the others 10, is tied to the specifically symbolic nature of the goal, which is the "mythical treasure hard to obtain". The goal is in and out of the field, just as the goalkeeper is an extraordinary team member. That is so because the goal is associated with the center of the spectacle. It is the most sacred and intimate part of the whole dramatic space. Its characteristic as a mythical treasure hard to obtain turns the goalkeeper into a physical totality in relation to the ball. The team's coach is the 12th player, the strategist who suffers with the team from beginning to end. Yet strategy is a rational intention that stays outside the field and acts through the rational-emotional ability of the players. The fans are not the team's 12th player because the coach is. The fans are the whole team, including the coach, with whom they also identify because they see him as an inseparable part of the team.

A football player is like a dramatic construction diving into many different emotional peripetia to score his goal. And the spectator, even though he is not in the internal mandala of the field, is involved by the external mandala of the stadium or by the even more distant mandala constituted by the media, which is brought to life by the emotion of cheering and makes the fans experience the same emotions as the players (always catalyzed, of course, by the infallible "small glass of beer". The fans warm up as they empathize with and express the emotions of the players and are warmed up even more by the players because the game merges the emotions of both players and fans in a true

"participation mystique". At the end of the 90 minutes, the ritual identification has played its role by joining together the three dimensions of the Self. Players and fans leave the stadium or turn off the TV to go on elaborating all week the great emotional plays that they have experienced together. The feet, capable of triggering such archaic emotions, evoke the image of the centaur, reintegrating the whole unity of the human being, from which our culture has become so divorced. It is worth remembering that the wise Chiron, who knew the secrets of curative herbs in nature and was the tutor of Asklepios the God of Medicine, was himself a centaur. Through Symbolic Psychology we can capture the structuring, pedagogic and curative role of soccer's symbols.

The great lesson: how to cope with emotions in the middle of the struggle

The function of cultural institutions is to direct social functions, including emotional life. A culture is rich when it possesses institutions capable of directing a great number of human functions and enabling us, by practicing this culture, to elaborate, educate and improve these functions to foster the development of the individual and the community. Culture, therefore, is the atelier where man improves his soul with the tools developed by his ancestors. Soccer deals with fundamental emotions such as aggressiveness, competition, envy, cruelty, depression, pride, vanity, humiliation, amity, cowardliness, rivalry, pretending, betrayal, the euphoria of victory or the depression of defeat, and many others. Practically all human emotions can be the object of elaboration, apprenticeship and control during the game. Now I shall explain, with aggression, the elaboration pattern that applies to all other emotions.

The emotional identification between player and fan produces a magical symbiosis in which the emotions elaborated by the player are simultaneously elaborated by the fan. A team that hurls itself into attack activates the courage and ambition of the player-fan in the search for the goal. Their intelligence, astuteness, intuition and creativity are activated. The same happens to the adversary. This confrontation of human qualities serving invasion on one side and resistance on the other, soon to be reversed by a counter-attack, develops enormous aggression through the impetus to reach the center of the other team and conquer its goal. The vital energy needed for a player to fling his whole body in the air to hit the ball with his head in the direction of the goal is only possible with an enormous fighting spirit. The frustration inherent in the majority of the plays, often followed by physical pain due to violent shocks between players, also arouses intense antagonism and aggression.

Exactly because of the fact that soccer is played with the feet, the archaic and irrational level of activated aggression is much greater. And the fact that the control of the ball has to be done with the feet in moments of such tension makes control of the emotions at the moment of the play a really heroic feat from the psychological -- and even the existential -- point of view. In life, those who manage to quarrel with their wife, confront a teenager son, deal with traffic incidents or discuss politics constructively are really mature persons because they are able to cope with their own emotions, not only without losing control, but even positioning themselves creatively when facing these emotions.

The biggest frustration that a player can cause to the fans is being sent off the field because of emotional loss of control. Psychologically, this is meaningful because above all else it is in the frustration of defeat that the player performs the most difficult task of emotional education. To go on playing through the depressive experience of aggression and defeat without losing control is an emotional feat even greater than victory. Yet nothing is more anti-heroic in the game than the red card that is symbolic of hell as punishment for the possession of consciousness through aggression.

