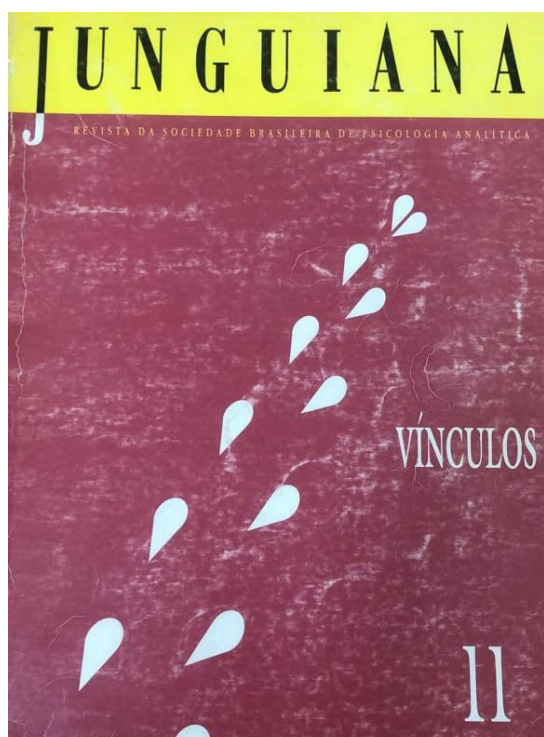


*Mano: An essay on fraternal love*¹

Liliana Liviano Wahba*

Abstract

The article considers the positive aspect of the Brother archetype, as well as the fraternal bond. In a man, this archetype manifests as partnership, cooperation, and stimulus to spirituality. In a woman, the Brother archetype is experienced externally through a relationship of loving support and internally through the propelling force of the animus. Culturally, fraternity and cooperation are essential to oppose the prevailing destructiveness. ■



Keywords
Brother
archetype,
fraternity,
cooperation,
animus, self.

¹ Diminutive form of "irmão" (brother) in Portuguese (TN).

* Psychologist and analyst member of SBPA, São Paulo.
E-mail: lilwah@uol.com.br

Mano: An essay on fraternal love

The Brother archetype embodies the bond of fraternity that we all, to some extent, lack.

Let us begin with the number 7. A magical, powerful number that is usually beneficent but sometimes maleficent. There are seven days of the week, seven planets, seven degrees of perfection, seven branches of the shamanic sacrificial cosmic tree. Seven marks the totality of planetary and angelic orders, the totality of celestial abodes, the totality of the moral order, the totality of energies. It is the number of totality in motion, indicating the end of a cycle and renewal. Moving from a known cycle to an unknown one gives rise to the apprehension that accompanies the question of what the new cycle will be (Chevalier & Gheerbrant, 1969).

The number 1,000 is the number of the revelation in the texts of Saint John, of the return of Christ and the resurrection of the righteous before the extinction of the world. Although the Church condemns a literal understanding of this date, the 1,000-year period is significant and raises fears and hopes for human consciousness.

There are seven years left before the turn of our second millennium in the Western record, and humankind cannot help but wonder about the meaning of historical time and what has been achieved. This count of seven, with its transformative power, seems to forewarn us that we still have a chance to own our evolution by taking responsibility for the course we will take in the next millennium.

Destructiveness is intense and disturbingly rampant in a global crisis of gigantic proportions. More than ever, we need courage, firm and solid purpose, meaningful relationships to help us plant seeds of renewal.

One of the archetypes to be constellated down this path, which has already been announced in the Buddhist and Christian message, beckons us insistently. It remains neglected and unnoticed in the midst of disputes; experiences that strengthen it bring a sense of well-being. Families that have siblings can recognize it if the brothers are not blinded by childish envy and aggression; those who do not may find it with friends willing to share in disinterested love. It is the brother archetype, the bond of fraternity that we all, to some extent, lack.

