

PIRATES OF THE CARIBBEAN: A MODERN MYTHIC GUIDE TO SURVIVING PERILOUS TIMES

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PIRATES OF THE CARIBBEAN (POTC) MOVIES

Movie 1 (2003) The Curse of the Black Pearl

Movie 2 (2005) Dead Man's Chest

Movie 3 (2007) At World's End

Movie 4 (2011) On Stranger Tides

Movie 5 (2017) Dead Men Tell No Tales

Introduction:

Disney Corporation has grossed over 4.5 billion dollars from the “Pirates of the Caribbean” (POTC) franchise. This is not due to the films’ mediocre reviews (ranging from 30-80% positive on Rotten Tomatoes); but because it is a true mythic story that resonates with a transfixed worldwide audience. Epic stories endure because they evoke the power of the mythic realm and release psychic energy to those who engage them. Myths are eternally alive in the collective human psyche.

The five movies are an extended tale of intense archetypal human struggles. POTC mirrors and amplifies the present collective labors to birth evolutionary changes that are gestating. Elizabeth Swann, Will Turner, Davy Jones, Hector Barbossa, and Jack Sparrow are personalities teeming with abundant energy resonating with the ambient conflicts of today. The principal themes of POTC that require heroic effort from the protagonists are currently relevant because they require actions for survival in our perilous times. These principal themes impelling us are:

- *To elevate feminine archetypes and processes into parity with the dominant masculine;

- * To develop a new hero image that has balanced gender processes in service to individuals and the collective;

- * To reclaim the lost and wounded masculine heart;

- * To steward a sustainable relationship with nature for human survival;

- * To evolve a new spirituality grounded in a shared vision of Cosmos;

- * To reconstruct world capitalism from greed based to need based.

This is a HUGE existential agenda. This essay examines what POTC has to offer in guidance.

The principal writers, Ted Elliot and Terry Rossio, were driven to write a pirate adventure with supernatural, godly, and mythological characters: the building blocks of all mythic epics. To receive production acceptance Disney constrained the first movie as a back-story advertisement of their amusement ride. In a process of magical synchronicity (Synchronicity is a meaningful coincidence of outer events with inner processes.) This seed of distraction was just what the artists needed to allow their special intuitive talents to connect with collective libido and blossom into

their creations. Like all great inspirational stories, their epic conveys hope for a more balanced and stable world order.

In the Pandora myth she released all the powerful unrestrained gifts of the gods when she peeped into her box. The powers of the gods are beyond mortal control. The only remaining gift in Pandora's opened box was Hope, the one godly gift that humans can control in dealing with the archetypal realm. POTC gives the audience hope that enduring its own pirate adventures will enrich and transform individuals and collective humanity.

IMAGES, THEMES, and METAPHORS

1. Pirate energy: Swashbuckling tales of pirates in novels and movies resonate with a common human urge for adventure, daring, freedom, and hedonistic pleasures. Such is the sustaining attraction of the POTC ride at Disney amusement parks. POTC nuances this desire with the interplay of good and bad piracy in this epic of survival.

A laudable attribute of POTC is that its images have complexity beyond simplistic dualism. Good versus evil, a standard theme of epics, is usually portrayed with characters possessing traits at one pole. In *Star Wars*, for example, the Jedi are good, Darth Vader's forces are evil.

It is good to fight the British navy and the East India Trading Company when they are monopolistic and exploitative. The merchants and shippers are good when they bring trade items and food to the islands. Barely mentioned in the movies is the 1700's plantation slave culture perpetuated by sea merchants of the Columbian Trade system. The pirates do consume a lot of rum that was made by slaves. Pirates are good when expressing repressed liberties, bad when they rob and kill.

Elizabeth and Will, the main protagonists, struggle with the good and bad of pirating. Pirate freedom can be good and is what Elizabeth needs to escape the choking British culture. Will needs to express his pirate genes to free himself from his exploitative blacksmith apprenticeship, to win Elizabeth, and release his indentured father from his cursed soul-killing servitude.

Jack Sparrow struggles to be the nasty pirate of his pirate persona when his deep nature is to do good. The supernatural characters of Davy Jones and Calypso display mixed behaviors.

