

AN APPROACH OF THE AGRARIAN CEREMONY OF THE HARVEST GARLAND IN THE LIGHT OF THE INDIVIDUATING PROCESS

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Abstract: *For C. G. Jung, the individuation is the individual's formation process as psychological unit. The individuation process responds to a natural necessity and unfolds for the purposes of human evolution. The individuating-type essential experiences are communicated in humankind's cultural productions. The operationalization of the individuation concept provides a tool for interpreting cultural productions in functionalist terms. Investigated in this way, the agrarian ceremony of the harvest Garland in Țara Oltului, Romania, unveils its mandalic and balancing signification.*

Key words: *individuation, archetypal representations, mandala, agrarian ceremony.*

1. Introduction

Carl Gustav Jung is regarded as the founder of analytical psychology. Its core concept is individuation. This paper aims at highlighting the connotations of this concept and the usefulness of an interpretative scheme focused on it in approaching traditional culture. In order to achieve the last desideratum, this paper submits an interpretation in individuating key of the agrarian ceremony of the harvest Garland in Țara Oltului [The Olt Land]. Țara Oltului, the ethnographic area located in the South of Transilvania, between Olt River and Făgăraşului Mountains, was researched during the interwar period by the team of the professor Dimitrie Gusti, the founder of the Sociological School in Bucharest. Ion. I. Ionică, a student member of the team

deepened his researches and used their results in elaborating his doctoral thesis. In order to describe the ceremony of the Garland, this study resorts to Ion I. Ionică's research results.

2. Recent approaches to the process of individuation

The impact of the archetypes and synchronistic experiences on self-realization has been valued in recent psychological researches [29]. Jung's approach on the myth and its associated ritual dimension proves useful in drama therapy [8]. Woodside, Megehee et al. consider that the use of archetypal representations enhances the success of brand strategies, in marketing [31].

Jung himself encouraged the interpretations of cultural productions in an

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individuating tone, in his circle of disciples. Emma Jung, his wife, conducted a research on the Grail and Marie Louis von Franz emphasized, in numerous works, the psychotherapeutic utility of the fairy-tale. The cultural productions chosen as support of the individuating interpretations have proven, in time, highly varied. Recently, Popescu and Andrieş [26], following in Marie Louis von Franz' steps [7], have emphasized how the fairy-tales deal with the symbolic representation of the encounter with the Shadow archetype. Carrie B. Dohe [6] brings up Jung's politically questionable admiration for the Germans' spiritual revival, under the sign of Wotan archetype, prior to the Second World War. Koohestanian and Omar [19] highlight the individuating significance of Joseph Conrad's writings. Luigi Pirandello's works were also interpreted in Jung's psychological tone, by Nesari, Shahraz et al. [22]. De Vries, Feenberg et al [5] highlight the importance of the concept of individuation in the writings of a less known French philosopher, G. Simondon, expert in the philosophy of technology. Even the Ecclesiastes' text proved its individuating significance, by virtue of Jung's extended interest in the interpretation of biblical texts, as claimed by Kotze [20]. China's religions (the Middle Path, Karmic harmony, Self and meditation in Buddhism; synchronicity, Self and core principles in Taoism) were analyzed in terms of the defining concepts of Jung's process of self-realization: the unity of opposites, synchronicity, the Self archetype, individuation, psyche principles, as shown by Liang [21].

This approach to the ceremony of the harvest Garland in terms of its individuating potential joins the theoretical approaches presented above.

3. Teleological dimension of individuation

C.G. Jung considers individuation to be the purpose of the individual's psychic evolution. Individuation is his/her formation process as indivisible psychological unit. The process takes place amid the conflict between consciousness and unconsciousness and stands for the human being's endeavours towards definitive release from the domination of the latter [16]. The individuation process responds to a natural necessity and unfolds for the natural purpose of human evolution. Individuation confers uniqueness and independence upon the person. It is a strictly individual process, for which there are no universal recipes. The process does not exclude the individual from the world, but concentrates the world within him/her. Achieving individuation requires acknowledging human totality and completeness. The individuating process is the modality whereby the individual psyche achieves completeness. Self is, for Jung, the archetype of psychical integration. The individuation process is archetypally oriented towards Self-accomplishment [25]. Ego is the centre of consciousness. The Self, as archetype of the totality modelling the individuating instinct, initiates the Ego's shaping.

