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Ferocity Impulsiveness Transformation Anthropological feminine threads based on “Women Who Run With the Wolves” by Clarissa Pinkola Estés

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KUJAWSKO-POMORSKA SZKOŁA WYŻSZA W BYDGOSZCZY

**FEROCITY IMPULSIVENESS TRANSFORMATION
ANTHROPOLOGICAL FEMININE THREADS BASED ON WOMEN
WHO RUN WITH THE WOLVES BY CLARISSA PINKOLA ESTÉS**

“I have learned to protect each piece of wisdom, each profound thought which I stumbled upon while travelling to unusual places and extraordinary people, because the old man Akadem, like Cronus, still has a tendency to devour his children, before they manifest any amazing or healing abilities. Overintellectualisation obscures the action mechanisms of a woman’s natural instincts”¹

INTRODUCTION OR TESTING THE PENETRATING WAY OF READING

A wild woman runs ahead through a desert, eyes closed. She is free, aware, fulfilled, complete. A wild woman thinks and talks loudly about her feelings, emotions, she does not abandon her dreams, but is ready to dedicate her life to making her dreams come true. She listens to herself, uses the strength of her instincts and creates. This femininity lurks in all of us, dangerous, not fully realized or discovered. This «Eternal Woman» acquaints us with the essence of the creative aspects of femininity, with initiation, and the art of living life to the fullest. How can it be found? The starting point has to be becoming aware of its existence, meeting it, and «sampling impulses» which manifest themselves around us. These impulses can be cultural texts, such under which influence a person is created anew. Metaphorically «primeval birth» is possible if «something happens» to one, if they are aware of what they experienced. According to Lech Witkowski, there are three criteria of a text’s impact and, respectively, three phases of its manifestation – Experience – Awakening – Transformation. the condition for awakening is «a decent shake», and «irritation»; a text has to inflame and agitate, provoke lust and imagination. Witkowski singled out eight types of readers’ attitude to the text. The «nar-

¹ C.P. Estés, *Biegająca z wilkami. Archetyp Dzikiej Kobiety w mitach i legendach*, Wydawnictwo Zysk i S-ka, Poznań 2001, p. 33.

row analytical» attitude treats the text as common, available, and complete. Approach to the text is marked by consecutive concepts, the natural reading order, and clearly established rules. The second approach treats the text as a «pretext» and the reader assumes an attitude of creative innovation that is open to originality. The text is an invitation to the effort of interpretation. The next attitude is that of an interested, but objectively severe criticism. A text is a kind of «subtext» which is to be useful to us, so it is only right that we should portion it and reject parts which are of no use. Hermeneutical attitude is expressed in circling around the whole and details being tied into a homogenous whole. A text is a «hypertext», it required the knowledge of codes and multiple processes that approximate its understanding to the reader. The fifth approach is «context», where the reader assumes an erudite attitude, and the text is a resrepresentation of a specific position. In the sixth status the text functions as an «intertext». The reader embeds the text amongst others, draws associations, penetrates tracks, allowing it to live in an expanding intertextual space; out of reach for other readers². The attitude represented by a true reader is characterised by treating a text as a space, where the author is an unattainable creative medium, where the reader has to present an attitude of humbleness and a “daring penetration, which is able to take risks, focus on selected fragments, on its place as a symptom, a pillar carrying an construction important in itself which carries objects as components of integrated circuits, which can be removed and used to build a self, with gratitude for the author”³. Such an attitude is extremely difficult to attain, it can waken places and regions in the psyche of which existence one was not aware, and can cause «something to happen» to one. This is because thinking about an individual always happens close to the text in a variety of origins and involvements. This textualisation of experience is a vehicle allowing a transfer of cognitive values into the area of professional and responsible research practice⁴. For me this «values trans-

² L. Witkowski, *Między pedagogiką, filozofią i kulturą: studia, eseje, szkice*, t. 3, Warszawa 2007, p. 49–53.

³ L. Witowski, *W stronę wybuchowego czytania (O podstawowej barierze spotkania kulturowego)*, [w:] M. Jaworska-Witkowska, A. Rzekońska (red.), *Przeszukiwanie humanistyki. Od inspiracji do inicjacji*, Wydawnictwo IMPULS, Toruń 2008, p. 68.