**When you cheer, suffer, almost lose your head and then recover,
it has been a good game!**

What can also happen is the rupture of the magical player-fan identification, when the player maintains emotional control but the fan loses it. At such moments there is a dissociation of the field-stadium mandalas and the ditch separating the field from the bleachers, together with police action, are needed to maintain the tension at a productive level. The crisis of fan-player identification endangers the whole ritual and the continuation of the game itself. At such moments the player makes a heroic effort of self-control, which the fan cannot accompany: he screams, curses, throws things onto the field, threatens and attacks other fans in the stands. Other fans may enter the fight or invade the field, violating the internal mandala. The police comes into action. The game is interrupted or even suspended. Chaos has won. Soccer is over. It is the red card for the fans.

Without going as far as these extreme situations, the reactions that characterize the emotional rupture between player and fan are quite frequent and pedagogically very creative. At such moments the soccer game reveals the educational work that makes it such an enthusiastic school of culture. When the player-fan unity is disrupted, the fan loses his emotional control and becomes incapable of living the alterity pattern. Possessed by the Matriarchal or Patriarchal Archetype, he loses the symbolic dimension of the game

and wants to attack the adversary physically. Possessed by the Matriarchal Archetype, he explodes with anger. Possessed by the Patriarchal Archetype, he attacks to punish his opponents or even the referee. The player, unlike the fan, hardly ever loses his emotional control. In refraining himself, he becomes a real master of the alterity pattern, for he continues to dispute loyally and on equal terms with the adversary and creatively transforms the enormous tension of the field-stadium-city mandalas into his fight for the goal. In his eagerness to get to the goal, and anxious lest he may lose his participation in the battle, the fan quickly recovers his wits and reassumes the common mission in pursuit of the goal. The ecstasy of the goal is something so wonderful that no fan wants to lose it. It is the emotion of the permanent search for the goal itself that reconstructs the "participation mystique" between player and fan. Through the Hero Archetype, this emotion reinforces the spectator's Ego and allows him to regain emotional control. The player's feat has allowed the spectator to dive deep into the core of his aggression and return to the surface without drowning, that is, without being possessed by his emotions. This is how a sportsman is made, this is how a personality grows and matures. Ulysses had to be tied to the mast to resist the mermaids' enchantment. In soccer, an outstanding player may lead many sailors through the raging sea of rebel emotions back to the safe harbor, without having to tie anyone. This is the popular university of the collective Psyche, where those that go to the bleachers graduate quicker than those in the seats, because the former are more exposed to the initiation ritual of the field test. To confront, live together, and not let the most shameless Shadow complexes take command of the personality: this is the basic task of the player-fan identity.

But the apprenticeship of soccer is not accomplished through consciousness, as generally happens in the university. Soccer is learning that comes from the feet. It "grabs you from below" and moves upwards from the irrational towards conscience. The spectator does not realize when he is losing or regaining emotional control. He is not aware that he has begun to act in opposition to the player who will take him back to emotional control. Conceiving personality within the symbolic axis, between the Ego and the Central Archetype, we see that the Ego rules conscience with voluntary actions, while the Central Archetype coordinates the other archetypes to elaborate the symbols that will guide the personality. So in soccer it is the Central Archetype that rules the maturing of the spectator's personality through the Archetype of the Hero and the Matriarchal and Patriarchal Archetypes dialectically interrelated by the Alterity Archetype.

One can understand, then, why so many totality symbols are present in the mandalas of the field and the stadium, and in the numbers 4 in the structure, 3 in the

duration process and 10 and 12 in the players. All this is aimed at constellating and organizing everyone's personality center through the dramatic action, so that the totality of the Self -- rather than just the rational Ego -- sponsors the maturing of consciousness. Nor could it be otherwise. If the spectator's Ego remained completely lucid, reflexive and controlled, just coldly observing the game, the symbolic magical player-fan identification so essential to the occurrence of the dramatic, pedagogic action, would never occur. The great objective of the ritual is precisely to reduce the controlling power of consciousness (Pierre Janet's "*abaissement du niveau mental*") so that the conscious-unconscious Self can command the whole process through the symbols. This turns soccer into a drama for the affectionate, with all the characteristics of initiation practices. Those who have never been bruised, who do not know the rules or the meaning of the field lines or the referee's gestures or the players' reactions, will hardly ever reach the state of emotional magical fusion between player and fan in the drama enacted. This dramatic aspect of soccer, exclusive to the initiated, is strongly favored in our culture: since childhood we learn to play and to support our team. I remember that at the beginning of my adolescence I used to go with a cousin to root for Flamengo every Sunday at the different soccer fields in Rio de Janeiro. When Flamengo won, generally we went home with hoarse voices and triumphant. When they lost, so many times we stayed crying and looking at the field until the last fan left the stadium. We felt that all of a sudden Flamengo would magically return, start the fight again, and win.

