

The Western on screen constitutes a primary locus in which battle was joined for the collective white soul of the United States of America through much of the last century. This seems the key to the genre's formidable strengths and weaknesses.

Comparison with Brazilians' experience of collective identity sharpens this idea. Gambini argues that because the nation lacks a myth of origin its people are ashamed of their remote past which they regard as a black hole. By their instead building an identity dating from the so-called 'Discovery' of 1500, the nation's history is based on the false premise that it began with the Portuguese Conquest. This has serious consequences for the structuring of the collective consciousness and, as a knock-on effect, for the way Brazilians relate to the deep layers of the collective unconscious. Gambini argues, 'Since we deny our ancestral origin, we distort it...' That has prevented Brazilians developing a vibrant synthesis, both practical and spiritual, between European and Amerindian ways of being.ⁱ

Gambini's rueful account of Brazilian cultural history resonates with the North American experience because significant features of their histories run parallel. Until the late twentieth century the Western furnished a myth of origin that was profoundly Euro-centred. It was a rewriting of history into legend that suited the white male perspective but had little to say to those women who were not willing to find their consciousness through the psyche of men. It did not address the experiences of Asian migrants; and (with rare, honourable exceptions) it had nothing whatsoever to say to the dispossessed original inhabitants of the continent. Yet as Gambini says, 'All of mankind's great questions were worked on and solved by the indigenous peoples inhabiting the New World since pristine times,' constituting a wisdom very distinct from that of the European incomers.ⁱⁱ It was the stuff from which soul was made only to be destroyed by the invasion.ⁱⁱⁱ This also occurred with the near eradication of Native American culture in the USA.

If Western movies constitute a primary locus in which the struggle for the collective soul of the USA has been fought out and that struggle implicates the characters on screen, how does it involve the deep psychology of the audience? Does the Western of the early twenty-first century differ from its predecessors in ways which reflect changes in the audience's circumstances and reveal psychological shifts associated with those societal changes?

Cultural provenance

After the genre had (once again) been declared dead at the start of the twenty-first century, the release of some fine movies in 2003 indicated that it could still engage audiences - a reminder how deep its roots run into collective emotions. Those roots

sustain boldly drawn archetypal images that energise the Western's highly charged myths. Since we are discussing a genre that has grown a strong timber of resilient iconography, the archetypal images it deploys are both its established boughs and the nodal points from which new growth buds.

The Western has occupied the screen (albeit with several gaps) for one hundred years; but some of its sources are much older. The first western novel, James Fenimore Cooper's *The Pioneers*, an immediate success, was published in 1823. However, the literary heritage of two of the genre's thematic strands can be traced back to a seventeenth- and eighteenth-century British vogue in odes that celebrated the idyll of the self-sufficient gentleman-farmer who had withdrawn from city life. Parallel to this sub-genre runs the pastoral tradition contemplating the shepherd's existence in the meadows - an imagined life that would be perfect but for human frailty and vice.

Libido and the land

The pastoral idyll and the celebration of the self-sufficient farmer lie close to the themes of many great Western movies - none more so than *Shane* (1953). But the rural ideal gains its potency less from secular literary sources than the Bible. The commanding image underlying the idyll was a symbol vividly present in the minds of European immigrants even before their arrival as an ancient, religiously and mythically charged image cluster. So it resonated with meaning for those who moved to take up new land in the West. And it gave spiritual credence to that historic migration.^{iv}

Gambini notes that Portuguese men too had landed in Brazil with a Paradise fantasy in their heads - an enormous and very dangerous fantasy, which certainly included a vision of naked and willing women in a place where everything was permitted. There (as in North America) this dreamland was for the exclusive enjoyment of white men, never for the Indians.^v The dominant ideology of the North American immigrants of the sixteenth and seventeenth centuries was Protestantism rather than the Catholic faith that dominated immigrant communities in Latin America. In the north, many of the newcomers came in family and community groups to settle and find new lives rather than to rape, pillage and return to the motherland. Nevertheless, the dark whore is a recurring archetypal figure in the Western, juxtaposed to the pure, fair-haired woman.

The genre's robber barons may not send gold to Europe, but they surely do steal the land. In the North American states, the Paradise image cluster metamorphosed into a seductive notion that the new territories were the garden of the world which could be made into the new Eden by the labour of an honest people. In its metamorphosis, that idea's potency extended the biblical symbolism of the garden as the blessed place, a Paradise on earth, to include in the cluster the farm, the smallholding, the wilderness, nature and even the desert. Looking at the image cluster from the perspective of analytical psychology, we can read it as an emerging symbol of an idealised, collective self. It was a sacred icon which took on its own distinctive warp from the political and cultural exigencies of the white North American experience. However, entry to this Eden was invariably represented as a matter for struggle because the land was always contested - both in actuality and mythologised memory.