⁴ M. Jaworska-Witkowska, *Nienasycenie i „niewygasta żywotność” Archetypu Wielkiej Matki. Misterium „rodzącego łona” jako symbol Uniwersalizmu tworzenia*, [w:] M. Jaworska-Witkowska (red.), *Dyskurs Opór Tożsamość. Narracje w trosce o kulturę pedagogiki*, Wydawnictwo Kujawsko-Pomorskiej Szkoły Wyższej w Bydgoszczy, Bydgoszcz 2014, p. 35.

ferring vehicle» is *Woman Who Ran With the Wolves* by Clarissa Pinkola Estés, a text which allowed me to discover the values that initiated a journey of self-discovery. It is a deep analysis of femininity, which in some ways offends the ideas we have about ourselves; an analysis which allows us to discover our primeval nature, of which women might not even be aware. It is a value which allows women to discover what is truly theirs, what is primeval, what is beautiful, what allows them to be fully female. The discovery of this primeval nature is a milestone step towards evolution, which has yet not happened but which towards women are proceeding. However, for it to happen an awakening is necessary, in a way a return to women's primal and wild nature, a retrieval of impulsiveness. But how can this be done? How and through which path can self-fulfillment, steaming from the depths of needs and desires of flesh, be achieved? Self-fulfillment dictated by cultural trends would only be apparent and a woman would only appear to be liberated, while at the same time existing only on the level of the flesh, reduced to follow a pattern of behaviours considered to be belonging to liberated women; without ties to that which is primal, impulsive, and wild. Such liberation is extremely difficult due to the fact that from their earliest years women are brought up and put into rigidly defined social roles.

In the course of each educational path, rigid, stilted, formal, which is created by schools, individuals are subjected to a number of different procedures which aim to shape them according to a specific pattern – the desired ideal. Therefore individuals are given reconstructed patterns to which they need to adapt. Intellectual development is conducted strictly under the supervision of fine teachers who are automatically considered more intelligent than their recipients, even just on the basis of their diploma. Within such educational framework it is extremely difficult to achieve any awakening, or an original thought that could initiate a transformation.

Woman Who Run With the Wolves is a kind of an invitation to a metaphorical journey into depths of femininity, and the stories presented within it serve as roadsigns helpful in this journey. It is a journey that penetrates the depth of femininity, it is an encounter with the world of a natural, and instinctive nature. It is a journey that can help find answers to such questions as: what are the emotional effects of a disturbed relationship with the wild, primeval feminine nature? How to be in unison with the primeval self? How and what for should the record of your own experiences be stored and reconstructed? What are my own deep buried roots and how to create oneself anew to meta-

phorically run free ahead? How to run through the desert in harmony, instead of being cat out into it?

A WOMAN SEPARATED FROM INSTINCTS – TAKING POSESSION, ARCHETYPE – THE WILD SELF

Wild animals and wild women are endangered species – such is the thesis expressed by the author in the first sentence of her book. The progress of modern civilisation caused a supression, a levelling, a hiding, and to some extent a separation of women from their natural instincts by a fictitious wall, which is created by the culture of do's and do not's. "It is no coincidence that virgin lands of the planet shrink and die, as the understanding of our own, internal, primal nature fades. It is not hard to understand why the ancient forests and old women are not considered to be be great riches"⁵. A woman who follows her instincts has a similar reputation to that of wolves or coyotes; they are then linked by common archetypes inherent to instincts so that the common denominators are danger, wickedness, and ferocity.

Clarissa Estès began anthropological studies of wolves' behaviour because their history reminded her of womens' history; both in terms of spirituality and hardships that they face every day. Wolves were often the victims of attacks and uprooting, the author compares their struggles to those of women. For her women faced similar territorial strifes to those of wolves, they were both "the targets of those who devastated virgin territory and untamed regions of the psyche, destroying natural instincts to such extent that no trace was left behind"⁶. Most women walked in the fumes of civilisation losing what is the essence of feminine nature. However, there were also those whose "fairytale tail often protruded from under the hem of their dress, and pricked up their ears so hard that their hat bounced up and down, in the best case falling onto their eyes, and often rolled on the floor"⁷.