2. Father complexes: Father-complex pathology is a major theme in POTC. By father-complex we mean the masculine rules, innuendos, examples, behaviors, and feelings that create rules of how to act in our father's world. These ideas, feelings, and expectations come through our actual fathers and/or cultural father images. Behavioral scripts get introjected into our psyche (put into our behavioral repertoire as read only memory). Unconsciously they rule and restrict many of our life choices. Those that are acceptable to us are no problem. Those in conflict with our essential

being and true Self are inhibitory and destructive, ultimately bringing the misery of an insufficient life.

Elizabeth Swann's father-complex is contained by her father's culture. Elizabeth represents angry and aggressive women who feel physical and spiritual repression of their feminine natures by patriarchal confinement. This fierce modern feminine angst is exemplified in the characters of Carina, Calypso, the mermaids, and Shansa. The cosmic spiritual feminine protector and goddess of Mother Nature, represented by Calypso, suffers the restrictive pain of being bone-bound in a human body. She is an image of the desecration of Mother Earth. Calypso willingly assists Jack, Barbossa, and Will, to gain her freedom. Her pent-up anger unleashes a deathly rage when released from her entrapment.

The Turner men, Henry, Will, and Bootstrap Bill represent a legacy of three generations of father-complex cursedness that exemplifies the common need for men to confront their families' multi-generational father issues. Jack Sparrow and his father, Elizabeth and Governor Swann, Angelica and Blackbeard, and Carina and Barbossa show a spectrum of father-complex issues. The collective father-complex (patriarchy and male monotheism) is seen in the British cultural model, the military, the East India Trading Company, and Judeo-Christian metaphors.

3. Non-redeemable evil: The constellation of archetypal evil is thematically cast in the characters of the power-hungry rival sea powers: Cutler Beckett, Blackbeard, Davy Jones, and Salazar all of whom must die. There is no rehabilitation of, nor negotiating with, men possessed by an evil archetype.

4. Mystical and the divine: Jack Sparrow is a demigod with a mystical, godly presence that energizes the other characters. As an agent to catalyze transformation, Jack Sparrow is a manifestation of the Trickster archetype. The Trickster is a part of the human psyche with both individual and collective connections. It can fool another, trip us up, or unconsciously steer us to a higher purpose.

Jack's character has other godly archetypal attributes such as an elusive slippery nature like the god, Mercury. He exerts the blow-up-everything energy of Uranus. At the close of Movie 2 all the characters are depressed and lifeless. They have lost their pirate energy connection because Jack is dead.

A delightful metaphor in POTC is the Compass of Desire, a device that detects the calling or agenda of one's true Self. Throughout the saga, each character struggles with whether to pursue their cultural script, their ego's agenda, or their soul's true calling. The Compass of Desire points to the soul's calling that is often oblivious to the character's ego.

The origin of the compass is obscure because metaphorically it is a structure of the deep unconscious, the heart of one's Self that is unknowable. In Movie 5 Jack receives it from a dying crew mate. Shansa somehow gets it after Jack trades it for a

bottle of rum and gives it to Barbossa to help him find Jack and the Black Pearl. The spiritually-tone-deaf characters, those with no regard for the soul's calling example in Norrington, deride the compass as broken and worthless for its failure to point North.

Pointing North is a metaphor for following the prescribed course of the outer world to a cold and barren frozen wasteland. Those oblivious to the calling of the inner world consider it worthless. They are unable to appreciate its magical power that directs its possessor toward potential soul fulfillment. Misuse of the Compass of Desire for greed is a sin against the collective spirit. In Movie 5 betrayal of the Compass of Desire by Jack unleashes his greatest fear onto the collective seas: the unrestrained death crusade of Salazar.

The word desire comes from the Latin "de" (without) and sidere (a guiding star). When one has no Compass of Desire, i.e., lacks a guide-star, a direction or a plan for obtaining the want of the soul, he is lost and suffers. Rejecting your Compass of Desire brings despair. In other words, betraying your Compass of Desire (abandoning the agenda of the Self) unleashes your greatest fear, a soul death of meaninglessness.