Referee, players, fans: during the game, everybody is referee

In pedagogy one can say that rational teaching methods appear tiresome, boring and uncreative when compared to the far more stimulating methods that use the whole Self. Repetitive, rationalist and non-symbolic teaching through the Ego unbalances our integrity by overloading consciousness with words that do not penetrate our heart and the core of our Being. In this kind of teaching, students frequently finish their exams just to get rid of school and then hurry to forget everything they have learned. Emotional symbolic teaching through the whole Self is enthusiastic and tires much less because the emotional constellation of symbols helps the Ego to carry knowledge "inside the belly". I have written a book to explain emotional teaching based on symbols and archetypes (Symbolic Pedagogy, Ed. Rosa dos Tempos, 1996). This is the symbolic, rational and emotional teaching that matures personality harmonically and allows a soccer player, even without having a high-school degree, to confront an adversary, publicly expose all his fighting

ability, his skills and his competence. Win or lose, he comes back to the field in the next game with the same disposition to face everything again.

That does not seem much? Nevertheless, in relationships between people, how many politicians, husbands, wives, fathers, mothers, or even scientists, are capable of doing this? All too few, I think. At the first attack we tremble with fear and wounded vanity. At the second we become possessed with anger and by the spirit of revenge, frequently expressed in the emotional detachment that seems to be self-control but symbolically expresses the death of the other. At the third attack, we may run away from the arena of intimate relationship, scared and furious, never to return. From then on we tend to blame the adversary and cultivate the poison of hurt feelings and pride which reveal our inability to deal creatively with our conflicting emotions. In truth, what is it that Latin-American countries are most lacking in order to be able to face and surmount the enormous social crisis we live in? More than brilliant rational explanations and theories, we need the emotional courage to go into a true national championship, confront the difficulties of our people and turn them into the goal of government. To invent weapons, numerical and soul-less solutions, intellectualized, dissociated from the whole, elitist or repressive, soccer is not a suitable model. But to practice the creative dialectics of conflict in order to attain results -- which is what enriches a nation and turns it into a democracy -- there is no better school than soccer. The football supporters know that bureaucratic red tape and demagoguery have never scored a single goal. Don't politicians realize that if they legislate from inside the ministries they will never get to know the real needs of their people? Being a Secretary of Transportation without ever having taken a bus at 5 in the morning. Being President of the National Housing Bank without ever having seen a house being built in a slum. Analyzing Public Health Service statistics with the number of consultations without knowing at what time of the night the patient left home and how long he had to wait in order to be examined. Is it difficult to perceive the dissociating nature of this way of governing?

One of the greatest cultural treasures of soccer is the living and emotional exercise of ethics, so indispensable to the growth of collective consciousness. The goal represents the center, for both teams, and soccer's aim is to reach that center. The center is the greatest symbol of totality. All soccer rules codify right and wrong, in the dialectical relationship between the player-spectator and the center. Right and wrong are ultimately rooted in the relation of Good and Evil, the most profound ethical polarity in the individual and collective dimension. Soccer rules limit and favor this dialectic relation of right and wrong, Good and Evil, and dramatically subordinate to this relation the task of scoring

goals, that is to say, of relating consciousness to the center. Therefore, ethics is experienced here amidst a conflict of opposites in a conscious relation with the organizing center. The exercise of ethics and refereeing in soccer is experienced by everyone. It is emergent, dynamic, creative, and that is why it is as fascinating as the game itself.

In everyday life, no-one judges emotional situations with a cool head, after calmly consulting treatises in jurisprudence. It is during the game and in the heat of emotions that soccer teaches ethics because of right and wrong differentiated through the referee's gestures and whistles. These ethics are not known only to the referee and imposed on the drama from the outside, but rather emerge within the dramatic action itself where referee, spectators and players form a whole. The fact that the referee wears football boots like the players and runs amongst them during the game is of utmost symbolic importance. In this way, the referee becomes the representative of the ethical function common to both teams. The ethical decision is extraordinarily creative and deeply experienced because it emerges together with the crucial emotional moments of the game. All the fans participate in the discrimination of right from wrong together with the players, and decisions are revealed to collective consciousness dramatically and creatively by the referee during the game. The most difficult ethical discriminations often accompany the most exciting moments of the game, which often makes the referee's judgments as exciting as the actual play. This ethical judgment is so important that TV speakers are generally accompanied by an ex-soccer referee to analyze the referee's decisions in the field during the game. The exertion of ethics is creative and general. Pedagogically speaking, the dialectics involving the player-fan pair with the judge is fantastic. Everyone judges in the stadium and the judgment is as fast as the action. The referee expresses the verdict and is immediately judged by the players and the spectators. In case of disagreement, emotions exacerbate, and frustration is expressed by curses that are sometimes chanted together by fans. It is symbolic pedagogy at its best to learn and live the difference of Good and Evil.