The path to finding one's spirituality is not easy, but it may lie in the study of fairy tales, myths, legends and traditions. It is thanks to them that we can acquire the ability of understanding that sharpens the eyesight so that the path frayed by primeval nature becomes visible. Studying these gives confidence that

⁵ C.P. Estès, *Biegnąca z wilkami...*, op.cit., p. 11.

⁶ Ibidem, p. 12.

⁷ Ibidem, p. 14.

this path will not suddenly break off, disappear or end, but it will lead further and further until it reaches deep wisdom. The path we shall create for ourselves will be a path of a wild, innate, and instinctive self. It is the archetype of a “Wild Woman” – a fairy-tale knock on the door to the deeply hidden female psyche.

Registering the wealth of psychological facts and taking into consideration the context of cultural phenomena can lead to the discovery of a holistic image of a woman. According to Jung, psychological libido comes not only from the body and senses but also directly from the mental system⁸. Mental energy is subject to constant change, and is shaped by imagination, feelings, thought processes, and most importantly cultural patterns and symbols. This energy, when stimulated, rises to extreme levels and the ego can undergo inflation, or possession. Archetypes may be the content of the state of inflation. “The gravity and prevalence of Jung’s scientific act of sweeping through the areas of traditional cultures, and his attempts at propagating this knowledge within the theory of archetypes is concerned with an important anti-reductionist paradigm of understanding the whole psyche”⁹. Archetypes can be understood as specific primal forms, so ancient, commonly occurring and reconstructed for a long period of time forms of mental life. An archetype corresponds to “some” concept, refers to content which is unaware¹⁰, the archetype “manifests its own strength in a way that is archaic and primitive, spontaneous, exuberant, offhand, and overbearing. It would seem that the pre-matrix (“eternal presence”) from which everything stems and to which it returns is an authoritative, commanding force which does not negotiate, but dictates circumstances and terms, tests endurance and supports resistance, a force which is both provocative, devastating and salvages from destruction”¹¹.

An old and ancient memory which is deeply “forgotten” in women is absolute, and recollects an undeniable and permanent consanguinity with females of wild animals. This consanguinity is blurred and constantly erased by civ-

⁸ C.G. Jung, *Symbole przemiany*, Wydawnictwo KR, Warszawa 2012.

⁹ M. Jaworska, *W stronę pedagogiki Cienia i przebudzenia (inspiracje z prozy Hermanna Hessego)*, [w:] M. Jaworska, L. Witkowski, *Przeżycie – Przebudzenie – Przemiana. Inicjacyjne dynamizmy egzystencjalne w prozie Hermanna Hessego. Tropy i kategorie pedagogiczne*, Wydawnictwo Wyższej Szkoły Edukacji Zdrowotnej i Nauk Społecznych, Łódź 2011, p. 78.

¹⁰ E. Neuman, *Wielka Matka. Fenomenologia kobiecości. Kształtowanie nieświadomości*, Wydawnictwo KR, Warszawa 2008, p. 24.

¹¹ M. Jaworska-Witkowska, *Autorytety podejrzane w wyobraźni zbiorowej i ich fantazmatyczne przedłużenia w egzystencji. (Hypomneumata)*, “ER(R)GO” 2013, nr 26, p. 79.

ilisational progress. The archetype of a Wild Woman includes the alpha, the one who ushered in our matrilineal line. There are moments in a woman's life when she experiences it again, it is the invigorating taste of wildness. It can be experienced, amongst others, during pregnancy, breastfeeding, child rearing, and the changes that it induces in the mother. It can be experienced by visual sensations (for example admiring a beautiful view) as well as sensations that are auditory, sensory, or through taste. These feelings are both beautiful and painful as they cause longing for a woman's primal wild nature. The adjective "wild" however, is not understood here as it's dictionary definition of uncontrollable or irrepressible but in its original sense of living in harmony with nature. "When a woman once more consolidates her relationship with the primal, animal nature she receives a gift – an eternal, inner wise guardian, a visionary, an oracle, inspiration, intuition, perpetrator, inventor, and finally an attentive listener, who leads, advises and convinces her to live life to the fullest in both the inner and external worlds"¹².