In the individuating confrontation between consciousness and unconsciousness, two great stages can be isolated, as shown by Jung. The former stage, corresponding to the individual's youth, is focused on the Ego's shaping. The latter stage, corresponding to the individual's maturity, is characterized by the shift of the psychical centre from Ego to the core of the whole made up of consciousness and unconsciousness. This re-centring is a basic psychical transformation. It instinctively occurs and

is guided by the successive activation of the archetypes.

Jung calls *enantiodromia* the natural process consisting in the shift of the psychical orientation between the two halves of life: from the Ego's development to its return towards Self and from the Self-alienation to salvation by this one.

During its latter stage, the individuating process is necessarily painful, difficult and dangerous [25]. This latter stage of the individuating process, although hereditarily and instinctively supported, is not triggered and is not necessarily experienced by all humans.

In its latter stage, individuation supposes the confrontation to the archetypes, with a view to consciously undertaking their energetic load. The archetypes are the manifest psychical expression of instincts, unifying intermediaries between the unconscious basis and consciousness [16]. They are a priori forms that biologically standardize psychical activities. They are generally human, under the psyche's universal manner of operation. The archetype is an organ, as it fulfils a function, being teleologically oriented towards individuation. The spiritual purpose of human instincts is unveiled in the archetype [23]. Archetypes are inherited possibilities of representation, are the structural conditions for the formation of the representations. Archetypes are accessible to consciousness in archetypal images, resulting from the action of the archetype upon the individual's personal experiences. The individual's placement in one of the basic human situations activates its corresponding archetypes.

The individuating separation from the archetypes of Shadow, Persona and Anima/ Animus supposes becoming aware of the individual's relations to these ones. The withdrawal of the archetypes from the projection state unfolds on the support of the individual's relations and is favoured

by consciously upholding the individuating process.

Self represents for Jung the unitary whole of the personality and, withal, as archetype of the totalizing order, its centre. Jung postulates, does not demonstrate its existence [30]. The integrating dimension is the most important characteristic of the Self. To this dimension is owed the Self's capacity to experience the union with the entire cosmos [18], bringing into consciousness, the feeling of intimacy with life and of immediate closeness to nature. One's personal experience of the Self, through its archetypal representations, cannot be psychologically revealed by the experience of God [17].

The Self generates, organizes and subordinates, as a whole, the Ego whom the former urges towards individuation. The Ego gradually differentiates itself from the Self as reference point in the field of consciousness, subject of its personal acts. The integration of unconsciousness is only possible if the Ego is capable of bearing it [13]. This supposes the Ego's anchoring in the world of consciousness and its adaptive enhancement. A strong Ego critically and auto-critically relates to the individuating process, efficiently manifesting itself.

4. Mandala as representation of the Self archetype

With the meaning of magical circle in Sanskrit, the term mandala refers to a geometrical superposition of squares and concentric circles. In Tibetan Buddhism, mandala is a worship instrument. As contemplation instrument, it maintains the concentration by guiding the attention to the centre. Therein a god, a teacher, a creative or destructive divine power is situated. Jung reckons mandala to be a representation of the Self's unifying archetype, under its ordering aspect. The

interest in this type of representations was awakened in Jung by his finding that his patients' imagination would instinctively elaborate, in the therapeutic process, mandala-type constructions. The Swiss psychiatrist hesitated a long time before claiming that mandalas spontaneously arose, without being somehow inculcated in the patients by his own imagination.

Mandala especially arises in schizophrenias, in states of disorientation, panic, disorder. The unconscious purpose of its occurrence is the restoration of order and balance. The severe order of the circle compensates for the disorder and straying, indicating the central, ordering point. "Here it is obviously about a self-healing attempt of nature, which does not proceed from conscious consideration, but from instinctive impulse." [16, p.400]. Drafted on the grounds of the circle squaring, on four and its multiplication in cross, star or square surface, mandalas enforce the idea of a centre of the personality where to everything is related, whereby everything is ordered and which supplies energy to the whole. "I understood more and more clearly that mandala is the core. It is the expression of all paths. It is the path towards the centre, towards individuation." [15, p.205], Jung shows.

The circle and cross are immemorial divine symbols. Quaternity stands for the ordering scheme by excellence, for a coordinate system instinctively used to the division of land, year, traditional communities, world phases or temperaments. [17]. However, Jung also deems mandalic representations to be expressions of the compensating order principle in the utmost union of the opposites. The Self comprises and structures all contradictions. The therapeutic effects of mandalas are due to this significance [17].