I have written elsewhere about the displacement of libidinous energy in the Western myth in the nineteenth and twentieth centuries. Eros, which would ordinarily attach man to woman, drew the Western male to nature, such was the appeal of the pastoral ideal. This obsessive love leads him to invest the wilderness with feminine qualities. The resulting displacement makes for a dangerous, uroboric courtship of the Earth Mother. It inhibits the proper maturation of the Western hero's psyche and accounts for the often infantile nature of his relationships with white women. This quasi-incestuous love affair with nature was further troubled because the newcomers could not ignore the peoples already settled in the West who enjoyed a bond with the land that the immigrants could not share. So the white man found a dark-skinned rival whose presence intruded on his jealous love for the wilderness.^{vi}

That rivalry troubled the psycho-sexuality both of the whites themselves and their conception of Native Americans' nature. Since the new arrivals meant to possess the land by seizing it from its original inhabitants, they soon demonised the latter by intuitively making them the object of their collective shadow projection, as all peoples do with their enemies when they prepare to go to war. These racist shadow projections endured long after the end of the Indian wars and tainted the Western genre, where they remained a staple feature through much of the twentieth century. Furthermore, the impact of woman as anima was marginalised. She seldom functions as an archetypal image whose power can give a man insight into the contents of his unconscious and enrich his personality.

The splitting of the female image runs right through the genre until well into the third quarter of the twentieth century. The male hero cultivates his strength (the power of his will) in order to defend from what are in fact his own split-off desires the chaste, civilised, but rather bloodless woman who represents the only type he can accept as a marriage partner. In marrying her, he defends the urbanising culture that he despises but of which she is the steadfast representative. In short, we find that the white hero employs his highly focused conscious will ultimately to resist the seductions (both benign and evil) of the unconscious.^{vii}

The difficult endeavour to ensure that will should triumph also affected the representation of Native American peoples. Luigi Zoja observes that there is a cultural conflict here that goes right to the heart of ideologies embodied in the mainstream products of the American motion picture industry.

The Hollywood hero strives for justice when his rights have been offended; the Indian Chief knows that life is the seat of drama, not of justice, and prepares himself in all tranquillity for the next blow of destiny... The Hollywood hero believes in the supreme power of will; the Indian Chief, like the tragic hero, believes that will counts for nothing... The Hollywood hero is ingenuous; the Indian Chief is wise.^{viii}

Zoja argues that America's need to listen to the voices of its native peoples is not only a historical necessity - it reflects a need of modern collective consciousness.^{ix} Gambini's account of Brazilian needs supports this position.

Consciousness looks for its eternal other, the unconscious. Our ego searches for its other, an ego no longer identified with shadow and persona, but one striving to express the self. The quest for the other is always archetypal, and for [Brazilians] *this other is the Indian.*^x

However, Brazilian access to the Indian as other is almost lost because of the destruction of native culture. The other is not integrated and has become a renegade in the psyche and in its own land.^{xi} Once again, the resemblance to the North American experience is marked. Historically the Western has overwhelmingly been racist. The notable exceptions to the general rule struggle against the tide so that examples of Westerns reflecting American Indian culture are to this day few and far between. Are the latter definitive of modern American culture as Zoja would anticipate? Or rather, is the Western still for many in the audience, as it predominantly was through the past century, a site of resistance to Native American culture - a site of resistance, perhaps to the needs of the unconscious? Ron Howard's *The Missing* (2003) will prove an interesting test case.

Landscape and Economic Power

Westerns frequently centre on the ownership and use of land. I have referred to the genre's allegorical representation of territory insofar as it evokes readings that attend to sacred, psychological and political matters. However, as an obsessional *topos*, the land also takes in economic issues. The Western seldom allows respect for characters who do not own property - one of the factors that denies heroic stature to townspeople (excepting only sheriffs and marshals). It is the usual ideological sub-text to driving Native Americans from their homelands, notwithstanding their symbiotic relation with nature and their prior claim to dwelling there. The loose derivation of many Western plots from the historical battles for land makes them fitting vehicles for allegorical reflections on the functioning of capital. Property will continue to be fought over on screen unless either the dominant capitalist ideology of the USA or the demography of its peoples should change out of all recognition.