Like all archetypes, it has its dark side, which is very well represented in the myths of enemy brothers; we will focus herein on its bright side, because the former has already been extensively explored, and the latter can guide us in the search for a way out of violence, hostility or the daily boredom of relationships.

Rama: the faithful brothers

Rama, India's favorite hero, is sung in the Ramayana. He is a solar hero, the seventh incarnation of Vishnu, who came into the world to conquer demons and restore religious purity. Sita, his wife, was originally a deity of vegetation. Her abduction is equivalent to that of the Greek goddess Persephone.

The myth tells that King Dasharatha made an offering to the gods and inseminated his three wives, who conceived beings as beautiful and resplendent as the Sun. The first wife gave birth to Rama, the eldest by birth and the first by virtue, beauty and strength and similar to Vishnu in his courage. The second wife gave birth to Bharata, a just and magnanimous man, and the third wife gave birth to Lakshmana and Shatrughna, both men of extraordinary dedication.

These would be the princes who would fight the demons, particularly Ravana, the ten-faced

monster who was invincible even to the deities. Rama met princess Sita, who had been born directly from Earth. To win her hand in marriage, he used Shiva's bow, which required 800 men to lift.

Bharata's mother wove intrigues and made the king banish Rama against his will, for he was obliged to fulfill, due to an early promise, two requests from the queen. Rama and Sita spent 14 years in exile in the forest. Lakshmana accompanied his brother to protect Sita and watch over their sleep. They went on a retreat in order to gain wisdom (Figure 1).

In the archetypal model of coexistence, each person seeks the other to build a meaningful world together.

During that time the king died and Bharata ascended the throne. He promised, before his father's grave, to look for his brother. When they met, Bharata offered his brother the throne but Rama wanted to devote himself to prayer in the forest. Bharata agreed and took his brother's gold-encrusted sandals to lay them on the throne as a token of fraternal affection. After receiving them, he placed them on his head as a sign of submission.



Figure 1. Rama, Sita and Lakshmana in the forest. Kangra style, circa 1780, Drayton Parslow, collection.

Ten years went by peacefully until the demons began to pursue them. Rama and Lakshmana fought valiantly, but Ravana used a gazelle laden with gems as bait, which lured Sita despite Lakshmana's warnings. Sita was kidnapped and held captive until the brothers, through violent battles and with the help of the monkey Hanuman, killed Ravana and saved Sita (Lamas, 1972).

This is a beautiful myth in which heroism is extolled with values of dedication, wisdom, fidelity and humility. Lakshmana and Rama are examples of cooperation and kinship. Feelings of envy or greed do not have a place among brothers; evil gathers in the world of demons; the shadow cannot reach fraternal love.

The symbolism of the throne and the gold sandals embodies the subtlety of a lesson against excess of power and the need to dominate the inflation aroused by command. Putting the sandals on his head is an act of humility and a sign that the king is in the service of something greater than himself – let us not forget that Rama was a divine incarnation.

Reality offers us a very different picture of the use of power, and political fraternities only know enemy brothers. Recent events in Brazil involving the former president and his brother point to a group disease¹.

The 1992 issue of *Psychological Perspectives*, a journal published in Los Angeles, is called *Life & Shadow*. The editors reveal their concern about social events, specifically the uprising in the city following the acquittal of white police officers who had violently beaten a black man. The collaborators' intention is to compose a "journal of global consciousness" and awaken the archetypes that solidify community solidarity².

Mary Watkins (1992, p. 59) discusses the cultural problem of the isolation of the self and the excess of individualism. "Though we carry an ab-

¹ Reference to president Fernando Collor and his brother Pedro Collor.

² In 2022, these facts continue to poignantly unfold.

stract longing for community, we are not socialized with the tools to create a tangible sense of community.” Excessive separateness and independence destroy the effort for intimacy; fearing to show vulnerability, we encourage power, productivity, self-criticism. Psychotherapy should, according to the author, question the cultural roots that isolate the individual.

