

THE APPLICATION OF MYTH IN DRAMATHERAPY

Myth, its symbolism and effects.

Myths and stories go back to primeval Man. Our understanding of his life has been enlightened by the pictures we have found on the walls of caves. His etchings of animals are an example of primitive magic, the antelope depicted was the totem for the animal he would hunt the next day. Thus he 'imaged forth' the symbol, perhaps using his imagination for the first time in history. This process later enabled him to 'image' in his mind the hunt itself, and, later still, to elaborate and conceive the first 'story' from which mythology would develop. Sitting round his fire the storyteller, the shaman, would speak of the needs of his tribe in the form that we now call a 'story'.

'The paramount function of all myth and ritual, therefore, has always been, and surely must continue to be, to engage the individual, both emotionally and intellectually, in the local organisation. And this aim is best affected - as we have seen- through a solemn conjuring up of intensely shared experiences by virtue of which the whole system of childhood fantasy and spontaneous belief is engaged and fused with the functioning system of the community.' (Cambell 1959, p.467)

As life grew more complex, so did the stories: Gods were conceived as prime causes and mythology told of their doings, as man himself perceived his own emotions. He thus was able to stand outside himself and observe the processes of his life. The first novelist or playwright was born. The 'telling' has continued ever since and will go on as long as man is on the planet. Every work of literature is original and yet shares with all the others, told or written, the common or universal experiences of Man. In the myths of different races there is always a goddess of love, a god of war, of music, poetry and more and more diversification of the deity, proving that these human emotions are as basic as they are common to all peoples.

Mc Cully emphasises that the ancient Greeks used the word *mythos* to mean a container for essentials of truth, and very important in relation to man's development.

Literature would not have the power to affect the mind if it were not, in the first place, a work of art. As with all art the deepest meaning will affect each person to a different degree and will affect the same person in varied degrees at different times of his life.

Today, as we watch television, we are not only still sitting around the shaman's fire but participating in the lives and loves of all our ancestors. Technology has simply enlarged and facilitated the projection of man's 'magic', his 'myth' and his eventual imaginative leap into his own and his brother's mind. However, through television, what was personal is perceived as otherness, a happening affecting someone else, a fiction having little to do with the apparent truth. Imagination has thus become degraded into mere entertainment.

Dramatherapy allows the participant to return to the basic emotions of mankind, which he may have lost or repressed. He is encouraged to express his humanity, the emotions shared by all his fellows, and thereby, discover the wholeness he is lacking.

Work with myth (fairy tales, modern fiction etc.) automatically allows personal stories the distance which is necessary for them to be seen from a different angle. 'The fairy tale is therapeutic because the patient finds his own solutions, through contemplating what the story seems to imply about him and his inner conflicts at this moment in life.' (Bettelheim 1975, p.25)

From a very young age children love listening to stories and often they will have a favourite which they want repeated, time and time again, until the specific need the story fulfils no longer exists and they can move on to the next stage of their development.

'Have you ever wondered why so many children want to hear a story at bedtime or why adults so often read before going to sleep? We suggest that apart from wishing to delay the moment of falling asleep by clinging to the known consciousness, a story performs a function of reassuring the recipient that the unknown can become knowable, that the road between the known and the unknown can travel both ways.' (Gersie and King 1990, p.33)

The needs of a child, as he or she perceives more of the adult world, are met in the solutions given by a story, even if they are achieved by the magic wand of the good fairy. Unaware, the child absorbs rules of behaviour, even of morality, without any other teaching than the story given. Psychoanalytically, one could say, stories convey a meaning, both to the conscious and the unconscious mind, depending on the level of the child's awareness at the time. The child may often identify with the hero or feel empathy with other characters, even the dragon, and this helps him build up a healthy ego and, simultaneously, relieves any pressure he might be suffering.

'Fairy tales invariably point the way to a better future, they concentrate on the process of change, rather than describing the exact details of the bliss

eventually to be gained. The stories start where the child is at the time, and suggest where he has to go-with emphasis on the process itself. Fairy tales can even show the child the way through that thorniest of thickets, the oedipal period.' (Bettelhelm 1976 p.73)

The story must necessarily consist of a beginning, a middle and an end and this pattern enables the child to structure his own thoughts in a logical fashion.