Just as literary pastoral was once written for the educated, few of whom would actually have been working the land, so commercial factors always ensured that Western movies found the bulk of their audience not with cowboys but among town dwellers. In 1953, *Shane*'s smallholders had their urban equivalent in the young families who were using their postwar affluence to become home owners. *Shane* associated love of family and the cherished garden smallholding with redemption, while linking greed with damnation - an allegorical frame which readily mapped onto the new suburban values of the time. Although *Shane*'s newly settled small farmers have legal rights to their property, they are threatened by the rancher who tries to drive them off the land in order to secure ownership of the entire territory. Ryker (Emile Meyer) reckons that they are stealing his land. His monstrous greed has the characteristic of irresponsible corporate capital - seizing property and taking profit without regard for the small man. Such action would

have been strong in folk memory for many in the USA twenty years after the great depression of the 1930s. Projected fear of the bankers who held liens on so many recently purchased suburban homes may also have vested in Ryker's demonic figure. The audience is clearly positioned to see that the management of capital has to be altered to accommodate the interests of 'smallholders'.

In 1985, Warner Bros released Clint Eastwood's *Pale Rider*, modelled on *Shane*. Coy LaHood (Richard Dysart) represents corporate greed. The owner of a mining outfit, he lacks Ryker's excuse, his Lear-like quality, the bygone glory of a man out of his time. LaHood's operation uses hydraulic mining techniques which threaten the living of small-claim miners in the valley below and rape the environment. Although the state legislature is discussing moves to outlaw this invasive technique, the only effect on LaHood is to make him drive his men harder to extract every ounce of gold the land holds before the law stops him. Eastwood's take on corporate culture in the mid 1980s is gloomy in the extreme. The film plainly shows that ecological irresponsibility is sacrilege. But it goes further by suggesting that human agency alone is not strong enough to curb the appetites of corporate capital: it requires apocalyptic power embodied in the Preacher (Eastwood) to destroy LaHood's enterprise.

Open Range

Open Range (Kevin Costner, USA, 2003), a slow-moving film that rewards the audience with its restraint, dignity and grace, picks up the same theme. Here an Irish immigrant, Denton Baxter (Michael Gambon), is the ranch owner. He has purchased the town of Harmonville and the land for miles around, for good measure buying the Law too. Like Ryker and LaHood, he rides roughshod over laws that give rights to the less powerful. Despite the fact that free grazing was lawful in 1882, Baxter has his men slaughter cowboys whom threats do not scare off his land. Representing capital running riot with addictive greed, nothing about this pustulous creature attains to tragic dignity.

Baxter deliberately starts a conflict with Boss Spearman (Robert Duvall) and Charley Waite (Kevin Costner), drovers who are moving their cattle across his territory. Like most conflicts with rancher barons, warfare helps trigger in Boss and Charley an individuation process resembling that which many screen cowboys have undergone since the psychological Western evolved in the mid 1950s. Fostered by interaction with other characters and plot events, it brings about in the heroes an individuation having two related aspects. Firstly, it opens the individual to a deeper (often astonished) understanding of himself. And secondly, it reveals to him that he is 'individual' in the antique sense of 'indivisible' - that he is more alike to than different from his fellows. Indeed, the tension between the claims of the individual and those of the collective can often be seen in the Western. It resonates loudly in times of nationally felt disturbance, as when mass paranoia is aroused (formerly directed at Communists, lately against terrorists) or war is waged (whether armed or psychological). How a Western resolves tensions between the claims of the individual and those of the collective reflects the ethos of its era.

The Western is good at limning spiky ego-centred differences between characters that at first make the members of a team hostile to each other. As the action proceeds, various exigencies (usually the overwhelming opposition of an enemy) show them that they have much in common at the level of emotions and their semi-conscious desires, fears, loves and loathings. Of course, the resultant bonding linked only the male victors in twentieth-century Westerns, a narrative outcome that legitimised a psychologically imbalanced regime lacking full-blooded integration of the feminine. It produced a dynamic prepared to counterbalance either war or paranoia only by force and will - the psychological forte of the genre through the last century.

Open Range refreshes this familiar pattern. Contrary to the established norm, Boss and Charley seem at first to be closely attuned in temperament. But as the crisis with Baxter develops, crucial underlying differences in their psychological orientation emerge, rooted in their dissimilar experiences of life. These differences are eventually subsumed into profound harmony when they share their readiness to die, and later (after they survive Baxter's villainous posse) when Charley learns from the older man how to live. They participate in a process of individuation which deepens their consciousness of self and connects them to their fellow beings. The process accords sweetly with Jung's thoughts about the opening out to scrutiny of complexes that had previously been unconscious.

There is, nonetheless, a paradox in the Western's economics. It shows in the condemnation of large corporations and preference for the small-to-medium sized enterprise. However, many members of the audience will work for or deal with large organisations in both the capital market and the publicly funded sector. Such organisations have size and influence which make it easy to stereotype them as impersonal exploiters - the opening stance of the films I have discussed. The question to ask is how the genre resolves the existence of these capital empires.