In his article, Ernest Rossi (1992) discusses the life archetype and the importance of cooperation in the evolution of life. He cites a modern theory of molecular biology: matter organizes itself into life through information. In the molecular information flow, phases of competition must alternate with cycles of cooperation, and without the latter, life would not evolve. It is a theory opposed to Social Darwinism, which postulates that competition is the driving force of evolution.

There is a stage, according to this molecular theory, in which genes spontaneously enter a replication cycle. This stage requires cellular cooperation to protect information and to reach the necessary concentration for stable values. Only after reaching such values can a given set of genes compete with others. In another stage, a compartment is formed – a cell in which the genotype evolves. There are two models: one of competition, favoring the strongest, and the other one of cooperation, with a balanced distribution between the strong and the weak. Cooperation guarantees a self-protective activity.

Rossi argues that this theory, which takes us back to the origins of our cellular organization, makes us think about our social and communal organization with its cooperation-competition dynamic, since it is essential to “actively pursue all possible means of facilitating a cooperative and safe sphere for our inner and outer development” (1992, p. 13).

We decided to go over this article, despite not taking into account its biological complexity, to reinforce the thesis that thinkers and scientists seek to understand man within a broader view of his social and evolutionary history.

At the confluence of sociology, philosophy and biology, Maturana and Varela (1988, p. 245) seek to root human relationships in biology.

If we want to coexist with the other person, we must see that his certainty – however undesirable it may seem to us – is as legitimate and valid as our own because, like our own, that certainty expresses his conservation of structural coupling in a domain of existence. [...] A conflict can go away only if we move to another domain where coexistence takes place. The knowledge of this knowledge constitutes the social imperative for a human-centered ethics.

They go further in stating that we only have the world that we create together with others and only love helps us to create it. They consider love an active element in scientific reflection: “Love is a biological dynamic with deep roots” (Maturana & Varela, 1988, p. 247).

The authors quoted above confirm that the exact sciences and the human sciences go hand in hand; they are fraternally interrelated. The archetypal model of coexistence is that of fraternity, whereby each person seeks the other to build a meaningful world together.

Jung (1980) warned of the risk of isolating the individual who does not creatively turn to the collective. Since individuation is a process that cuts an individual off from the collectivity, he or she must give back to this collectivity an equivalent substitute by way of values, since the individual who does not create such values is a deserter from society. “Only to the extent that man creates objective values can and must he individuate” (par. 1095).

The inseparable Dioscuri

Zeus, in the shape of a swan, seduces and impregnates Leda, who lays two eggs; Helen and Pollux, children of Zeus, are born from one and Castor and Clytemnestra, children of Tynda-

reus, are born from the other (Brandão, 1986). They are always together in every adventure or battle. Castor was killed in an ambush and Pollux, after defeating the enemy and winning the trophy, exclaimed to Zeus: “Father, don’t let me outlive my dear brother.” He had the right to immortality as the son of Zeus and he refused it. Zeus then allowed them to alternate their days together in the Olympus and in Hades and, as a reward for their fraternal love, etched their images among the stars as the Gemini. They were represented in Sparta by two parallel wooden beams joined by two transverse ones (Graves, 1984). The theme of inseparable brothers, a symbol of cooperation, appears with a new aspect: one of them is immortal. The myth unites them in the possibility of sharing this immortality due to the love that bound them together and thus their image is raised to the sky. For us, it embodies an archetype.

The universal self acts in each transitory ego, when the ephemeral condition of individuality joins the accumulated experience of other beings.

Who is our immortal brother that can lift us up with him through the giving of love? Would it be the self as an archetype that marks the transcendence of the human being through its continuity in time? The individual unites, through the self, with the Primordial Adam.