According to Dr.Mooli Lahad, myths represent the id as they deal with gods, powers and characteristics which don't alter. Fairy stories represent the ego, where the heroes are more human but still they are fantastic and without emotion. Whereas modern novels have to do with the others, there are no gods or magic. Science fiction comes under this category and it offers good material for working with adolescents.
(Lahad 1991)

While the Jungian psychoanalyst Marie-Louise von Franz, writes ' the fairy tale is like the sea, whereas the myths are like the waves on the sea; a fairy tale emerges from the sea and becomes a myth in a certain historical period, and it afterwards sinks into the sea again, becoming a fairy tale further on ' the fairy tale reflects the most simple, but at the same time the most fundamental structure of the psyche - the bare framework'
(Von Franz 1989, p.194)

The longing for stories is something we never grow out of, although the presentation varies according to the sophistication of the technique. Cinema, theatre and, most common of all, television, are all forms of modern storytelling and, as the child is affected by the fairy story, so the adult is also affected, even if unconsciously, in a similar manner, so that some of his anxieties can be relieved. The language of fiction acts in a symbolic sense which affects both the conscious and the unconscious, so that personal problems are recognised in metaphor and become easier to comprehend. 'Since the fairy tale does not express itself through abstract means, still stronger or more intense feelings will be expressed in fairy tales through the *principle of quantification*: three heads, three dragons, etc.' (Brun, Pedersen & Runberg 1993, p.10)

In their book «Mutative Metaphors in Psychotherapy», Murray Cox and Alice Theilgaard describe how a patient is facilitated to express his inner feelings through poetry and symbolism. The authors believe that, «through the force of poesis and aesthetic imperative, man defends, proclaims and becomes his story. It is possible to go blind (literally and metaphorically) if one

sees too much; and the force of poetry can furnish both the therapist and the patient with a 'dark lamp'.»

At the other end of poesis, a creative process, the every day function of mere gossip can be seen as an old form of storytelling. Gossip, normally considered an unworthy vehicle, can be given the credit for regulating social behaviour since we do not wish to seem to behave in the «disgraceful» or «foolish» manner of those we are criticising. The connotations of gossip are considered bad because they have to do with the negative, rather than the positive nature of society. At this point I would like to refer to the English euphemism for a child's lie, which is given the term «story telling» to rob it of its sting.

While listening to people's stories, we can put a distance between our own preoccupations by allowing the experiences of others to take temporary priority in our thoughts. Through stories, it is possible to identify with a character and see members of our own family in other characters. This can give us a sense of objectivity and help towards a greater understanding and an ability to break away from established patterns of our lives. The unconscious, when repressed or not recognised can lead to mental disturbance. When the unconscious material is brought forward and worked with imagination and creativity, it becomes positive and no longer a source of harm. Stories are therapeutic because the subject finds outlets, through his understanding of the narrative.

In my work as a dramatherapist I have used myths and stories in different ways depending on the needs of my clients at any specific time. The therapist can bring a story, she has chosen to fit with what the client is going through, or she can listen to a story the client has remembered or created.

'Benjamin identifies traditional storytelling with the traveller, who returns from his wanderings with something to tell, but also with the preserver of local traditions, rooted in his narrative place. He writes : «If peasants and seamen were the old masters of storytelling, the artisan class was its university» (411; 85)

Perhaps the dramatherapist needs to take on the role of both the traveller and the preserver of local traditions and help her clients take on the role of the artisans.

Working with a story which the therapist brings her patient.

The Jungle Book, was one such story. I spent some time in the book shops looking for a good translation. When I found it and brought it to my patient she told me she didn't need to look at the book as she already knew the story. This patient had been with me for over a year and I had suggested she was ready to join a group, she had agreed so we were working on this transitional period.

The following session began with Louisa bringing me some photographs of an exotic country she had been to in the past and of herself some years back, at a different phase in her life. (another transition she had been through)

The photographs were revealing. Had I been shown them by a different person I would not have recognised my client. Her weight was very different, her hair style was different she was not wearing glasses and her clothing was completely different from those of the person I had sitting in front of me. We looked at these together and she described how her life had been then and how she had slowly moved into a different way of living, the transition was not without pain and violence.