Nevertheless, ethical frustration is also subordinated to the fact that the show must go on. The people's practice of ethics will continue in the bleachers and after the game at the corners and bars of the city, at home, and through the media. The ethical function organizes and contains dramatic action, heating emotions to high temperatures, which is fundamental to symbolic experience and the growth of consciousness which favor the development of personality.

Fouls distinguish between types and gravity of ethic violation. They allow ethical discrimination of different emotions. The offside rule, for example, forbids receiving the ball

behind the other team's defense. This rule teaches loyalty in confrontation and condemns the betrayal of attacking behind the back.

Another very important ethical discrimination in soccer is the distinction in gravity. A yellow card punishes a serious involuntary foul. Two yellow cards in a game are fatal and mean expulsion. A red card punishes an intentional foul with expulsion. The ethical distinction between the intentional and involuntary practice of Evil is so important that the penal code differentiates it in the punishment of crime. Psychologically, it is based on the differentiation of human intention serving creativity or destruction. Being a game that approaches the drama of life itself, soccer deals dialectically with the polarities of life and death, Good and Evil. Soccer's objective is the dialectic of opposites to reach the goal, that is, reach the center through collective social action. The player cannot reach the goal through unfair plays. This corresponds to the ethical teaching that one cannot use destructiveness even to enhance life, that the end does not justify the means.

Ethics is so well developed in soccer that there is the advantage rule according to which a foul is not given by the referee, if it will stop the game and benefit the guilty party. Judging in this way is extremely wise because it means the law is not subordinated to some abstract principle at the expense of the here-and-now. One needs a lawyer's mind to understand the ethical wisdom that people apply and develop in detail at each game.

The symbol of the goal

The goal is spatially and emotionally the core of the team. The small goal area marks the space with special characteristics: within this space no one can touch the goal-keeper. Around it there is the larger "penalty box" where only the goal keeper can touch the ball with his hands, but is not allowed to leave this space holding it. Another important characteristic is that any foul committed by the defense within the penalty box is the maximum foul -- "the" penalty -- for the defense but not for the attack. The goal is the altar, the sacred space for experiencing ecstasy.

The goal is the only space limited in three dimensions, the field being limited in only two. It is the most intimate and special space in the field and yet it transcends it, being at the same time inside and outside the field. This gives the goal the symbolic character of the center, of beginning and end. It is a symbol of the Central Archetype that controls all other archetypes and whose totality symbols have the transcendent characteristic of the sacred and of the treasure sought by the hero in legends and myths. It is reachable through the Ego's effort but at the same time cannot be controlled by it because it lies

outside the field. Finding it depends on the transcendental archetypal forces of the Ego, be they natural or unconscious forces, and for that very reason out of emotional control of the conscience and will. The goal reminds us in every aspect of the *temenos*, the sacred space in so many religions where, through sacrificial experience, the individual relates to wholeness.