Open Range is a revealing case in point. Boss and Charley win their war, but decide to leave the range and return to Harmonville once their herd has been driven to market. Boss will take over the town bar and Charley will marry Sue Barlow (Annette Bening), the town doctor's capable sister. Both are venturing on enterprises on a small, human scale which the audience can easily identify as plausible containers for psychological investment and development. Significantly, however, the film does not specify what will happen to Baxter's vast acres. In this it is typical of Westerns that end in defeat for the baron of capital but gloss over its economic consequences, focussing instead on the victory of the 'small' people. It is not hard to see why a utopian solution appropriate to the thrust of the genre (namely that these vast landholdings should be broken up and sold off in small parcels) would be implausible. If the outcome of the fictional events were to accord with America's economic history, it would require that great ranches be bought up by an even larger corporation. But such a resolution would fatally damage the economic individualism to which the Western myth is tied. When the genre invokes economic issues, it remains pastoral in being founded on escapist nostalgia.

In other aspects, however, the Western does connect purposefully with societal reality. It changes to reflect current perceptions of the family. *Open Range* and *The Missing* are

early twenty-first century Westerns that discarded none of the genre's traditional concern with power, but changed their female characters' access to it. They thereby not only reflected shifts in American society but also moved toward establishing a better balance for the genre as between anima and animus images. Sue Barlow in *Open Range* and Maggie Gilkeson (Cate Blanchett) in *The Missing* have substantial roles as lead women which require them neither to be self-effacing nor adept at trickery. Both of them have full, active lives and address men as their rightful equals.

In addition to running her brother's household, Sue practices as a nurse and looks after the drovers' casualties. She treats mind as well as body, encouraging the men to talk about themselves. Her inner strength is formidable. A typical Western heroine would urge her man to avoid killing, and might back away from him if he used his gun. Sue, although the compassionate voice of reason, knows that a time comes when compromise is impossible and fighting is justified.^{xii} She eases Charley's mental torments by showing him that he is a good man at heart and that what he has done as a killer does not bar him from her love.^{xiii} When Charley finally realises that he is not unfit to marry Sue, we can see that each is completed by the other - an ordinary enough resolution to many genres. but not the Western. Establishment of the family unit implies shared individuation such that in *Open Range* the victors' bonding includes women and parenting. In developing the genre's timeworn pattern, the film concludes by legitimising a psychologically balanced group that flourishes only because the feminine has been fully integrated.

Emancipation in the Western?

Two factors make *The Missing*'s Maggie Gilkeson significant in the genre's development. Firstly, she presents a further extension of the role of women in the Western. Secondly, the way that she and the Native American characters are presented invites the question whether in psychoanalytical terms women are taking on a healing role which in the history of the genre it has been so difficult for American Indian characters to fulfil. Are women protagonists such as Maggie and Sue (Native Americans having for the most part been refused this role by filmmakers and audiences alike) now acting as psychopompi for white male heroes and putting them in touch with the unconscious - a connection resisted by screen cowboys for a century? Are Western women healing the split in the Western hero's psyche?

Maggie cooks and cares for her daughters and her lover, runs a farm and heals the sick. She is a formidable woman with a strong sense of purpose who, since her father walked out and her mother died, carries the unconscious for her family. The consequences of abandonment hurt so deeply that she has to keep rage on a tight leash. Nevertheless she has the courage to make her father feel the heavy burden he unthinkingly dumped on her. She confronts him so forcefully as to make him taste the complexes that govern her personality. So doing, she provides him, no less than the Western genre itself what is for it a rare insight into a woman's psyche.

Comparison of Maggie Gilkeson with some of her recent screen ancestors sketches the evolution of women's roles. In 1988 David Jacobs and Robert Porter created a television series *Paradise* (Lorimar Television). It featured several significant role changes that

reflected progressive American society of the 1980s rather than the 1880s. These included the young widow Amelia Lawson (Sigrid Thornton) who manages the bank. Her sardonic tongue militates against any sexual attraction for the gunfighter hero. She abhors Ethan's profession, but helps him out of compassion for the four children who have been bequeathed to an inadequate father in an alien environment. An influential figure in the community, Mrs Lawson represents a clean break from patriarchal domination.