After this sharing I told her that I had brought the Juggle Book for us to work with, and it was then that she told me she knew it by heart. I asked her to tell me the first chapter as she remembered it. I had recently re-read the book so I could tell that she left nothing out. (in this chapter, Mowgly's arrival in the jungle is described. He is being chased by a tiger and stumbles on a family of wolves who take him in and treat him like one of their own cubs). When Louisa has finished telling me the first chapter I ask her to choose three scenes which hold some significance for her and then to draw them.

These were:

- a) the male wolf carrying Mowgly in his mouth so gently that an egg would not have cracked.
- b) Shear Khan the tiger is peering into the wolf's cave while the mother wolf sat up and faced him with her angry eyes, fearless, protecting her young.
- c) Mowgly sitting on the ground naked, playing with some pebbles ,during council, at which it would be decided if he were going to be accepted by the wolf pack as a brother.

The story of Mowgly could be seen as describing Louisa's life pattern. She is a highly intelligent and sensitive person who finds it difficult to be

amongst people. The relationships she formed in the past had a raw quality about them and didn't seem to fulfil her on an emotional level. On the other hand, her relationships with various pets had a deeper involvement on her part. She is also a great plant lover and knows how to look after these with great knowledge and understanding. It would seem that she wishes for a comforting physical relationship which does not include a more adult commitment involving sexual interaction. She is not a person who wishes to be married and raise children, at this time in her life, and is content with the animal and plant kingdom.

For these reasons I believe that her involvement in a Dramatherapy group would be a good start in her being closer to other humans in a less threatening environment. Her entrance into a group could be seen on a level with Mowgly entering the animal kingdom unprotected by his real family. It is important to understand that his family were not trying to get rid of him, but lost him to the fierce tiger unwillingly. They must have cared for their child but were unable to protect him at the crucial point in his life.

Looking at the images Louisa picked from the story one can see her need and trust for a gentle male wolf who could carry her to safety without any physical harm. Is this something she has experienced in her own life or is something she would like to come to know? In the second image we have the mother wolf protecting her young, especially the newcomer over whom the threat has occurred. She is strong and fearless and is watched by her mate with admiration. Has Louisa identified with the brave mother or the naked and powerless human baby? And finally at the wolf's council we have Mowgly playing with his pebbles oblivious of the dangers of the decisions which are about to be taken concerning his welfare. Is he too young to know any better or is it that he implicitly trusts in the strength of his adopted parents?

Louisa's own statements were that they took him in because he was naked and unafraid, but also the other wolves were frightened of him because he could out stare them.

Does this mean that she sees herself is vulnerable but also brave? Is it bravery which has kept her protected when faced with difficult situations? All these are questions a client sees clearly without needing them to be pointed out because they are already there in the story. The story becomes the vehicle which can carry one's life experiences at a distance, which is comfortable to work with. The questions alone can help to clarify some of the patients predicaments, they can be answered when the patient is ready and shared with the therapist if the patient so wishes. Or simply they can be acknowledged.

‘To allow oneself to enter the sphere of myth is to travel along a path which has the fragility of a dream and the rock-like durability of the dream’s real- meaning that underlies and sustains life itself, and which can be experienced but not analysed. The experience of such meanings transforms our relationship to life and death.’

(Grainger 1990, p.126)

Working with the client’s myth.

This second sample is again with a patient on a one to one basis. Here the story comes from the client herself. Instead of using Mooli Lahad’s six - piece story- making method to help her create a story, I have applied his technique backwards. That is, instead of giving my client the titles to make her six part story up, she was asked to apply them to her already madeup story.

Dr. Lahad writes :‘My assessment tool is based on the use of bibliotherapy: a therapeutic technique which uses the story and story telling in order to assist the individual reach self- awareness and improve internal and external communication. The basic assumption is that it will not always be easy for the client to relate what has happened, especially in time of distress. The 6-PSM has the objective of helping the therapist to reach an understanding and develop contact with the client based on the therapist’s understanding of the patient’s ‘internal language’.

Having Lahad’s six parts as a basis I asked my client to identify the six parts he uses, hero/ heroine, the mission, helper, obstacle, coping and outcome, on her already created story, thus giving it a structure which is easier to work with.

SESSION 15

Dina : ‘I have decided to order my life and to fill it with many activities.

At work we are organising this theatre evening with different artists and I have given the project its name. It will be “ A glass full of sea”.’ (This was the name she had given to a cup she had made out of clay, earlier on in our work which had led to the investigations of her place of origin.)