Ouroboros stands for the alchemical mandala. Jesus is sometimes centrally

portrayed, among the Evangelists. The island in the middle of the lake may be found with the significance of salvation realm in manifold and various cultural productions. The circle and quaternity refer both backwards, to the original human order and forwards, to the soul's internal ordering [10].

Jung noticed, in his therapeutic practice, that divinity was missing from the core of the mandalas that his patients depicted during early 20-th century. "A modern mandala is an involuntary confession of special spiritual states. In mandala, there is neither deity nor indication of submission or reconciliation with divinity. Deity seems to be replaced by the human being's totality." [12, p.85]. This situation is natural in a cultural stage wherein the projection of the divine image is difficult, if not impossible to achieve. This state is estimated by Jung to be dangerous. The premature placement of one's own person in the core of the mandala may bring about catastrophic inflations and the dissolution of personality. [12]. The immediate historical evolution of the Occident validated Jung's findings.

Mandala can be also found in sacred dances. They transpose the dancer in an extraordinary psychical state. "At all events, the purpose and the effect of the solemn dance in a circle bear the very stamp of the image of the circle and centre, as well as the relation of every peripheral point to the centre. Psychologically, this organisation represents the mandala and therefore a symbol of the Self." [12, p.179]. As successive spins round the centre, withdrawals in the corners and advancement to the centre, the dance "is an act of high awareness, namely of producing a connection between the individual's consciousness and the higher-level symbol of totality." [12, p.182]. The participants in the dance share the same experience, are interconnected in the same

destiny. “Whoever participates in the round dance sees oneself in the mirror of the centre [...] Indeed, the paradoxical identity and distinction between Ego and Self could not be more fairly and pertinently expressed.” [12, p.183], Jung believes.

5. Balancing unification of the opposites in individuation and the individuating weaknesses of Christianity

From Jung’s standpoint, human psyche dialectically evolves. The existence of opposites is a prerequisite for psychic life. A third possibility emerges from their conflict, as synthesis between consciousness and unconsciousness [27].

The dynamics of the psyche is due to the fact that every psychological extreme contains its opposite, being closely and essentially related to this one [14]. The human being must break free from the pressure of one’s natural opposites. However, release means their full assumption, not their neglect.

Completeness requires coniunctio oppositorum, anticipated in the psyche by quaternity and mandala. Enantiodynamia is assumed by Jung as the law governing the evolution of the opposites in the psyche.

Individuation means the timeless unconscious Self’s gradual integration in the consciousness, namely of the ancestral humanity hosted by every individual [27]. It means the concentration and development of one’s own capacities in order to experience human ambivalence. The integration of the opposites is the intrinsically human teleological orientation [25]. It supposes assimilating the impaired and repressed parts of the psyche. This unifying integration of the opposites, as experience of the totality is at least uncomfortable. The unconscious Self is a source of permanent moral conflicts. Its withdrawal from the projection state, namely its passage from the potential to the

current state, transforms it into a unio oppositorum [12]. Individuation is mysterium coniunctionis, union of the contradictory moieties. The primordial mythical human being is a reconciliation symbol for the psychological opposites.

God’s images cannot be empirically separated from the Self’s images, Jung believes. God’s images and Self’s images are likewise inseparable in expressing the collective disposition towards totality. The archetypal contents for the idea of God extremely vary but always express the need for totality. The inner God is deity of the whole, of the totality [25].

As species of the Self’s images, God’s image is incomplete unless it unifies the opposites. Good and evil should be acknowledged alike as aspects of the ambivalent and contradictory divinity. In line with a deep psychological truth, God is light and darkness.

For Jung, the study of the religious experiences unveils the articulations of a basic, natural and therapeutic psychical process whereby the individual tends towards self-knowledge, self-levelling and fulfilment [25]. Defining religion in archetypal terms equals asserting the essential character of the religious attitude for the psyche. Analytical psychology postulates an archetype of God at the human being’s deepest level. The psychologist cannot prove God’s existence but, determining His archetype, can confirm religious experience as basic activity of the psyche [25]. The human being possesses a natural religious function oriented towards acquiring and maintaining psychical health and balance. Religious life is sustained by the force of the archetype. Religion mediates the communication between consciousness and unconsciousness.