Jung (1978) refers to the Anthropos, the most comprehensive man, the indescribable totality that consists of the sum of conscious and unconscious processes. The self corresponds to the gnostic idea of the Anthropos. For Jung, Christ is a symbol of the complete inner man, linked to the Original Man, the Primordial Adam made of three parts: rational, psychic and earthly. Christ would be the second Adam (Figure 2).

It seems fit to discuss, at another moment, the masculinity of the self in this description and the lack of the female component in the original being. In the quote below, this gender restriction disappears.

The self, moreover, is an archetype that invariably expresses a situation within which the ego is contained. Therefore, like every archetype, the self cannot be localized in an individual ego-consciousness, but acts like a circumambient atmosphere to which no definite limits can be set, either in space or in time (Jung, 1978, par. 257).

Kushner (1990, p. 75), a Jewish theologian, describes the Primordial Adam at work within us. “The memory of this primordial unity is recorded in the chromosomes that shape our bodies. It is transmitted unconsciously and genetically, and for this reason it is observable everywhere throughout the universe.” Everything is part of a single organism, and each part “remembers” when it was in the great unity, which had no parts. This primordial being is called, in Judaism, Adam Kadmon, a humanoid from which the



Figure 2. St. Veronique’s napkin Claude Mellan, engraving. France, 1649.

Universe began. The author uses the image of a consciousness protoplasm that unites humanity and records its evolutionary history. "All creation is one person, one being, whose cells are connected to one another within a medium called consciousness" (Kushner, 1990, p. 83).

In the Jewish interpretation of creation, the first human being and each subsequent being can intuitively understand that they are part of Adam Kadmon, the primordial person. In analytical psychology, it would correspond to the rule of the universal self acting in each transitory ego, when the ephemeral condition of individuality joins the potential experience of other human beings who have existed or are yet to exist.

The primordial being, Adam, Christ or the immortal Pollux, share their immortality with their brothers, letting them own a portion of it psychically. The eternal brother is within us and transfers his divine spark to us to illuminate our finitude.

The world is maya, illusion; involved in the great illusion of permanence our ego and our body are extremely limited and without this permanent brother we remain adrift, totally dispersed, without any memory.

The brother and the sister: transformations

In the Grimms' tale (1882) "The Brother and Sister", the brother took his sister by the hand and told her that, given the life they led, mistreated by their stepmother, they had better take a chance in the outside world. They entered a dense forest, and on the second day the brother was thirsty. The stepmother, who was a witch, had laid a spell on all the streams.

When the boy was about to drink, the waters murmured "Who drinks of me a tiger will be". His sister, frightened, stopped him from drinking, telling him that she feared she would later be cut to pieces. In the second stream the murmur was repeated, this time with a warning of turning him into a wolf, and again his sister stopped him from drinking for fear of being devoured.

In the third stream the voice warned that whoever drank of it would turn into a fawn, and

the boy's thirst was such that, despite his sister's pleading, who feared he would run away from her, he drank the water and was immediately transformed. They both cried and the sister swore she would take care of him and never leave him. She tied a golden girdle around his neck and they walked to a little house where they lived together a long time. Until one day the king of the country held a great hunt in the forest. The shouts of the hunters, the blowing of the horns and the barking of the dogs excited the fawn, who wanted to participate in the hunt.

He begged so long that his sister let him go, asking him to come back at night. So too on the second day, but this time his foot was wounded and a hunter followed him to the house. On the third day, the sister begged him not to go for fear that he might die, to which he replied that he would also die with longing if he did not go. This time the king asked the hunters not to harm the beautiful animal and went personally to look for it, whereupon he met the girl. He became so enamored of her that he made her queen and the fawn went to live with them, as the sister would never accept a separation.

The stepmother, on hearing the happy news, was filled with hatred and plotted to have her hideous, one-eyed daughter take her stepdaughter's place. At the moment when the queen was giving birth while the king was hunting, the sorceress stepmother disguised herself as a bed-chamber woman and set a trap in the bath to drown the young girl. She then laid her daughter in the bed, casting a spell on her to look like the queen; only her eye could not be restored. The king was happy to return and find his newborn son, but the witch would not let him near his wife in the cold light of day.