In *Pale Rider* Eastwood substitutes a pubescent girl, Megan Wheeler (Sydney Penny) for the boy in *Shane*. Her moral education does not concern killing (still men's work) but the nature of love. Megan and her mother will be the carriers of an insight into the ways that the secular and the sacred are linked through the forms of love. In *Shane* as in *Pale Rider* and many other Westerns, mystical questions lie behind moral issues. The domestic moral crux centres on a spiritual crisis for the women, who become confused by unexpected passion. Like Marion Starrett, Megan's mother Sarah Wheeler (Carrie Snodgrass) has domesticated feelings for Hull Barret (Michael Moriarty), the decent and mundane man with whom she lives. But like Marion with Shane, she feels an attraction of a different order to the Preacher. The issue for Sarah is whether she should marry Hull and forego the religious intensity of passion she would experience with the Preacher. The night before he rides out to destroy LaHood's operation, the Preacher does take Sarah as his lover. Spirit touches body and momentarily animus and anima connect. Sarah's encounter with the sacred power he embodies settles her yearning heart. Speaking of herself as having been confused, she now recognises that her passion for a numinous figure who encompasses the twin extremes of love and vengeance must be of a different order than a devoted bond between ordinary people. The knowledge frees her to accept Hull's proposal.

Eastwood's next Western, *Unforgiven* (1992) provides an indication of the kind of change that endowing female characters with greater power could induce in the male hero. The wife of Will Munny (Eastwood) has died before the story begins, leaving him to scabble a living as a pig farmer and bring up their two children. Her legacy has been the moral code with which she rescued him from the drunken abandonment of a professional killer's existence and by which he tries to live. Although the thought of murder now revolts Munny, the reputation gained in his former life attracts a would-be gunslinger with a proposition. Munny's grinding poverty tempts him to go after the bounty on one last killing. Throughout what proves to be a ghastly venture into wholesale slaughter, his divergence from the path approved by his wife triggers hellish visions of men he has murdered, traumatising him. When the whole gruesome business is done, he returns to his children. Rumour reports that he moved to San Francisco and made a living as a storekeeper. It seems safe to assume that the force of his wife's teachings has endured and her authority over his moral and spiritual life, though tested to the ultimate degree, is firmly restored at the end.

Thus alterations in the roles of women this distinctive not only affected their screen relationships with men but were beginning to show consequences for the roles that male

protagonists played and the nature of the Western male psyche. The anima-animus balance in the genre was indeed being recast.

The Missing: complex allegory for a new era

As mentioned, Native Americans in Westerns bore the projection of White America's fear and hatred of its enemies through most of the twentieth century. The theme is re-examined for the twenty-first century in Ron Howard's *The Missing* (2003). Lieutenant Ducharme (Val Kilmer), a white Southerner who commands a company of soldiers, laments that whites are consorting with Indians and there is no longer any telling who is who. But while he has observed the surface change, like all bigots he has no understanding of what racial mixing means for society as a whole, let alone for his own conduct. He makes this beef only moments after summarily ordering his troopers to execute a man without trial. Because 'Indian' and 'guilty' are conjoined terms in Ducharme's dictionary, he has taken it as proven that the long-haired man found in the house of a murdered white family is an Indian who has killed them. But Ducharme's deductions about Samuel Jones (Tommy Lee Jones) are wrong on both counts. Here is one of many reflections in *The Missing* of the politically complex American society watching the movie. The New Mexico on screen comprises bigots from every community cast in the old mould intermingled with people who have learned to live in harmony with other races.

Samuel is Maggie's father, a complex figure, no less edgy than his conflicted daughter. This 'sorrowful mystic' left his family twenty years earlier and opted to live with the Navajo and Apache, adopting their culture and costume.^{xiv} As a consequence he suffers the contempt of bigots of all races for embracing a mixed culture. He comes back to Maggie for treatment of a torn ligament. But although she sees he wants to rejoin the family, Maggie cannot forgive the years of loss and angrily insists he move on when she has treated him. He rides into town to dull with whisky the pain of this rejection, and is thrown into jail as a drunk.

As Sandford says, Samuel knows how to walk the line between the two worlds;^{xv} but his ability to open up to the collective unconscious keeps him restless. The poetic wisdom that comes from being drawn by the spirit world has endowed him with some shamanic powers but no domestic virtues: he has been the passing lover of several women, and a lousy father. His absconding has left deep traumas in the family, particularly in Maggie who blames him for the death from exhaustion of her mother. Maggie heads a dysfunctional family in which the anima-animus relationship is radically altered from older Western norms. Although physically strong, like her mother before her Maggie is psychologically drained. She is a wounded healer like Asklepios, simultaneously tough and vulnerable. But whereas the healer of Greek mythology responded empathically to the psychological needs of others, Maggie's animus problems choke that ability in her. Samuel will attempt to cure the injured spirit, she deals only with physical ailments.

The generations in the family mirror each other in that the fathers of Maggie's two daughters are long gone. Lilly (Evan Rachel Wood) is an angry teenager desperate to escape her mother's hard-grafting life and racially contemptuous of her grandfather.

Young Dot (Jenna Boyd) exhibits an equable temperament, suffers blows bravely, accepts her fate and gets on with life. Exhilarated by the fantasy that she might be Indian, she has inherited the best qualities of both Maggie and Samuel and, in her easy relations with her grandfather, repairs the anima-animus relation.