Having become dominant religion and not religion of the elected and prepared ones, Christianity must also deal with the feelings and experiences under other gods’ sign, in

the believers' psyche. Ignoring the dark aspect of the divine does not seem to Jung the best strategy for coping with this situation, under the individuating dimension of religion. In experiencing the Self, in addition to the differences between human being and God, also the contradiction in the representation itself of God are overcome [2]. Oriental religions assume this contradiction and do not reckon opposites to be mutually intolerant. Christianity does not dare to do the same. The Christian representation of the devil illustrates the unusual and grotesque aspect of the unconsciousness, which aspect the dogma refuses to undertake and thus cannot control, too. The history of religions and morals reveals what demons are hosted by the human soul. Christian teaching is incomplete to the extent it ignores the magical and demonical dimensions of divinity and human nature alike [14].

Any experience of the sacred changes at a certain point into contrary experience. The manifestation of divinity only in its luminous, incomplete aspect precedes and prepares a great enantiodromia. However, enantiodromia is the modality of transforming regression into restoration.

6. Individuating dimensions of cultural productions

Archetypal representations are symbolic. The conceptual apparatus of analytical psychology supplies a tool for interpreting these representations. The individuating-type essential experiences are communicated in humankind's cultural productions.

Individuation is, in Jung's vision, a personal issue. The instinctive orientation of the psyche towards individuation favours however the emergence and consolidation, as rituals and practices, of those practices that underpin the individuating process. These are not individuation recipes. They

are opportunities, namely groups of favourable conditions. The collective memory keeps and integrates the useful information to the community members. The community instinctively enhances, at every opportunity this information.

The agrarian ceremony of the harvest Garland, submitted below, stands for such an example of enhancement for individuating purposes of a ritual moment.

7. Agrarian ceremony of the Garland in Țara Oltului

The masterpiece *Dealul Mohului. Ceremonia agrară a cununii în Țara Oltului* [*The Hill of Mohu. Agrarian Ceremony of the Garland in the Olt Land*] (1943) is Ion I. Ioniță's doctoral thesis, defended in 1940, at the Faculty of Letters and Philosophy of Bucharest. Ion I. Ioniță is one of the participants, as student, in the field researches conducted by Dimitrie Gusti at Drăguș. The work is the outcome of the author's return to Țara Oltului, for personal researches, during 1935-1937. In this interval, Ion I. Ioniță made field notes at the harvest evening sittings across the villages Drăguș, Pojorta, Arpașu de Jos and Ticușu Nou.

The harvest lasted in this area about two weeks. During the second week, the priest's evening setting was held. The participants gathered in the morning at his house and were treated with bread and brandy; thereafter they headed for the field and started work. At noon, a woman came with food cooked at the priest's house and the participants ate in the shade. The work was resumed after half an hour of rest and ended at dusk, when the priest came to the field with a trumpet player to rejoice the reapers. By the end of the work, three women prepared the mace of the fairest wheat ears, with long straw. The mace, adorned with field flowers, was brought among the reapers and they, having ended their work,

danced, being led by the lad whom the mace was entrusted to. The participants set out afterwards in convoy towards the village, singing the mace. Once in the village, they were sprinkled with water by the villagers. The procession headed for the priest's house, the lad with the mace made three times the tour of the table in the porch and handed the mace to the host. The priest's wife treated the participants with bread and brandy, then they started dancing in the yard. The priest's wife and her helpers prepared dinner and the participants were invited to eat. After dinner, the mace was danced three times (information from the evening sitting of Drăguș) and then was given a place of honour in the priest's house, between icons or at the window. The participants danced one more in front of the priest's gate, thereafter they left, giving thanks. The mace was kept until threshing, when its grains were mixed in the wheat for autumn sowing.

The Garland song is known in Țara Oltului as *Dealul Mohului*. Mohu is village beyond Țara Oltului, westwards. In the village, Ion I. Ionică shows, the richest form of the song was identified, as a matter of fact a succession of three distinct ritual songs: *Dealul Mohului* is sung in the field, after the group work, *Buzduganul* [*The Mace*] is sung on the way back to the village and *Stăpână, stăpână* in the host's yard and house. In Țara Oltului, the song *Buzduganul* is missing; however, *Dealul Mohului* and *Stăpână, stăpână* [*Mistress, mistress*] are sung in immediate succession all the time. The fragment entitled *Buzduganul* of the Garland song at Mohu suggests the introduction of a wedding symbolic ceremonial in the agrarian ritual, whose purpose is to ensure the land fertility in future crops.