5. Serving others: Collective spiritual duty is an important theme in POTC in Movies 2 and 3. Will and Elizabeth must ultimately balance the personal and family against a collective duty to care for the dead souls lost at sea. Davy Jones suffers the agony of a broken heart and malevolently shuns his duty to ferry dead-at-sea souls to the next world. Cutler Beckett and Norrington succumb to the greed of power and capitalistic exploitation. Beckett's life mantra is, "It's just good business." They lose personal dignity and social purpose. Defeating Beckett and Norrington is necessary to repair and replace predatory capitalism to its proper function of servicing human advancement.

Each movie has a singular primary omnipresent theme:

Movie 1 is the suffering of accursedness.

Movie 2 is devastation and destruction by the masculine when it has no heart.

Movie 3 demands the ultimate hero's task of embracing World's End and returning to serve humanity.

Movie 4 requires the characters confront and accept their mortality, their greed, and their vengeance.

Movie 5's thematic essence is that masculine eros, femininity, courage, and spirituality must unite to evolve a new Cosmic order via a transcendent solution to the conflicts of modernity by defeating the demonic force of Thanatos, the death obsession.

POTC is thus a mother lode of psychological and mythic gold for mining. Our format for this reflective excavation is to review the plot (in italics), and to unveil the treasures of insight, spiritual duties, and social evolution. The grand hope is to

provide POTC acolytes optimism for the future, clarity of today's conflicts, and the courage to suffer the necessary sacrifices to survive.

Movie 1: "THE CURSE OF THE BLACK PEARL"

The titular theme of POTC in the first movie, "Curse of the Black Pearl," is curses. Gold is a metaphor of what is most valuable to one's soul, the ultimate calling of our inner center, the Self (Jungian term for the totality of one's psyche). Using gold wrongly, as in stealing another's gold, brings a curse, an inherent misery that turns one's life into a living Hell. The chest of Cortez contains Aztec gold. The crew of the Black Pearl suffers a hellish purgatory from stealing it.

One must pursue one's own true psychic gold. If we steal someone else's gold by trying to be someone we aren't, or take their ideas, creations, or energy, via useless actions, fantasies, or addictions, we become cursed in misery. Commonly we notice sad pitiful people pursuing a false persona, and they are described as soul dead. The task of life's adventure is to fend off the temptations that distract us from pursuing our legitimate personal gold.

Curses are present in all the movies. In Movie 2, "Dead Man's Chest," captainship of The Flying Dutchman is a curse from the collective. In Movie 3, "At World's End," the curses of Calypso and Davy Jones, and Will Turner, are collective and spiritual. These curses require lifting for responsible world stewardship. The fourth movie conveys the unrelenting unhappiness of desiring power, revenge, and coveting eternal life. In Movie 5 Henry and Carina work together to defeat the Devil's Triangle curse and death obsession of Salazar, and to end the curse of patriarchy inherent in the depths of the human collective.

FIRST SCENES: THE CALLING TO ADVENTURE

Movie 1 opens with Elizabeth Swann, as a pre-teen girl on a ship singing and fantasizing about the freedom she associates with a pirate's life. Will arrives nearly dead on a piece of shipwreck flotsam. She sees the Black Pearl, a pirate ship in the distance that destroyed Will's ship. Will was on the ship searching the Caribbean for his father who had given him a medallion containing a piece of Aztec gold. She notices the gold medallion with a skull impression on Will's neck and takes it fearing it may signify Will is a pirate. To protect Will, her father leaves him in her charge.

Next Elizabeth is eight years older, awakens, and we learn she has been dreaming about her initial encounter with pirates and Will.

Her name, Elizabeth Swan(n) aptly fits. She sings: one meaning of swan is a song or to sing. A swan song, which is redundant, is one's last action before irrevocable change, or in opera the aria just before the finale. In Greek mythology Zeus, disguised as a swan, raped Leda. So the swan is a mythic image of female victimization by patriarchal power. Swan can also mean impatience. Elizabeth is

devoid of patience. Elizabeth in Christian iconography is a Biblical character who is the helpful cousin of Mary who assists bringing salvation to the world. Swans also are loyal beautiful birds that mate for life. Elizabeth is beautiful and one of her goals in this adventure is to become a loyal and committed life partner to Will. Each definition of swan applies to Elizabeth.