‘My boss asked me why such a title and I made up a story about the sea and ancient Greece which impressed him.’

‘Also I suggested that the whole venture should be insured and I put forward the name of Paris (her X boyfriend, who is in insurance) to do the job for us. They were impressed with my idea and agreed.’

In Greece the concept of insurance is still fairly new so it was certainly a strange proposal to have their project insured. This request made it obvious that Dina still had the need to contact Paris and give him nourishment, under any pretext.

Dina : 'During certain moments even though my life is much fuller now, I feel panic and loneliness.'

This client is suffering from very resent bereavement.

Dina : ' I still haven't done the work on Apollo I was going to do.'

Therapist :.' Perhaps you are not ready yet.'

Dina : ' I have brought you a new version of the story of the fisherman and the mermaid which we had worked on.'

Dina : ' Once there was a fisherman who went out fishing on a stormy day. He caught a mermaid in his nets. She beseeches him to let her go with the promise that when freed she would do anything he liked. He agrees, frees her and proceeds to send her on a pearl hunt. The mermaid brings him back pearls but he is seized by an uncontrollable lust for more and keeps on sending her to find more. (D. had lend her X boyfriend large sums of money while they had been together, and still owed it to her) The mermaid eventually fills his boat which makes it very heavy so that when a storm blows up the boat is overturned and the fisherman is then saved by the mermaid who takes him to her own world which is in the depths of the sea on a rock. They stay there together for a while with the mermaid looking after him, until one day he asked to go and see his own people. The mermaid agrees and so together they make a shaft, with her crying quietly during the process. When at last it is ready the fisherman says goodbye and leaves. The mermaid is left alone wondering whether she will see him again.

In the end he returns for her and from her joy she becomes a real woman again. The magic spell that had made her into a mermaid was dispersed.

This is a fairy tale with a happy end obviously describing Dina's broken love affair and her wish for it to develop the same way as the story.

Therapist : ' I would like you to divide your story into six parts which fit into the following titles: hero/ heroine, the mission, helper, obstacle, coping and outcome, so we can look at each individually.'

Dina gives the titles to six parts of her story but puts them in her own order. At the same time she makes comments on these :

1) The hero of the story: *The fisherman catches the mermaid* - an addictive relationship.

2) The obstacle to the hero : *The storm* - the storm in a relationship which must result in change.

3) The task of the hero : *The mermaid is keeping and maintaining the fisherman on her territory* - an addictive relationship with a role reversal.

4) The helper of the hero : *Together they make a shaft for him to leave* - resolving of the addiction

5) The action of the story: *The mermaid stays alone* - each in their own world.

6) The outcome : *United again, wedding bands*- And they all lived happily ever after.

Dina would really like this to happen but wasn't sure how plausible it was.

Dina : ' I realise that this story is about me and Paris.'

Therapist : ' . How did the mermaid achieve his return?'

Dina : ' She let him make up his own mind, she didn't push him in any way.'

Therapist (I am thinking that this relationship from the start hasn't been ideal and I have my doubts that it has the making of a happy-ever-after story. I feel that my client has allowed her self to be used but is unable at this stage to see this)

Therapist : ' You say that someone has put a magic spell on the young girl turning her into a mermaid (making her impotent perhaps or asexual), when did this take place and by whom.'

Dina : ' It is true the mermaid doesn't have a vagina, the spell took place many years ago.'

Therapist : ' Perhaps that is something we could look into at the next session.'
 Dina had confided to me in the past that she never reached full satisfaction during intercourse, as though something interrupts her just before the end.

Reflection.

Dina has begun to organise her life externally, that is, with work and creativity. She has also found a way of innocently contacting Paris. What she is in fact doing is giving him another pearl.

She hasn't found time to look into Apollo, which will be something purely for herself.

Her story with the fisherman and the mermaid is interesting. She believes it to represent only the last year of her life with Paris, whereas I feel it goes back much longer than that.

I am not sure how it might fit into her childhood experiences and so as a tentative way of looking at things I tell her we will investigate the spell. This is something Dina had more or less bypassed as insignificant and yet perhaps it is very basic and a reason for which she has made unsatisfactory relationships so far.

Working with a specific myth connected to the group theme.