In Țara Oltului, as shown by Ion I. Ionică, the mace is carried by a sturdy lad. Westwards, beyond the limit of Dealul Mohului complex, the wheat ears were

braided in a circular garland worn on the head by a lass.

The agrarian ceremony of the Garland was already perceived by local people, at the moment of the researches conducted by Ion I. Ionică, as old and decaying. "Full and constituted forms of this agrarian ceremony making up the efflorescence of rural social life gradually lose thus their vitality. They almost completely died away on the Olt line; soon they will also die away on the more conservative line of the villages beneath the mountain." [9, p.218], Ion I. Ionică concludes at the end of his work. The agrarian ceremony of the Garland in Țara Oltului, in the variant of its connection to the priest's evening sitting is deemed the full-flowering moment of the ritual complex. Under the pressure of social change and work technique, "the agrarian practice, whose such beautiful efflorescence was seen in the great settings of the evening sitting, gradually retraces now the road backwards, retrieving the primitive modes of the ritual act." [9, p.219].

8. Agrarian ceremony of the Garland in individuating light

Since the publication of Ion I. Ionică's work, 60 years have passed. Meanwhile, over the villages in Țara Oltului, many hardships of history left their mark. There were first the anti-communist resistance years, when the inhabitants of the villages beneath the mountain sustained, i.e. hid, fed and helped the mountain-fighter groups in their operations. There followed the years after the repression of the resistance movement, which, for many villagers (most of them, oftentimes) meant detention in communist prisons, as punishment for the support to the fighters against the regime. Thereafter the period came of the dramatic pressures on the inhabitants of this area for the cooperativization of agriculture and of the accommodation to the new, highly

mechanized tillage. Overlaid onto the intense programmed industrialization of the country, this last period emptied Țara Oltului villages of their youths, turning them into proletarians. After 1989, to the dismay of the elderly, there was no one left to work the land, which regained its economic exchange value or was returned to the owners after the abolition of the agricultural cooperatives; this was also a hardship.

The ceremony of the Garland lost its topicality during this interval, as foreseen by Ion. I. Ionică. Nevertheless, its performance in individuating key keeps its pertinence, being time dependant only in the background (by historical and social conditioning). It highlights one of the manifold cultural expressions for the instinctive orientation of the psyche towards individuation.

The custom of the Garland takes shape round a magical-religious ritual nucleus, the researcher showed. The nucleus comprises the ritual object (mace or garland), a ritual song (*Dealul Mohului*), an assembly of ritual acts (procession, watering and mace dance) and a ritual meal (harvest dinner). On the support of this magical-ritual nucleus, in this case on the ritual object and acts, the custom unveils its variegated significations in the light of the individuating process.

8.1. Mandalic significance in the ceremony of the Garland

The mandalic significance is particularly evident in the form, function and operation mode with the ritual object: the garland is braided on the structure of the cross and provides fertility if danced and shaken by the host in all four table corners.

a. Form of the ritual object. The ritual object is called in Țara Oltului villages either mace or garland. Ion I. Ionică draws boundaries to the use of these names, showing that “The mace forms thus a

linguistic island inside the life circle of Dealul Mohului ritual complex.” [9, p.71].

Therefore and likewise due to the presence of the word garland in the ritual song, even in the area where the ritual object is called mace, it is justified to deem the name of garland as being older.

Ritual object, composed of plaited wheat-ear bundles, it has, as shown by Ion I. Ionică, the form neither of garland nor of mace. “Nevertheless, a closer examination of these variegated forms reveals that we are rather confronted here to a single essential form: the cross. All the others are begotten by successive and rising complication of this primary datum. It is not difficult for us to devise, starting from it, the typological series wherein all extant concrete forms across Țara Oltului fit.” [9, p.75], and “We deem the simple cross, which lies at the logical and chronological origin of all forms encountered throughout Țara Oltului, to be a frame of the garland. It is the scheme that supports the circular form.” [9, p. 75] the author notes. The circular garland itself is encountered in the neighbouring regions. In Țara Oltului, the circular form is only present in stories about older times, sometimes in a transient form, beside the cross, on its support. “Moreover, the derivation encountered here, of the cross from the circle—as symbolic forms—has nothing surprising. There is even, on its plane, an equivalence between cross and circle, noted by archaeologists, especially for solar symbols.” [9, p.77] Ion I. Ionică appreciates. Westward from Olt River, the ritual object is prepared by spatial development, following the perpendicular axes of the cross, justifying thereby the name of mace.