Elizabeth, we learn shortly, is suffering constraint from an oppressive British culture. Dreams are messages from the unconscious. Elizabeth's unconscious intuits that without intervention life is about to drag her farther from her personal freedom. Thus, the time has come to begin a soul-freeing adventure. She awakens from the dream infused with pirate energy and her attraction to Will.

Her father, governor Weatherby Swann, brings her a dress to wear to Captain Norrington's promotion-to-commodore celebration. The dress and under corset are suffocating with her smashed breasts about to burst. Elizabeth's father knows Norrington wishes to propose to her. Unstated, but undoubtedly, he has gained Weatherby's permission, thus prompting him to buy his daughter the dress. The instant Norrington proposes, she loses consciousness and falls backward off a parapet into the sea.

Her autonomous psyche has pulled her into the sea, a metaphor for the unconscious. She is being called to a personal heroic journey to integrate the unexpressed parts of her soul. Later in Movie 3 we find she has also been called to serve humanity in assisting Will by becoming a lighthouse steward. Lighthouses are images of guidance and hope. There exists complicity between her internal trickster that backed her off the parapet and the recently arrived archetypal trickster, Jack Sparrow.

Jack arrives in Port Royale in a stolen dilapidated one-man boat with a tiny sail that sinks into the harbor as he touches port. Jack's goal in Port Royale is to steal a ship and chase after Barbossa to regain the Black Pearl. While trying to deceive guards on the pier, Jack sees Elizabeth fall into the water. He jumps in and swims to the bottom to rescue her. She can't breathe, so Jack rips off the dress and corset to free her chest.

Synchronistically as she falls into the ocean the mercurial trickster, Jack Sparrow, arrives in port perfectly timed to rescue her. "Sparrow" is a rather harmless, small, adaptable songbird that represents the "free as a bird" life of Jack as a pirate. In Movie 5 we learn Jack was nicknamed the Sparrow by Captain Salazar as he chirped teasingly from a ship's crow's-nest to lure Captain Salazar's ship into the Devil's Triangle. The saved grateful crew promoted him to captain and showered him with gifts. Jack demands to be addressed as Captain Jack Sparrow, as he has an obsession with his pirate hat that represents his persona's need to command the Black Pearl. "Jack" is a man, a sailor, and a jack of all trades. It is also a device for listing heavy objects. Jack also connotes a conduit of energy such as an electrical jack. It is also a flag on a ship like the Union Jack. Our Jack Sparrow embodies all the above connotations.

Jack obtained the Black Pearl years previously by bargaining away servitude to Davy Jones for thirteen years use of the Black Pearl after the British sunk it. Upon raising the ship Jack named it his Black Pearl, gem of the sea. In the back story the ship was originally the Wicked Wench, a merchant vessel of slave trading. Jack stole the ship and freed the slaves. Later the British army captured and imprisoned Jack for ten years. Imprisonment got him the pirate brand, "P," on his forearm. While Jack languished in prison Barbossa captained the Black Pearl, having obtained it via leading a successful mutiny. This was the period when the crew became cursed.

Although Jack seems to have a one-dimensional "bad-pirate" ego-persona, he is constantly expressing his shadow trait of goodness by freeing slaves and helping Elizabeth and Will. Jack's complexity extends beyond the naughty pirate and closet good-guy. He wants what he wants and eventually gets it. He is able to focus to satisfy conscious desires and he has the Compass of Desire for unconscious ones.

Jack is thus the agent of achieving desire for himself and others. His agency manifests by energizing the other characters to pursue and obtain their desires. Also, his nice-guy side manifests by being nicer than the other pirates. His goodness exists just below the surface of consciousness (in his psychological shadow) as imaged in his below the surface rescue of Elizabeth. His strong desires have been imprisoned for ten years, especially his desire to regain the Black Pearl. True desires of one's Self persist.