The goal symbolizes death and resurrection

The goal is the greatest symbol of soccer. It represents the symbolic death of the opponent. The ball returns to the center to be kicked by the team which suffered the goal in a clear meaning of resurrection. The team who died comes back fighting. Through the symbol of the goal, death is experienced as a transforming agent, exactly as in the Christian Mass. The experiences of suffering a goal and scoring it are complementary, forming an emotional wholeness. Happiness and sorrow, euphoria and depression, realization and frustration are lived as inseparable poles of the existential process. This lesson of enormous emotional depth is one of the wisest and most difficult for a human being to learn during his long existential process. It is interesting to notice in practice that when a team scores a goal, there is an intense adversary reaction to tie. The players and the fans know that the goal is not a logical event. It always depends on chance, fate, something linked to the mystery of creativity and life that transcends the laws of cause and effect. Sometimes the player has a great opportunity to score a goal but he does not. One speaks of magic, of a spell, of a “protected” goal. Or else it may happen that it is a good day for the goal-scorer, and so the goal comes. This is superstition trying to lend shape to the indescribable and to explain the incomprehensible. But everyone knows that the goal appears as a revelation, exactly like the solutions to the mysterious ways of life. Sometimes we have the premonition that the goal will be scored even before the player kicks the ball. This is the prophetic experience so common in soccer. This is why every shot in the direction of the goal is an act of inspiration, an act of faith on the part of the player and the fans that God’s will shall prevail. As if some magical, higher law determined the goal. Some times unbelievable goals are scored which bring impossible victories and seem miraculously transcendental to players and fans alike. Such goals remind us of the higher forces of life inherent in the type of mythical experiences that exalt the extraordinary creativity of the Central Archetype of the Self.

Another great symbol that links the goal to the experience of totality is the fact that it expresses the beginning and the end, a true paradox. All symbolic representations,

symbols of totality, often include paradoxes, due to the strong and creative expression of opposites. In this case, the union of the beginning with the end becomes a sign of totality that includes the whole dramatic action. This occurs in the scoring of the goal, the unique situation when, in the middle of the game, the ball must return to the center of the field, just as at the beginning. Everything ends and begins again and that is why the center of the field has a circle surrounding it, the fourth mandala. The most intimate of all.

The gesture of the referee pointing to the center after the goal is the most symbolic and emotional ethical validation of the whole game, complemented as it is by a special gesture of the goal-scorer offering his deed to the cheering supporters.. It is as if every goal contained the mystery of the entire game in the ecstasy of its being scored, and at the same time finished one part of the game to allow it to start all over. The symbolism of death and resurrection linked to the center and totality is here undeniable.

Sociologically speaking, the teams enter the field in complete equality of chances. There is no elitism or privilege. It is an ideal manifestation of the social-democratic phenomenon of alterity. But the teams are also opponents and do anything to score as much as they can and in this way become a very creative illustration of the dialectic of the differences of opposites in a community action. One team attacks, the other defends itself. Even when the other team is left behind and dominated, there is still the goalkeeper to defend the team with all his ability. Defeating him too, the goal-scorer decrees the fall of his temple. It is the maximum confrontation of a polarity where the defeated is hit in the most intimate core of his center and the winner has consecrated the penetrating power of his attack. Popular creativity commonly expresses the goal through several symbols of the union of opposites, including the sexual union of a man and a woman. The goal is then greeted as an expression of orgasm, ecstasy and fecundation: *"He scored a peach of a goal with a shot that made the net billow out like a bride's veil swaying in the breeze!"*

But one should be careful of reductivism and misunderstanding. This symbolism is used not because football is the sublimated practice of sexual intercourse, as many could reductively explain, but only because football, like sex, can express the most profound elements of life. The goal is ecstasy because it is the moment of the dramatic expression of the reunion of opposites, the most significant moment of expression of the collective Self. To the player-fan identified with his team's fate, being outscored hurts in his very soul, while to the goalscorer-fan it is the ultimate consecration. Success and failure, victory and defeat, attack and defense, active and passive, which in the last instance are rooted in the two great opposites of human existence - life and death. In the most expressive gesture of soccer, the referee unites death and life, logically irreconcilable, by pointing

towards the center of the field. To bring the ball to the center of the dramatic space to begin again is, then, the major existential teaching of soccer because the central events in life always involve their opposites. When someone wins, someone loses, when someone is born someone draws closer to death and this is what always unites sorrow and happiness in everything that happens deeply in the mystery of life. It is important to realize that the team that starts all over again is the one that has suffered the goal. The one that has died is the one that must start again.

If in our imagination we turn the two goals to the center of the field, we form a new field with the goal in the center surrounded by a circle. Two opponents will face each other in the center, antagonists but united in unity. This is the way the field works within the individual and collective soul because the opponent is also a part of ourselves. He is an enemy but also a companion. Where he is now, we are going to be next. It is in this way that soccer brings us the great experience of alterity for, as Jung wrote, *“where the opposition is, there also will be identity.”*

**With its loose and spontaneous soccer,
Brazil has been four times world champion**

The way it is practiced, soccer brings a message of development to all our culture. It helps to implant amongst us -- through the feet, irrationally, from bottom to top -- the same dialectic and creative pattern -- linked to the center and to wholeness -- that the Messianic Myths of Christianity and Buddhism have implanted all over the world. So different from the patriarchal, repressive, armament-minded pattern that comes from top to bottom to suppress its opponents.