Maggie and her hired hand Brake (Aaron Eckhart) are lovers. She entrusts the girls to his care for a winter's day recreation in town. Maggie has no time for such fripperies and stays back to tend her cattle. But when her family fail to return before dark, she watches through the night in deepening apprehension until one of the horses returns riderless before dawn. She tracks through the deadwood of winter forests and finds Brake's corpse suspended gruesomely from a branch, trussed in a cowhide bag. Lilly has been kidnapped and Dot left by the attackers as witness.

Maddened by grief, terror and loathing, Maggie gallops to town to get the sheriff's help. Projecting raging hatred onto her father, she believes he has ambushed her family in revenge for being driven off the ranch. But she soon discovers that the sheriff has gaoled him for drunkenness before the killings occurred. This law officer, from within the familiar pale of white paranoia, assumes the attackers to be Apache; but he refuses to pursue the killers despite their being not far off, insisting his duties confine him to the town.

When Samuel is released, he rides back to the ranch, having read the raiders' tracks. They are travelling south to the Mexican border - not north as the sheriff believes. Maggie accepts that he is the only person who can help her, and when Dot refuses to be left safely with neighbours, the three start the search for Lilly. Whereas Ethan Edwards in *The Searchers* circled for five years, Samuel leads his party rapidly after the raiders: he understands their *modus operandi* and purposes.

The raiding party differs from what Maggie (and the audience) expects, comprising a mixed group of bandits, the greater number Apache but some whites. The core group are renegade soldiers, with a few captured civilians. Greed motivates these deserters. David Thomson mistakenly alleges that their leader, in every other way a vile character, rapes the captive girls they kidnap.^{xvi} On the contrary, Chidin (Eric Schweig) forbids his men to touch them because they are to be sold into prostitution and will bring a better price as virgins.

This makes for a distinctive variant on the countless Westerns which allude to conflicts with Indians as though two racially homogeneous forces opposed one other. Here, rank and file soldiers resemble the raiding party in being thieving riffraff, equally motivated by greed. Instead of protecting property, they openly defy Lt Ducharme's orders and loot the goods of a murdered farming family. Ducharme resembles the sheriff in fatuity. His troop stumbles upon the family when they are closing in on the kidnappers. However, the company are on another mission and, although his men disobey him at will, Ducharme insists on following orders, refusing to detour and pursue the local villains. Meanwhile the force actually ordered to track the raiders has been inaccurately briefed and is heading in the wrong direction. We witness an army focused on the wrong target,

a society the several parts of which are in dispute with each other over what should be done, and self-interest governing everyone. It makes an interesting microcosm for the confused North American military and political strategies post September 11th, 2001, Afghanistan, 2002 and the second Iraq War, 2003-4.

Let's follow the politico-military allegory further. During Maggie's dawn search for her family, as she forces her horse forward through creaking forests, the animal's terror is felt by Maggie and communicated to the audience. She finds a flayed cow, the corpse of her Latino hired hand and, hanging from a tree, a heavy bag made from the beast's bloody hide. It turns to reveal Brake's grotesquely trussed body. The raiders, striking stark fear into their victims and insulting them in death, act like terrorists. Unlike his men, their leader Chidin is a *brujo* or witch, motivated less by greed than hatred. He possesses supernatural powers and uses them to maim and kill, being able to do so even at a distance.

The Missing presents Chidin as commanding mystical power in the contest of evil against good. Like the avenging preacher in *Pale Rider*, he is a *mana personality*.

Mana... pertains to the extraordinary and compelling supernatural power which emanates from certain individuals... [It] can attract or repel, wreak destruction or heal, confronting the ego with a supraordinate force... This is the quasi-divine power which adheres to the magician, mediator, priest, doctor, trickster, saint or holy fool - to anyone who partakes of the spirit world sufficiently to conduct or radiate its energy.^{xvii}

Mana figures are important because they enable a person to project power at a time when that is a necessary step in confronting the ego with the nature of the inner self.^{xviii} In *Pale Rider*, Sarah's encounter with the Preacher does indeed empower her to realise her true nature. Chidin threatens Maggie with death, but her fight for life has psychologically fortifying consequences. Her struggle comes when the witch uses a few strands of her hair to make a fetish, exerting malign power through it. In the contest which ensues for Maggie's life and soul, her father uses his shamanic powers; but unable to match his opponent's strength he seeks help from Chiricahua friends. They assist him counter the fetish gather healing herbs and perform tribal rituals while Dot reads from the Scriptures. Co-operation between the two traditions - Christian and Native American beliefs, European medicine and tribal healing - is essential to their hard-won victory over Chidin's evil. Though she is not fully aware of what has happened, the contest for Maggie's soul has enriched her psyche in other ways. She can now distinguish her father's weaknesses from the evil mana by which she has been attacked. Her relationship to her animus begins to ease and her racism to dissolve.