Jack's greatest flaw is that he lacks the capacity to execute his persona's goal of being a ship captain. He doesn't have enough empathy for his crew. He is too easily tempted by rum and sex to take care of business; thus, he has a string of lost commands. Jack has talents to help people and he is at his best then. But as a captain he is one of those sad persons who is obsessed with pursuing the unachievable.

Jack's arrival in a little dilapidated vessel that sinks is an image of the state of his small seemingly hopeless ship-captain abilities. Jack stole this boat, the Jolly Mon, from Anna Maria on Tortuga. He is an actual pirate. As the mercurial trickster he has the will and agency to achieve his desire of captaining the Black Pearl.

In addition to his Mercury attributes, he also is a manifestation of Uranus who chaotically abets the disruption of islands, boats, and cultures that need transformation. Elizabeth has mixed feelings about pirates, especially Jack, who radiates energy. She is attracted to their adventurous freedom, but along with her culture and family believes pirates are felonious agents to be punished.

The British soldiers cannot save Elizabeth because they cannot swim. The inability to swim is a metaphor of their incapacity to interact with the unconscious and survive. The soldiers represent people incapable of self-reflection who do what is expected and resist asking the deep existential questions. Instead, it is Jack, an agent of the unconscious capable of evoking change, that dives down into the sea to rescue Elizabeth and initiate her transformation from constrained social ingenue to a free individuated woman. Tearing the corset is an obvious image of freeing Elizabeth from the suffocating existence of her father's culture and her constricted life if she marries a British military officer.

Jack's Compass of Desire has directed his course into Port Royale. He thinks the Compass has led him to commandeer a ship in his quest to regain ownership of the Black Pearl, but more likely the Compass has arranged Jack's rescue of Elizabeth

and soon his assistance to Will: which are acts to express his Self's shadow trait of being a good man.

Next Norrington recognizes Jack as a pirate from his arm brand "P", and plans to hang him. Elizabeth objects as he has just saved her life. Jack escapes and runs through Port Royale, finding refuge at Mr. Brown's blacksmith's shop where Will Turner works as a sword maker.

"No-ring-on" is a nice pun of a name for the frustrated suitor, Norrington. Trickster Jack has a hand in the disruption of Norrington's marriage proposal. He also serves the trickster role of getting Will started on his heroic journey to discover his inner pirate, woo Elizabeth, and confront his father-complex.

Will fights with Jack who intuits that Will has a secret love for a woman. Jack is arrested and jailed. Mr. Brown gets all the credit for subduing Jack and Will is again diminished by the ruling order.

The name, Will Turner, teems with meaning. "Will" connotes the compulsion to execute one's purpose. It may connote fate as in something "will" happen. Tia Dalma upon seeing Will says he has "a touch of destiny" about him, a foreshadowing of his ascension to captaincy of the Flying Dutchman.

Phonetically Turner sounds like "turn her." In POTC Will turns the intra-personal "her" i.e., he develops anima awareness. He turns the inter-personal "her" as he relates to Elizabeth. He turns the collective spiritual "her" when he assists the freeing of Calypso. He turns the great feminine "her" when he accepts the sea duties of the Flying Dutchman replacing Davy Jones.

The sword is a symbol of Will's power to execute his "will." Jack's sword fight with Will initiates the apprentice's pirate journey, i.e., redirecting or turning his will from sword maker to pirate sword utilizer. When "will" connotes steadfastness of the ego, it will require turning to become a reverent servant of the Self.

Making swords for others is how the cultural and colonial mercantile system exploits Will and squelches his initiative (takes his swords). The sword Will was commissioned to make for Norrington's promotion to Commodore is an image of his power in the patriarchy. Will is a smith, a transformer of metals, like the smith gods of the forge. In the male hierarchy of power, Will is of low status. When Weatherby assumes Will's boss made the sword, Will is sent lower. Norrington's obtaining Will's sword enhances his status at Will's diminishment. Getting no credit for the capture of Jack is a continuation of his diminishment.

The structure of patriarchy is a vertical one-up one-down system. The sword that is given to Norrington symbolically transfers Will's rights of relationship with Elizabeth to Norrington. Norrington, now as commodore, feels entitled via rank and sword to take Elizabeth according to the male system of the matrimonial bargain: the man has complete power and glory with no credit or worth given to the wife. The woman is chattel to be bartered between a father and a man. Women are limited to receiving the title of Mrs., and partaking of their husbands' status, but only in a passive and confining (corseted) way.