Describing this session of group work, I would like to give a sample of using a specific myth which touches on the group theme, allowing the members to change the myth's conclusion in order to suit their own purposes. The myth in question was the well known myth of Demeter and Persephone. During this myth the daughter of Demeter, Persephone the Goddess of the earth and growth is abducted by Hades the God of the Underworld. Demeter in her distress over the loss of her daughter refuses to allow anything to grow on earth. In order to protect the humans from catastrophe Zeus, the father of all Gods, intervenes, with the result that Demeter and Hades come to an arrangement, whereby Persephone remains for six months of the year with her mother (spring and summer) and the other six months in the Underworld with Hades (autumn and winter).

This story fitted well with the groups predicaments of possessive mothers and their unfulfilling relationships with a partner thus making the break from the original family more difficult. In Greece it is not uncommon for

a young couple to stay on living in the family home with the extend family, for financial reasons, with the inevitable tensions this involves.

There were eight female members in the group and one female therapist, ages ranging from mid twenties to mid forties.

Session 30

(Nina, Sofia, Mary, Lena, Lili, Sassa, Mimi, Pepi)

All the members were present except Nina. who had notified the group from the previous session that she would not be coming.

Sofia was 20 min. late.

The theme of this myth had been with the group for some time and had been worked with in two sub groups of four. Until this session, however, other matters seemed to have taken precedence, as though they had not been ready to work with it. For this session it had been planned for the first of the two smaller groups to act the myth out.

Mimi: 'I will not say a word so we don't waste time.'

This member often brought the group personal issues she had difficulty facing and as a result used up the group's time, or so she felt.

Lena: ' During the weekend I hurt my foot, but I won't talk about it.'

Therapist: ' There is time for some initial sharing.'

I felt as if there was a high anxiety on getting the myth dealt with, as though it was a piece of prescribed home work.

Sofia: 'I also acquired a bruise on my side and the reason was....'

Lilly: ' I went on an ecursion during the weekend and had a good time, but today I don't feel like working with the myth.'

Therapist. (I am thinking that some group members need to tell Mummy what awful things happened to them but they are trying not to make an issue out of it).

Warm up.

It had been decided that we would be working with the myth in two groups of four. Each group, however, could ask for the assistance of the others in any form they needed. For this session one person was asked to take the part of Zeus, another to be the wardrobe mistress and the last one to co-ordinate the

five scenes, (the forth person was missing). The following charters would be taking part in the enactment, Dimitra, Persephone, Hadis, Hermes and Zeus. Instructions by therapist.

Get into character, feel your height, weight, colour of hair, eyes, clothing..... and walk in the fashion this person would have walked.

Mary has doubts about her ability to co-ordinate, but the other members encourage her.

The scenes had been decided upon during the previous session together with their titles.

1st scene” Mother- daughter.” (Dimitra- Persephone)

(Lilly) Mother is making bread while (Sassa) daughter is keeping her company in a board fashion, she wants to leave and find something of interest to do.

Both do their part convincingly as though it is familiar to them.

2nd scene “Hades entices Persephone.”

(Sassa) Persephone is playing with her friends while (Mimi)Hades approaches. He manages to take her with him without too much effort promising her it will only be for as short while. Persephone is curious and a little awed.

Hades is easy and charming in his manner but also fairly insistent and therefore has no trouble in getting Persephone to go with him.

3rd scene “Dimitra is furious with Zeus.”

Dimitra (Lilly) is really angry and manages to bypass two sentries who are quarding Zeus private room. When she faces him she is beside herself, while Zeus (Sofia) reacts calmly and asks her not to shout at him. Dimitra makes demands but doesn't threaten Zeus as much as she could. She accepts defeat quite easily.

4th scene “Herme's decent to the Underworld.”

Here we have Hermes acting as the go-between giving the solution of six months on earth and the other six in the Underworld. Hermes (Lena) also makes a suggestion that Persephone drugs her lover when leaving him and

does the same to her mother, when the time came to leave her, so neither of them would feel her absence.

Hadis doesn't want to let Persephone go but will not stand in her way if that was her wish. He refuses the suggestion of the drug saying he would prefer to suffer and feel the pain of his beloved's absence.

When Persephone is returned to her mother, Dimitra is pleased but her happiness is dampened and she feels resigned to the condition put upon her to only have her daughter for six months a year. She also refuses the drug.

5th scene "And that is how the seasons were created"

To the music of Vivaldi's four seasons they danced all together.