The intimacy of fraternity is introjected as loving animus.

On the following nights, the dead queen would appear to nurse her baby and feed her fawn-brother. The nurse saw her and remained fearfully silent, but at last she told the king about

the strange scene. He lay in wait the next night, exclaiming when he saw her and realized she was his dear wife. At that moment, the spell was broken and the queen came back to life.

The false queen was banished to the forest, where she was devoured by beasts, and the sorceress was burned. As soon as she turned to ashes, the fawn took human shape again and lived happily together with his sister until the end of his days.

The feelings in this tale revolve around love, devotion and sacrifice. The sorceress, the element of evil, moves the action to destroy, but ends up transforming. The theme of evil as the shadow that brings about transformations is frequently present in fairy tales. The casting of the spell on the fawn allows the king to meet his future wife. The queen's death and her devoted appearance expose the whole scheme, and thus the stepmother (destructive maternal complex) can be eliminated. The characters involved would have to suffer to get out of an ideal state of purity and childishness, one of the possible symbolisms for the blind eye.

As for the brother-sister connection, the tale symbolizes it; we can verify the impelling spring of the animic love bond in the female psychism. At first, it is the brother who takes the initiative and protects his sister, removing her from the stepmother's house. This represents that moment when a woman feels motivated to make a decision that takes her out of a state of stagnation, mainly associated with the pernicious mother complex (witch-stepmother).

The intimacy of fraternity is introjected as loving animus, from which sufficient strength emerges to show the way to liberation. It is noteworthy that the king does not arrive directly; the redeeming intermediation takes place via the brother. In passion, a woman experiences a loving rendition and surrender that require, to a certain extent, a submission that can diminish her, but in a fraternal relationship, she remains whole; her entire being is embraced by the other.

The animus-brother brings that resonance of shared and reassured intimacy, in which a wom-

an can feel whole and unique, respected and valued in her entire being. She thus receives the strength and courage to continue her journey, supported by love and self-esteem.

In the tale, after this initial protective impulse, the animus-brother regresses to an instinctive form and finds itself threatened and wounded. When she goes into the forest, into the deeper psyche, the woman finds the instinctive bases of her animus that can destroy her and creates an unconscious identification with the animus, without differentiation. Boldness, the spirit of adventure, the clamor of the hunt awaken hubris, the transposition of human limits.

The fawn is an animal of solar symbolism, as is the golden necklace that keeps him bound to her. To reach the fullness of this transformative symbolism, to bring the solar animus to consciousness, the heroic journey requires facing dangers and challenges without succumbing to the regressive animal or enchanted state.

The initial happiness in the forest, an accommodation phase, is broken again by the brother's male spirit, now in its instinctive, animal form. He cannot stand passivity; he longs for adventure, even if he might die in it. The sister is imbued with female care; she fears changes, as they are risky; she prefers the sheltered situation.

As long as a woman totally identifies with the good mother, who wants to hold and protect, the solar spirit is prevented from acting. The animus-brother's recklessness invites the adventure of life and of encounters. The sacrificial fawn willingly offers itself to this role, saying that the worst kind of death is that brought on by stagnation.

Hunting is a traditionally male activity of competition and dexterity, of channeled destructiveness obeying a powerful instinct that calls for a weighing of forces. Here, the male will speaks loudly; it subdues the sister and claims its independence. Understood as animus, it is present through bold initiatives and impetuous desires that carry the risk and the insurmountable need to venture out.

A passive life represents death; we cannot always opt for safety and we are ultimately driven by the archer who shoots his arrows from an impenetrable region, not knowing if we will succumb or if we will win when action calls us. This is the fawn's call, its motivating impetus acting on the female psychism.