“Will” also connotes the writ of wealth distribution upon death. For Will Turner whose name is identical to his father’s, “Will” connotes a legacy from his father: his father-complex, the masculine script he inherits from his father. Will, like all men, must deconstruct their father scripts, edit out the false parts, and become independent of father-complex possession. Those who do the father-complex work learn it is a heroic task. Will must become a pirate like Elizabeth to gain the personal freedom to differentiate himself from his father, i.e., he must gain a conscious awareness of his own shadow pirate within and learn what true treasure means for him.

Many curses like Will’s are birth curses. “Origin-al” sin, meaning their origin is from the ancestral family. It is a birth curse. In Judea-Christian lore all persons inherit the original sin of Eve defying God by consuming an apple from the tree of knowledge of good and evil. Elizabeth like Eve is the any-woman sideshow in a patriarchal religious culture. Omnia Gloria Deus Solis: All glory is God’s alone. The Biblical original sin is a duty owed to the religious patriarchal father, and Eve is a scapegoat demon, hence all women can be demonized for their curiosity and their resistance to the patriarchal order.

All persons receive father-complexes, both personal and collective. Some inherit a family curse, and most receive cultural curses. Curses require atonement. A “turner” or turncoat can also be one who switches sides; this is how it feels when one deconstructs his father-complex to become an individuated person. A betrayal of one’s father, whether personal, collective, or religious causes guilt. The energy and courage to overcome father-complexes is so great that few men are capable of succeeding. Those who fail remain cursed, which is Will’s ultimate fate.

Meanwhile, Barbossa, present captain of the Black Pearl, sails his crew into Port Royale to seize the Aztec gold medallion on Elizabeth’s necklace that fell into the sea with her and activated its location for the Black Pearl crew. They capture Elizabeth during a siege of plundering Port Royale in accordance with the storyline of the amusement park ride. The pirates release Port Royale prisoners except for Jack.

Will, desperate to save his damsel, Elizabeth, pleads with Norrington and Governor Swann to immediately rescue Elizabeth. They acknowledge Will’s concern for Elizabeth, but dismiss him as impulsive and unworthy of their audience. Will, in desperation to help Elizabeth, procures Jack’s promise to help him find Elizabeth. He frees Jack from jail using his blacksmith knowledge of the prison doors and leverage.

The name, Black Pearl, means dark jewel. Black is the color and symbol of the shadow, unconscious parts of Self that the ego refuses to acknowledge and integrate. A pearl is an organic jewel made from mollusk nacre, usually oysters. It is associated with the beautiful goddess, Venus. Later we meet Calypso, the sea goddess who controls clams and crabs. Botticelli painted Venus’ birth arriving on a scallop shell. Thus, Black Pearl imbues a divine feminine quality of the masculine shadow with immense value.

The Black Pearl (ships like the sea are called she) is Jack’s feminine jewel. The Black Pearl is his projection object for his Self which contains his feminine anima of feelings and relationships. Thus, Jack’s obsession with the Black Pearl has a

component of reconnecting with the feeling part of his distant masculine heart. The rub is that Jack wants to captain or control this feminine part of him. One can never control his anima, just as Jack can't maintain control of his Black Pearl. A man's wish to control his anima is related to his sexual objectification of women, a trait of Jack Sparrow.

The central theme in Movie 2 is total anima estrangement when the masculine heart becomes detached from its connection to feelings and relationships. Jack wants a connection to his feminine shadow; in contrast Davy Jones is so traumatized by his shadow feminine that he cuts himself off from her completely.

The Black Pearl has additional shadow metaphoric meaning as other non-integrated parts of Jack's Self. Similar to the Aztec gold, it represents a true treasure to the soul. Jack has a shadow trait of being good, compassionate, and helpful. But Jack refuses to acknowledge this part of his Self, instead he projects this psychic feminine-toned jewel onto the Black Pearl. Hence obtaining the Black Pearl is in part a quest to connect with expressing goodness. Throughout POTC the Black Pearl is a necessary tool for the characters' to execute their good pirating.