Derolling.

This was achieved by the removing of all the costumes and their placement in the middle of room together with any materials used as scenery. Then they were made into one big ball and placed to one side, while the proper names of each group member were shouted out by them.

This is the way the sub- group presented and perceived the story with only small alterations to the scenario. What was interesting was the way they each acted their part according to their personal interpretation and feelings at the time. It would appear that each participant had taken a part which was familiar to them if not personally then through a close relative. They were each made aware of the similarities and how the same obstacles had to be faced both in the myth and in reality.

Feedback.

Lena : ' I had tried to think of a way out all week and believed I had the solution but nobody accepted it.'

This story is very close to Lena's real life situation. She and her husband are living in different towns, commuting over the holidays, they want to be together but neither is prepared to live elsewhere. The solution she found was not accepted, the same as commuting cannot go on for ever. Her proposed solution, suggested that she believed she could have the best of two worlds.

Lilly : ' I just accepted my fate. I felt I had done all I could and would now have to live with what life had imposed on me without my consent. My only control were the four seasons.'

Sassa : ' I found it very difficult to make a choice.'

Mimi : ' I was certain I didn't want her to leave but also I didn't want to intervene.'

This is the same way she faces her relationships. She feels passionately but refuses to put any pressure on her lover. For Mimi the other person has to take on their own responsibilities. She had forgotten, however, that in order to entice Persephone to start with, she had used all the charm she possessed. There was a lot of intense feeling felt in the whole group at that moment but also acceptance.

Therapist : 'Next week we shall see how the myth runs with a different ending.'

The second group had changed the end. Their scenario stated that after all the negotiations about where Persephone should live when she returned to earth she left her mother and told Hades she never wanted to see him again. Often while working with this myth the person playing the part of Persephone feels as if she is just a pawn in a game where she has no say in the matter. The second group felt strongly about this so they decided to alter it.

'Freud said that thought is an exploration of possibilities which avoids all the dangers inherent in actual experimentation. Thought requires a small expenditure of energy, so we have energy available for action after we have reached decisions through speculating about the chances for success and the best way to achieve it.' (Betlehem 1976, p.119)

In Dramatherapy not everything needs to be interpreted or analysed. Every thing is significant from the costume you will choose to wear, to the expressions on your face. All this is taken in and a deeper understanding of each person's predicament is achieved, often on an intuitive level. This alone can alleviate the pressures of every day life.

'Thus myth transmits a message about divine order and wholeness existing in relationship to the 'changes and chances' of life in this world. Myth and rite belong together, insofar as it is the interaction of a story and the rite which embodies and extends it that creates the myth.'

(Grainger 1990, p.126)

Conclusion.

The application of myth in Dramatherapy is manifold. A story can be used as a starting point or it can be used in itself, as a whole. The plot can be acted out, continued and enlarged upon or it can be changed.

This work can enrich, bring forward creativity, imagination and spontaneity, because it invokes deep emotions. The same story can carry different meanings for different people, but through the story, they can work together and each take from it what they need most at that specific time. Although a story may have a complex plot it also has the ability to simplify our thinking, owing to its structure. Aristotle, in his «Poetics» wrote that a poem or literary creation, has a beginning, a middle and an end. He also wrote that the action of drama is a catharsis through pity and fear.

The beginning of each story gives us: information, venue, the characters, the time and the situation. During the middle a difficulty or an obstacle arises and has to be dealt with. Finally, there is an end where events are brought to a conclusion, whether this be happy or sad.

Through working with a story and its ending, a person can put an end to the past and grievous experiences, which might remain unfinished. It is better to bury our dead with ceremony and, therefore experience a release of feeling, than to do so in an efficient but phlegmatic fashion, which does not alleviate the pain. The facts may not change but our emotions take on a new balance, a balance that is easier to live with.

VOICES

Ideal and dearly beloved voices
of those who are dead, or those
who are lost to us like the dead.

Sometimes they speak to us in our dreams;
sometimes in thought the mind hears them.

And for a moment with their echo other echoes
return from the first poetry of our lives-
like music that extinguishes the far - off night.

Cavafy

These are the voices we need to acknowledge; with the aid of a story the past experiences can be seen in a different light and remembered perhaps with a little longing when they were pleasant and perhaps with less pain when they were not.

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