The archetype of a wild woman may in different languages and cultural circles take a variety of terms and definitions, for example: a powerful psychological element, instinctive nature, natural psyche, basic feminine nature, true tribal nature, the other, the seven oceans of the universe, the wild forest, a friend, typical nature, fundamental id, the self, indirect nature, nature of profound wisdom, the river under the river, the Great Woman, the Light of the Abyss, She-Wolf, Bone Collector, Lady of the Forest, Woven from the Mist, Wolverine, Spider-Woman, the energy of dance.

The wild, primal nature is to be understood as an independent being that brings back and drives the profound lives of women. If that is understood we gain the freedom to discover ourselves and develop in directions hitherto regarded as impossible or non-existent. Science should respect this inner spirit and see it as the centre of the female psyche, otherwise it disrespects the whole matrilineal line of life. If a woman's relationship with her wild, primal nature is disturbed, or worse, she does not notice it at all her life can seem to be an only apparent existence in the twenty-first century consumerism. The emotional effects of separation from a woman's wildness can entail a number of somatic consequences, but also severe emotional disturbances which can exert an impact on every sphere of women's functioning. It can manifest itself as anxiety, fear, pain, notoriously bad choices, blackouts, obfuscation, volatility, being putt off one's stride and unawareness of oneself, and many more. The

¹² C.P. Estès, *Biegnąca z wilkami...*, op.cit., p. 16.

author advocates finding a turning point, a so-called transition gate, to return to one's wild nature. This gate can be pain, a love for nature, or a longing for a more reasonable and emotionally deeper life, and so on.

THE RESURRECTION OF THE WILD WOMAN – AWAKENING AND TRANSFORMATION

The first story that the author cites is one of resurrecting a wild woman – La Loba, or the She-Wolf. She is a woman who collects wolf bones, attempts to recreate the creatures, and then creates a song that gives them the power of a mystical life. La Loba can be understood as “a teacher of the dead aspects of the soul”¹³ and her chanting over bones, and the wolves' symbolic resurrection is a story of the miracle of rebirth. This story can be related to the nature of women, however, the discovery of one's wild element may entail a number of dangers. The woman may not be ready for it, “when we touch the authentic foundation of She Who Knows we begin to react and act under the influence of the deepest, the most integral nature. Female meditation relies on recalling, and discovering the dead aspects of I, and exploring the fragmented pieces of one's life. She who recreates life anew, from what is dead, is always an archetype of two faces. Mother of Creation is also the Mother of Death, and vice versa”¹⁴. This dual nature poses a serious dilemma of which aspects of us should be allowed to live and which eradicated, how to understand their rhythm of life in harmony with wild nature. The wolves' bones in this story are a symbol of the imperishable aspect of the primal Self, natural, primal instincts, which are not subject to the destructive forces of civilisation. This old bone collector is inside all us, together with an incredible potential, which will be “overgrown with flesh” to become creatures that we once were. According to Lech Witkowski, life lets one know about its unreduced energy when a kind of commonness and routine, so a life without experiences gives way to experiencing the threshold – “a crisis, a radical transformation, a painful decision, a catastrophe, a fall – death or rebirth, a surprising confrontation with otherness”¹⁵. The basic development impulse, which needs to be

¹³ M. Jaworska-Witkowska, *Autorytety podejrzane...*, op.cit., p. 94.

¹⁴ C.P. Estès, *Biegająca z wilkami...*, op.cit., p. 42.

¹⁵ L. Witkowski, *Uniwersalizm pogranicza. O semiotyce kultury Michała Bachtina w kontekście edukacji*, Wydawnictwo Adam Marszałek, Toruń 2000, s. 112.

nurtured and stimulated, which is to be expected and sought is the initiative come into existence of an experience of “vocation and call”. “This act, which has special development characteristics, carried by the miraculous moment of transformation provides enlightenment through a new self-awareness and a new sense of causative power; awakened with creative forces it may generate, transmit “a messenger”, which can seldom be a teacher, or a friend, who assumes the role of a “master” and causes a situation which results in “a clear separation” of what is before and after”¹⁶. The objective of this situation is primarily a transformation of the soul, stimulating it to creative action, and finally to the archetypal possession.