The rescuers twice fight the raiding party at terrible cost to both sides. But before the final battle, father and daughter reconcile, Maggie recognising that she would have had no chance of recovering Lilly had it not been for her father. The battle itself takes place by night above a rocky canyon worthy of an Anthony Mann Western such as *Winchester 73*; but in a reversal of the device that Mann applied to several James Stewart roles, here the good hold the high ground. Just as hellish shadows in dreams and myths often force

their way up from below and out of the unconscious into consciousness, so Chidin, most evil of bandits, worms his way irresistibly upwards under fire from Samuel and Maggie. When the *brujo* attacks Maggie (the shadow animus making a murderous foray under cover of the dark), Samuel (in his role as redeemed, positive animus) comes to her aid and wrestles with the witch at the cliff edge. The ferocity of the battle banishes the men's sense of place, time and circumstance and they fall locked together to their deaths. Good and evil, despite the occasional dominance of one or the other in their endless strife, are, in the long perspective in balance. Such a reading is supported by the fact that two of Chidin's villains escape the final slaughter. So too does a fine young Chiricahua ally of the rescuers. Forces from either side survive to fight another war.

The battle frees Maggie to return home with her daughters. In the personal domain of the hero, the psychological map of what has occurred is extraordinary for the Western genre. We first meet Maggie when her animus is uncertainly projected onto her lover Brake; but the deeply repressed image of her father indicates an unresolved animus problem (confirmed by hints that she has had a number of lovers). When the father surfaces, intense tribulation immediately overwhelms her. A truly evil male shadow is unlocked in Chidin, not only an anti-father but to her a racially nightmarish figure who destroys her chosen animus by killing Brake. This activation of her archetypal shadow and the conflict that follows allow Maggie eventually to discharge the negative energies that had vivified her repressed parental and racist animus. With all these men dead, her animus has been internalised and at least partly integrated, an indication reinforced by the sweet presence of Honesco in the otherwise all-female group of survivors.

Maggie will head her own family, perhaps taking under her wing the teenagers whose families have been slaughtered by Chidin. Heading the family: that is rare for a woman in a Western, yet another indication how the new assertiveness of women in western society has altered their psychological typing and their functions in the genre. Once again we see how the rebalancing of gender roles in the Western (and behind them, of anima and animus) connects with the displacement of evil. The vitality of Chidin, as a mana personality is significant in this respect since, according to Samuels *et al.*, 'as an ideal and incorruptible image [it] is essential to the process of initiation after which one has a renewed sense of individuality'.^{xix}

Since film is a public medium it is appropriate to look beyond the domain of the personal to interpret the myth-charged imagery which the mana personality generates for the collective sphere. Although it may be hard to see Chidin as an 'ideal and incorruptible image,' he does have the purity of undiluted evil. As such, he fits the early twenty-first century American mould of the 'terrorist' leader such as Osama bin Laden. After September 2001, the latter was not generally perceived as a cold-blooded, quasi-military strategist with political goals - an idea which might plausibly have been generated by reflection on the objectives behind the massacres he allegedly masterminded. Rather, the Bush Administration fostered an image of a man demonically driven by insane hatred of all things American and good. Our fictional villain can thus be read as an allegorical representation of the guerrilla leader.

In the UK the idea was much discussed after September 11, 2001 that the events of that terrible day were a wake-up call dragging the USA into a world (a sphere both of politics and the imagination) from which it had successfully isolated itself. That insulation from the grim horrors of organised guerrilla conflict had since the late 1960s been all too apparent seen from Europe. The resuscitation of IRA activity and the surfacing of various groups deploying terror (such as the Red Army Faction in West Germany and ETA in Spain) familiarised Europeans with this dire, extra-democratic side of politics; but most North Americans were impossibly innocent of these horrors, as 9/11 finally taught. Now in the wake of those fearful events and the national trauma they delivered, it seems sensible to ask whether there was something anguishingly painful happening in the collective American psyche for which Osama bin Laden and (in the allegorical world within *The Missing*) Chidin was a dark and powerful agent.