Soccer also integrates our European, African and Indian roots, intensely contributing to the constitution of our pluricultural identity. Through the body it exposes the creativity and the pleasure from the Afro-American and Indian cultures together with the national planning of Western tradition. Through samba and dancing, the total use of the body. Samba and football are two open forms of showing the body's creativity. Contrary to classical ballet, a repressive patriarchal coding of the language of the feet, so much to European taste.

With our creative and spontaneous style of playing soccer, we succeeded four times in becoming world champions. Then came the new fashion of proposing more rational and planned techniques. This imported technique was the implementation of the defensive style in soccer that synchronistically coincided with political repression in the country.

Players began to be looked at as ignoramuses who had to learn complicated techniques from European teams who ignored the spontaneous Latin tuning with the body that yielded such good results in the past. Nor did the spectator identify with these imported techniques, which restrict our emotional spontaneity. We naturally identify with the loose, relaxed team, attacking or defending, losing or winning with many goals. Fortunately, the old style has reappeared, coinciding with the return of democracy.

Latin America is a civilization of great creativity. We can use it to enter the modern world without necessarily passing through the European patriarchal world, which has cost humanity so many bloody wars. However, our Messianic Myth and the meanings of soccer will not be assimilated as they should if we fail to understand and apply them in the social challenges we have to face. The great social function of Jungian Symbolic Psychology is to see events as symbols and to understand their historical function in cultural maturing. Thanks to the Afro-American and Indian cultures, to their sacrifice, to their working force and miscegenation with Europeans, together with ethnical immigration from so many different nations, we have acquired a pluricultural identity, unfortunately still latent, that can help us a lot in going beyond the limitations of our European patriarchal roots. Latin America has what it needs to grow in an integrated form, if it can succeed in absorbing and experiencing in its institutions the symbols it already lives in miscegenation, music, in dance and in soccer.

Soccer, community activity and urban violence

The capitalist preaching of a free market and competitive individuality of patriarchal dominance may indeed increase the RIP -- the raw internal product -- but ultimately it has enriched those that are already rich. The concentration of wealth and misery in Latin America is frightening and shameful when we talk about alterity and democracy. The political will of responsible governors must creatively associate management leadership to community leaders to face hand in hand the major national problems within local community activity.

This political will may reunite the Patriarchal Archetype, which coordinates the efficient competition of management organization, and the Matriarchal Archetype, which coordinates the affectionate team work of social communities within the coordination of the Alterity Archetype, already known to the people through the current sponsoring of football teams by great companies. Sponsoring protected by an encouraging fiscal legislation.

It is a great cultural mistake to think that violence of the fan clubs is avoided by prohibiting their existence, as has been happening in São Paulo. It is like closing an important school because students behaved badly. Setting fire to a forest to annul tigers by destroying their homes is the best way to let them loose in the streets.

Violence in big cities is a consequence of several factors, one of them being social pulverization with loss of individual identity. Great cities like São Paulo, with its 10 million inhabitants and a total of 17 million if its suburbs are considered (Greater São Paulo), have grown in an unplanned way and engulfed the small towns around them. In this way, the small town, an important reference to people's identity, has disappeared. Human aggression is triggered by frustration, and the stronger the identity the better we control frustration and aggression. Fragile identity is an easy prey to violence when people do not have community support to channel aggression creatively and constantly.

The large fan clubs we have are a precious identity-reference in the different neighborhoods of the city. Loyalty and devotion to football teams is quite impressive. People divorce, move from one town to another and even emigrate abroad, but wherever they are they keep suffering and cheering for their team. Once, talking to a beggar, I asked him what he would do if he won the lottery. He did not hesitate: "Half I would give to Framengo", he answered. "-But why?", I asked. "Because Mengão has already given me much joy in my sad existence", he replied.

The devotion to the team and the enormous dimension of fan clubs may be directed to collective activities if helped by public and private institutions. In this way, the Alterity Archetype, so exuberantly expressed in soccer, joining in a creative way the Matriarchal Archetype of sensibility, work, sensuousness, team, pleasure, emotion and magic (including the spectator's "small glass of cold beer") to the Patriarchal Archetype of organization, pride, honor, ambition and responsibility, can also be expressed in reinforcing people's identity by humanizing community participation.