La Loba is the two faced archetype, she is the Mother of Creation and the Mother of Death, she cares about what in women is dead or dying, she is the path between life and death¹⁷. Death in this case leads to a reawakening, to finding oneself despite what the environment expects and what often stands in contradiction to what is natural, the age-old dispute of nature versus culture¹⁸, the eternal dualism visible in all corners of existence. “[...] A woman is tormented by petty demands of her psyche, which exhorts her to fulfil the wishes of everyone around. Submission to others causes an unpleasant shock, which must be noticeable to every woman. Namely, we realise that when we are simply ourselves others renounce us, but when we submit to their wishes we renounce ourselves. This is a painful conflict but it must happen, and the choice should be clear”¹⁹.

Such actions cut us off from the life-giving energy, our environment makes us believe that we should constantly work to compensate for our deficiencies, but to “see, look into the depths, intuition and strength are needed to endure what we see”²⁰. Archetypes of Life and Death are not two antagonistic concepts, but rather two parts, two sides of the same concepts; death should be treated as an elementary part of the rhythm of creation as “under its loving care life is reborn”²¹. If we regain our life-giving energy and we ourselves stop

¹⁶ M. Jaworska, L. Witkowski, *Przeżycie – Przebudzenie – Przemiana*, Wydawnictwo WSH TWP, Bydgoszcz–Kraków–Szczecin 2007, p. 94.

¹⁷ M. Jaworska-Witkowska, *Autorytety podejrzane...*, op.cit., p. 96.

¹⁸ B. Przyborowska (red.), *Natura Edukacja Kultura. Pedagogika źródeł*, Wydawnictwo Uczelniane WSiE TWP, Olsztyn–Toruń 2006.

¹⁹ C.P. Estès, *Biegnąca z wilkami...*, op.cit., p. 96.

²⁰ Ibidem, p. 97.

²¹ Ibidem, p. 149.

acting against its sources, then we will be able to find a path towards ourselves, and through it be closer to ourselves and others.

THE MENTAL ELEMENT VERSUS THE DOMINATION OF THE FATHERS

“A domesticated woman is one that has somewhere lost her talent, passion, and an inherent fire; she left behind, neglected what she loved, what she wanted to do, who she wanted to be. [...] She gave up her childhood dreams, because she encountered a golden carriage, a promise of an easy life, a rich lover, a well-paid but boring job.”

The Wild Woman Archetype is a powerful mental element, it is instinctive nature, natural psyche, the basic nature of women, tribal, inalienable, crazy. Each desire is associated with craziness, “but apparently one was deemed wise, true, and temperate leaving to the other sex a burden of insanity, which was unwanted and unrecognised”²². Desire and madness exist in a special relationship between one and her mother, the relationship is similar for both men and women, but men often quit this burden leaving its full weight on women.

In connection with the public debate happening around women’s issues one has to ask questions: how much of this refers to the symbolic and imaginary significance of the mother²³, a female-mother and how much to the woman connected only to her social and material role of a producer of children and workforce. The maternal role maintains social order and the order of desires but it is itself limited to certain types of needs. While satisfying these needs the female power of motherhood is often bedevilled. Luce Irigaray believes that “perhaps we have finally found ourselves in a historical moment where the problem of the fathers’ domination can no longer be avoided”²⁴. Sigmund Freud in his deliberations on the symbolic murder of one’s father as the founder of the primal horde forgot about an even more archaic murder, the murder of the female-mother, which is necessary for a certain type of order in the

²² L. Irigaray, *Ciało-w-ciało z matką*, tłum. A. Araszkievicz, Wydawnictwo eFKA, Kraków 2000, p. 8.