Emphasizing the distinction between hierophany- manifestation of the sacred mainly as form and kratophany – manifestation of the sacred mainly as power, Aurel Codoban highlights in his work *Sacru și ontofanie* [*Sacred and*

Ontophany] their fundamental solidarity, too. This solidarity is manifested in their hierarchical arrangement. Hierophany self-explains thereby in the religious experience according to its symbolic form. The symbol, by its defining inadequacy-relation itself, Codoban shows in agreement with Gilbert Durand, is the only adequate form for knowing divinity. A manifestation of the cosmic powers needs interpretation, namely the association of a hierophany, in order to stand for kratophany. Therefore, hierophany is primordial [4].

The garland or mace, as ritual objects, are mandalic forms, devised by superimposing, in the plane and respectively in the space, the circles on the cross structure. The form of the ritual object confers apotropaic power upon this one, the hierophany manifesting at secondary, derived level, in kratophany.

b. Function of the ritual object. The mace was reckoned to provide abundance. Mace-ear grains were mixed in the sowing wheat, for good harvest. Future mothers wore such wheat grains in their bosom [3]. Mace ears adorned the hen ritually offered to the Godfather and sometimes also the bridegroom's flag at the weddings across Țara Oltului. In some places, the water drained from the mace was reckoned good medicine.

Consecrated wheat is assigned, moreover, great apotropaic powers. Antoaneta Olteanu signals the practice of placing some wheat ears on the altar table, unbeknownst the priest. The wheat whereon twelve liturgies were officiated defends its keeper from any charms [24].

The mace is, withal, the holder of a divine sacrifice. In the Transylvanian peasants' tradition, the wheat grain is christophoros, is bears the Saviour's face inlaid. "According to the faith of our peasants across some regions, if you look more closely at the wheat grains, you notice Christ's face imprinted on each wheat grain" [1], as noted by Lucian Blaga,

supporter of the morphological orientation in the philosophy of culture, in *Spațiul mioritic* [*Mioritic Space*]. Blaga likewise reported the Romanian popular belief in the Christological origin of the wheat, made from Christ's body. In this belief, the sacramental mystery is assumed as naturalistic myth, sign of a living mythical thinking, functional in the Romanian stylistic matrix [1, p.108].

These beliefs pertain to the manifold expressions of cosmic Christianity, tolerant solution for joining the pre-Christian beliefs to the Evangelic teaching within the Romanian cultural space. Amid this joining, the balancing character of the harvest Garland custom is unveiled, the second significant dimension in individuating light, which will be discussed later.

c. Operation mode with the ritual object. The mace was danced. "We encounter here even a succession of dances wherein the mace is carried and that mark the procession stages: place of departure, reaped field, head of village and in front of the house owned by the master of the evening sitting" [9, p.114]. The mace had to be watered and along with it, the evening sitters were sprinkled with water. "This ceremonial moment supposes a real community of the village, an overall participation in the ritual, hence the sense of an equal interest in its fulfilment from all community members" [9, p.115].

The mace brought into the house was carried three times round the table, in the sense of Sun's apparent movement. At the table corners, it was hit and water was thus drained from it. Placed on the table by the carrying lad, the mace was lifted by the host and prominently placed for storage, between icons.

Ritually circumventing the table, marking its corners is mandalic practice. The mandalic nature of this practice is revealed by analogy with the initiation practices in Tibetan Buddhism. Giuseppe Tucci, Jung's

friend and connoisseur of his ideas, shows in *The Theory and Practice of the Mandala* that the initiation mandala is ritually drawn on ground cleaned beforehand and walked thereafter by the neophyte. On his way to the centre, this one successively approaches the deities placed in the corners of the mandala, invoking them. Mandala is therefore “an adamantine plan, namely an unalterable surface, the representation of that point-second when the transition occurs to the other plane, wherein one turns into Buddha” [28, p.98]. The invoked divinities descend into the mandala, determining it to be “no longer a dead scheme, but to change into a living cosmos, to enclose within the divine forces that its symbols portray in accessible forms to the human intellect” [28, p.106]. Similarly, the priest’s table operates as mandalic support, consecrating the beneficial powers of the mace ears, before it is lifted between icons.