The next stage is up to her initiative; final redemption comes through love. Her love for her brother was completed with her love for her husband and her son; the woman has gone through the phases of her growth and is mature for love. She is no longer a girl; she experienced life and its challenges and gives herself to her son and to her brother.

Interestingly, the act of donation does not extend to the husband; she considers him independent, an other separate from herself. The union with her child is visceral; he needs to be suckled and nourished by her; the connection with the fawn-brother is instinctively indissoluble. This bond is the model of fraternal love, greater than the circumstances or events that have taken place; it is the irremovable, genetically imprinted alliance, the union that remains untouched and protected. The son and the brother keep the queen rooted in her most instinctive, unbreakable love, and it is this love that will attract the king to save her.

The tale teaches us that the woman is strengthened by the loving support of her animus when she has known instinctive love connections that escape the dominating incestuous cycle. The father figure always has an element of power and authority. The brother is an equal loved one, the one with whom things are shared; he does not threaten and does not demand.

The fact that he is a fawn reinforces the idea of the absence of demand; other exchange relationships always ask for something – “I’ll give if you do”. From the dear, admired father to the passionate lover, which loved one escapes these demands? The brother is the beloved who does not pressure, who gives and receives for the pleasure of sharing; he is the complemen-



Figure 3. Apollo seated on the omphalos with Artemis and Hermes. Nueva Mitología Ilustrada. M. Juan Richepin. Montaner & Simon Ed. Barcelona 1927. Tomo I.

tary soul that accompanies and rejoices in each achievement and each common goal. When a woman has the chance to meet a man in life this way, she gains the joy of feeling motivated and activated by a driving and vibrant animus that does not demand like a critical judge.

Jung, when describing the effects of animus possession on women, was referring to a father-animus: demanding, critical, dogmatic, authoritarian. The brother-animus is instigative, vibrant, loving and stimulating.

Greek mythology outlines the duo of siblings Apollo and Artemis, whose joint adventures we know little about except for the cruel slaughter of the Niobids. Imagination fills in what is left untold to draw a picture of their joint action. He with his golden arrows and she with her silver ones, completing each other. Both on a common mission in which reason and intuition are partners, in which nocturnal, metabolic activity is associated with diurnal, intentional activity. They listen to each other, interpenetrated and allied, without dissociation.

Apollo is the healer, the brother-animus who heals the female wound. Immersed in solitude and separateness, few women find healing in their mothers or in their lovers (Figure 3).

The feeling of devaluation, guilt, impotence, the immense smallness and failure of our fragile and pressured individualities all find healing in the solar spirit of fraternity, which casts its luminous and warm rays with a message of love

and merit, where each one of us is ... what we can be ... hope to be ... our meeting point. ■

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Resumo

Mano: um ensaio sobre o amor fraterno

O artigo considera o aspecto positivo do arquétipo do irmão, assim como o laço de fraternidade entre as pessoas. No homem, o arquétipo se constela na parceria e na cooperação e como símbolo do Self. Na mulher, ele é vivido, externa-

mente, num relacionamento de apoio e de amor e, internamente, pela força propulsora de seu animus. Culturalmente, a fraternidade e a cooperação são essenciais para se opor à destrutividade imperante. ■

Palavras-chave: arquétipo do irmão, fraternidade, cooperação, animus, Self.

Resumen

“Mano”: un ensayo sobre el amor fraterno

El artículo considera el aspecto positivo del arquetipo del hermano, así como el vínculo de fraternidad entre las personas. En el hombre, el arquetipo está constelado en la asociación y en la cooperación y como símbolo del Self. En la mujer

se vive exteriormente en una relación de apoyo y de amor e interiormente por la fuerza motriz de su animus. Culturalmente, la fraternidad y la cooperación son esenciales para oponerse a la destructividad imperante. ■

Palabras claves: arquetipo del hermano, fraternidad, cooperación, animus, Self.

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