²³ What was begotten belongs to the maternal matter and is the archetype of birthing and creating – the Archetype of the Great Mother. Properties associated with the Mother Archetype are mainly compassion and thoughtfulness, it is a woman’s magical power, her wisdom and spiritual sublimation. More in: M. Jaworska-Witkowska, *Nienasyćenie i „niewygasta żywotność”...*, op.cit., p. 93.

²⁴ L. Irigaray, *Ciało-w-ciało...*, op.cit., p. 9.

community to be established. "Sex drive would be the reason for the phallic penis to deprive the mother of the power of birthing, breastfeeding, protecting, and merging. Does the phallus rise where the umbilical cord used to be? The phallus, through the male-father, becomes an organiser of the world here, where the umbilical cord, the first bond with the mother gave birth to the bodies of men and women. It all happened in the primal uterus, the first feeder of Earth, the first waters, first casings, where the child and the mother were WHOLE. In an asymmetrical relationship they were united. Before a great cutting occurred and their bodies were torn apart"²⁵.

The entire social order, culture in which we live and psychoanalysis orders the condemnation of the mother, she is to be excluded, and the father forbids a relationship of the body with the body of the mother. "In the absence of any kind of display, exists a risk of returning to the primal uterus, of seeking refuge in any open body, of continuing to live and nesting in the bodies of other women"²⁶.

When a woman loses contact with her instinctive psyche she is half ruined, cut off from her primary source, she loses her instincts, and her natural life cycles begin to die absorbed by culture or intellect that are not necessarily her own.

In this very way the mothers openness and being open to a mother appears as a kind of threat. The mother turned into a "crutching monster by the inversion of the blind eating of herself. Her stomach and breasts are swollen by pregnancy, birthing, and life that she gives without reciprocation. Unless this reciprocation is murder [real and cultural in order to cancel the debt and forget about dependence, to destroy the power] to forget about pleasure"²⁷. The uterus unconsidered as the first primary residence, where we become flesh, for many men becomes a phantasm of a devouring mouth, or a phallic threat, or in best case a breeding tool. It is the uterus with which, in inarticulate representations, the whole female sex is confused. There are no words to speak about it, unless vulgar, so it is reasonable that the feelings that accompany thinking about it are anxiety, phobia, disgust, and obsession with castration. Understanding and interpretation of this issue can, for women, mean leaving the world "of not our madness", of fear, the fear of the original crime, which in fact is not a part of our culture. "We are still held prisoner by phantasms,

²⁵ Ibidem, p. 12.

²⁶ Ibidem, p. 14.

²⁷ M. Jaworska-Witkowska, *Nienasycenie i „niewygasta żywotność”...*, op.cit., p. 15.

ambivalence, anger that are not ours but in which we participate. It is better to regain our own madness and leave men their own”²⁸.

Women should refuse to surrender their abstract function of reproduction and a subjective social role as a mother. Women should discover and make peace with the fact that they are always mothers, ever since they became women. She gives birth to not only children but also love, desire, language, art, and what is social, political and religious. It should be ensured that the mother cannot be killed again, for her to be sacrificed at the dawn of our culture she has to be first restored to life, the mother in us and among us, she has to have the right to experience pleasure, ecstasy, passion, and feelings. We have to discover a language which will not take the place of body-to-body, as the paternal language wants, but one that will accompany the body with words that do not diminish corporeality but instead speaks in a bodily way. “Historically it is women who are the guardians of flesh, this post should not be abandoned, but rather regarded as our own demanding from men to stop treating us as “their own bodies”, a warranty for their bodies”²⁹. The first body with which women deal is a female body, and the first love they experience is maternal.

CONCLUSION – WHAT IS WORTHY OF PEDAGOGIC CONSIDERATION

According to Alexander Nalaskowski one of the most profound foundations of pedagogy is the search for the essence of human nature and the ability to influence it. This is why, rightly so, pedagogy is talked about as a sort of borderline science, a science that draws from philosophy, psychology, psychoanalysis, and anthropology³⁰. It is also reasonable to read Clarrisa Estès’ book as a psychoanalytical position in service of pedagogy. A reconstruction of the categories of wildness and savagery for pedagogy was made by Alexander Nalaskowski. The author showed a variety of comprehension of the concepts of wildness and savagery, what is particularly important for the purposes of this text is the author’s claim that wildness should not be considered as only pejorative, or as “a step back in development, sometimes a perversion or destructiveness”³¹. This category is more extensive, “savagery is also, contrary

²⁸ L. Irigaray, *Ciało-w-ciało...*, op.cit., p. 18.