8.2. Balancing significance of the Garland ceremony

In emphasizing the function of the ritual object, above, a few expressions of cosmic Christianity were emphasized. More rigid in theoretically amending the theological deviations from the dogma than in sanctioning the uncanonical religious practices, Orthodoxy allowed the survival of manifold pre-Christian archaic faiths and rituals. There is not about translating and taking them over in Christian worship language, a natural step in the process of imposing a new religion. Orthodoxy allowed over time the complementary manifestation, in parallel, of a distinct *Weltanschauung*. Cosmic Christianity is its conciliatory expression. In the belief about the origin of wheat in Christ’s body, the focus is primarily on the generating divinity and only secondarily on one of his names, *i.e.*, Jesus Christ.

Under the Christian superficial layer, the archaic divinity of the crops survives. Christianity does not assimilate pre-Christian tradition, but pre-Christian tradition assimilates Christ as generating deity.

Preceded or followed by dance, the evening sitters’ dinner, evoked in the ritual song, was not missing from the agrarian harvest ceremony. The most significant ceremonial foods seem to be, as shown by Ion I. Ionică, wheat (later on rice) boiled in milk, pies and, not least, even bread. “I might be wrong, but I tend to see in the harvest dinner, the traces of an ancient Eucharist of the reapers and the host, from the wheat of the new crop. This Eucharist, under certain ceremonial conditions, brings along a refreshment of the group substance and the desacralization of the crop, which might turn thereby into an asset of civic use” [9, p.126], the author notes.

The wheat garland joins the pre-eminently extra-Carpathian practices for storing the last ears, either in the field or in the householder’s house, as a means of marking the end of harvest and simultaneously, of supplying the next crop. The bundle of the last ears, sometimes called God’s beard, concentrates the power of the field. The fate of the garland is the fate of the future crop. Ion I. Ionică reminds the European representations of the therianthropic genii of the fields and emphasizes their shape-shifting into animals associated to the great deities of vegetation. Under the guise of Our Lady walking amid the grains, the Thracian Bendis hides.

At harvest, half-stacks are built after an ancestral science, following the sense of Sun’s apparent movement and the last sheaf is placed with its ears eastward, seeking the Sun. For the inhabitants of Țara Oltului, this is, in plain language, Saint Sun.

The agrarian ceremony of the Garland, surviving the worship of a pre-Christian field deity, completes the priest’s evening

sitting and the garland is prominently placed in his house. The Christian priest receives and honours, once with the garland, this manifold of pre-Christian significations. In the ceremony of the harvest Garland, Orthodox Christianity equally assumes thereby pagan dimensions of divinity.

9. Conclusions

The agrarian ceremony of the Garland is therefore mandalic, proving the generally human propensity for circularity, quaternary, balance and ordering symmetry. The garland changes into cross and crosses in a subtle science of the circle squaring and Christianity is interwoven with pagan practices, in wise accordance with the laws of nature. The instinctive orientation of the psyche towards individuation gives mandalic and balancing expression to the end-of-harvest ritual. This expression is appropriate to its place and moment of emergence.

During Ion. I. Ionică's researches, the ceremony of the Garland was already perceived as an ancient custom, marking the closure of an important stage in agrarian economy, opportunity for party and pomp. Its ritual dimension was being concealed in the secular socializing dimension. This untopicality of the researched phenomenon reflects on the adequacy of approaching the ceremony in individuating light. If Jung is right, archetypal representations are historically determined, while the capacity of the psyche to generate archetypal representations in order to support its own individuating process is universally human. Any cultural production allowing for a pertinent interpretation in individuating key raises the corroboration degree of Jung's theory on the instinctive orientation of the psyche towards self-accomplishment. The ceremony of the harvest Garland is one of these cultural productions. As support of a

unifying interpretative scheme which allows accessing variegated cultural productions in terms of their common, individuating teleological orientation, Jung's theory is generous with cultural anthropologists.

The theory is likewise generous in terms of its cognitive interdisciplinary openness. It may be deemed convergent with the contemporary physicists' assuming the dependence of their research outcome on the measuring intention and, in this respect, it might not yet have fully revealed its significations.

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