The abhorrent nature of the murderous events of 9/11 cannot be mistaken; but it was not a necessary consequence of those horrors that Evil incarnate must be perceived as lying behind them. No such personified demon animated collective responses in Britain to atrocities carried out by the IRA or its Protestant counterparts despite the rage, despair and grief that those attacks caused. The issue is particularly relevant to the West because the genre habitually addresses America's leadership culture. As the world's dominant empire, the USA was through most of the twentieth century controlled by a profoundly masculine culture of Logos-centred power. In the movie genre, the endless contests for the land (Indian wars, the Civil War, range wars) are not sufficiently explained by the much mythologised history of the West. For the conflicts continued to rage on screen more than a hundred years after the frontier closed. As we have seen, read in terms of the expansion of the interests of capital, these conflicts revealed a split between ranchers and smallholders. On the surface, the latter win, but the cattle barons, whatever their personal fates, never suffer the break up of their vast properties. Change the focal plane, and it is possible to read these fictional contests over land as allegories for the massive expansion of American political influence. The small guys - American domestic concerns - seem to win; but, interpreted in this register, the monstrous, greedy figure who buys up and oppresses the West can be associated with global US imperialist expansion, never completely exterminated. Now the genre has summoned a demon in the menacing presence of Chidin, an archetypal figure which offers itself as the monster's shadow.

Jungians do not need reminding that archetypal images enter the public domain when needed to correct an imbalance in the psychological disposition of large numbers of people. Nor that when archetypal images are given undue supremacy and reified they convert to their contrary in order to balance the psyche. Thus, psychologically speaking, an absolute 'Father in Heaven' must call forth the devil.^{xx} Conservative America of this era has its 'Father in Heaven' assuring it that America is always right, is the greatest nation on earth (George W. Bush) and has God on its side. There is little room for doubt that bin Laden's image is the devil; but the question that cannot yet be answered is whether it (or future displaced substitutes) will have the potential to act as a corrective to a long-standing imbalance in dominant ideology.

The political and psychological climate in which *The Missing* was released makes the conjunction between the emergence of Chidin (the potent negative mana personality) and empowerment of Maggie (acceptance of feminist values in the Western) particularly interesting. This is the more significant in that Samuel is unable to defeat Chidin without the help of Maggie, and the Chiricahua. The latter are fine warriors but also gentle and sensitive friends. In short, this contest with evil calls for the deployment of both 'male' and 'female' values, linking Logos power to Eros kindness and cherishing. My allegorical reading of *The Missing* as referencing the collective psychological consequences of American involvement in the Middle East, implies that the deployment of Logos alone (imperialist policies backed by overwhelming but badly targeted military force), far from suppressing or obliterating the demon, has instead summoned him. The film can be read further as implying that a combination of Logos authority with active Eros (which at the very least entails an effort at understanding and appreciating others' values) might have a better chance of deflating this enraged presence.

ⁱ Gambini, Roberto (1998), 'The challenge of backwardness,' in Casement, Ann (ed.) (1998), *Post-Jungians Today: Key Papers in Contemporary Analytical Psychology*. London: Routledge, 150.

ⁱⁱ *Ibid.*

ⁱⁱⁱ *Ibid.*, 150-1.

^{iv} Smith, Henry Nash (1970), *Virgin Land: The American West as Symbol and Myth*. London: Harvard University Press, 123-32.

^v Gambini, 156-8.

^{vi} Izod, John (2001), *Myth, Mind and the Screen: Understanding the Heroes of our Time*. Cambridge: Cambridge University Press, 40-1.

^{vii} *Ibid.*, 41-2.

^{viii} Zoja, Luigi (1998), 'Analysis and tragedy,' in Casement, Ann (ed.) (1998), *Post-Jungians Today: Key Papers in Contemporary Analytical Psychology*. London: Routledge, 42.

^{ix} *Ibid.*

^x Gambini, 153.

^{xi} *Ibid.*, 153-4.

^{xii} French, Philip (2004), 'Open Range,' *The Observer*. Downloaded 30/3/04 from <http://www.guardian.co.uk>.

^{xiii} Kitses, Jim (2004), 'Forgiven,' *Sight and Sound*, 14, 4 (April) 27.

^{xiv} Burr, Ty (2003), 'Howard's western is 'Missing' something,' *Boston Globe* 26 November. Downloaded 26 March 2004 from <http://www.rottentomatoes.com>.

^{xv} Sandford, James (2003), 'The Missing,' *Kalamazoo Gazette*. Downloaded 30 March 2004 from <http://www.rottentomatoes.com>.

^{xvi} Thomson, David (2004), 'The last frontier,' *Sight and Sound*, 14, 2 (February) 14.

^{xvii} Samuels, Andrew, Bani Shorter and Fred Plaut (1986), *A Critical Dictionary of Jungian Analysis*, London: Routledge & Kegan Paul, 89.

^{xviii} *Ibid.*, 89-90.

^{xix} *Ibid.*, 90.

^{xx} Jung, Carl Gustav (1935), 'The Relations Between the Ego and the Unconscious', *Two Essays on Analytical Psychology, The Collected Works*, Vol. 7, 2nd edn. London: Routledge & Kegan Paul [1966], 235-6.