²⁹ Ibidem, p. 19.

³⁰ A. Nalaskowski, *Dzikość i zdziczenie jako kontekst dla edukacji*, Wydawnictwo Impuls, Kraków 2006, p. 111.

³¹ Ibidem, p. 9.

to socialisation logic, the epistemological and ethical multiplication of human potential”³². “Savagery is a return to the mythical space, regaining mythical time, and “a search of sources” as a process of constructing savagery, a search for a pre-ceremonial human; these are all cognitive purposes and mental tasks that wait for a reflective undertaking”³³. And I as well wish to understand this concept, a concept which offers a chance for development, a chance to find a path to oneself. Finding one’s primal nature is a chance for a creative live for oneself, and not squandering one’s life on others. It is a spiritual revival, it is a sense of ability to define one’s own boundaries.

Women Who Run With The Wolves is not over in its construction because in it’s metaphorical perception its end depends on how much satiation the reader is able to draw from it. Its reading is a kind of “new being, over and over reborn in the eyes of the reader”. The recipient has the impression of being on an inward journey, a journey towards one’s desires, impulsiveness, as if discovering them anew, naming them and getting to know them again. The task which every woman should face, to be able to live in harmony with her integral nature, is finding her own bones and reconstructing her wild skeleton, in order to be able to create a song that will give her a life-giving force.

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³² M. Jaworska-Witkowska, *Ku kulturowej koncepcji pedagogiki. Od inspiracji do inicjacji*, Wydawnictwo Impuls, Kraków 2009, p. 447.

³³ Ibidem, p. 129.

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SUMMARY

Research done in the fields of humanities to find these areas for use of pedagogy should be aiming to source knowledge on conditions and circumstances for designing of the requested structural integrity and its impact on educational practice. One of these areas is undoubtedly the occasion to meet cultural texts – a content that results in reader's awakening, causing transformation. A perfect example of facing this kind of an influential text is a read of Clarrisa Estès' 'Women Who Run With the Wolves'. The read calls for a metaphorical journey into the depths of femininity and the stories presented resemble perfect direction guidelines. It is a kind of journey that examines

the inner reality of femininity – it is a meet with a world of unaffected, instinctive womanhood.

Key words: passion, wilderness, spontaneity, transformation, experience, woman, archetype, reading, initiation, body.

**DZIKOŚĆ ŻYWIOŁOWOŚĆ PRZEMIANA
ANTROPOLOGICZNE WĄTKI KOBIECOŚCI
NA PODSTAWIE *BIEGNĄCEJ Z WILKAMI* CLARRISY PINKOLI ESTÈS**

STRESZCZENIE

Przeszukiwanie obszarów humanistyki, poszukiwania tychże obszarów na potrzeby pedagogiki powinno być niewątpliwie ukierunkowane na uzyskanie wiedzy dotyczącej warunków i okoliczności konstruowania postulowanej integralności strukturalnej i jej przełożeń na grunt praktyki edukacyjnej. Niewątpliwie jednym z tychże obszarów może być spotkanie z tekstem kultury, tekstem, który pozwoli na przebudzenie czytelnika – na jego przemianę. Przykładem spotkania z takim tekstem jest zdaniem autorki pozycja *Biegnąca z wilkami* Clarrisy Estès. To swoistego rodzaju zaproszenie do metaforycznej podróży w głąb kobiecości, a opowieści w niej przedstawiane stanowią rodzaj drogowskazów pomocnych w owej podróży. To podróż penetrująca wnętrza kobiecości, to spotkanie ze światem naturalnej, instynktownej natury.

Słowa kluczowe: dzikość, żywiołowość, przemiana, przeżycie, kobieta, archetyp, czytanie, inicjacja, ciało.