The Self continuously attempts to express its totality. Jack's ego bargained indentured servitude to Davy Jones for the Black Pearl ownership for thirteen years. Thirteen is a bad omen number. Like the thirteenth woman at Sleeping Beauty's baby celebration, it bodes disaster. Jack took another's jewel instead of becoming conscious of his own inner psychic black pearl. Thus, Jack cursed himself to become Davy Jones' slave.

Will's confrontation with Norrington and Governor Swann is an important turning point. Seeing Elizabeth kidnapped catapults his desire for her and his usually staid conforming demeanor turns into impulsive action. The governor and commodore are agents of patriarchal control. When they dismiss him, he irrevocably turns pirate and colludes with Jack, the trickster, who has initiated Will and Elizabeth's calls to adventure.

CONSCRIPTIONS:

Conscription means written or drawn together. Its commonest designation is an involuntary military draft or a seaman's tour of duty by capture or extortion. Jack's persona has conscripted himself into the Flying Dutchman's service. Will is conscripted into Jack's ruse to regain the Pearl. Jack doesn't consciously care diddly about Elizabeth, but he feigns so, because he needs Will's strength to steal a ship, and his blood connection to Will's father, Bootstrap Bill, to lift the curse of the crew and regain captainship of the Black Pearl.

Elizabeth conscripts herself into piracy on a pirate's ship via commission of theft and lies. She recognizes the Black Pearl from her encounter with it in the opening scene as an eleven-year-old. She has been studying pirate history and lore since childhood. As an abductee she is confronted with the harsh reality that being among pirates isn't quite the glorious voyage of her fantasies. They steal, plunder, and kill. Quickly she learns her negotiation skills pale to those of Barbossa. Most horrifyingly, in the light of the full moon, she sees the pirates as they really are: dead cursed skeletons, dangerous, desperate, and lost hedonistic souls. The full moon is the light

of the night that reveals one's shadow. The classic image of moonlight shadow revelation is Lawrence Talbot, a meek and gentle man, who becomes a werewolf when the moon is full.

Conscription and shadow revelation is the course of analysis and psychic development. Conscription is an irrevocable call to the journey of psychological wholeness in service to the Self. Some painful traumatic events such as divorce, depression, criminal acting out, addiction, or simple ennui drags us into therapy. Anyone in therapy quickly discovers the process' difficulties, murkiness, terror and danger. Analysands discover their need for new skills to deal with their unconscious. The first and most painful step for the truly committed is discovery of one's shadow. Therapy often fails. Analysands drop out and go AWOL, others remain numb and lifeless, some commit suicide, many simply waste away as they age into despair. But those who accept the calling to individuation become irrevocably changed for the better.

CURSES and DESTINIES

Aboard the Black Pearl, Elizabeth reveals her life study of pirate lore when she engages her request for "parlay," (= parler fr. = to speak) demanding to meet with Captain Barbossa. Her first thought is that she has been kidnapped for ransom. So she lies saying that she is a maid named Elizabeth Turner, essentially admitting to herself that she is committed to marrying Will. She lies again, denying stealing the gold medallion off young Jack's neck. Astutely she quickly deduces that Barbossa seeks the medallion and realizes Will has some deep pirate connection. She threatens to throw the medallion into the ocean unless Barbossa agrees to release her and assure no more assaults on Port Royale. Barbossa out-bargains Elizabeth promising to stop pillaging Port Royale. He gives her nothing. Because his goal in Port Royale was obtaining the medallion and Elizabeth, hence he has no need to return.

Back at Port Royale Jack and Will steal the HMS Interceptor ship from the navy and head toward Tortuga to recruit a crew and chase down the Black Pearl. Jack knows the Black Pearl is headed to the Isla de Muerta to lift its curse.

The base meaning of curse is a "called course by the gods" (Latin root *cursus* for course) to exact revenge for a sin against a god. The principal curse of POTC is upon the crew of the Black Pearl for stealing a treasure chest of 882 gold coins from the Aztecs. The pirates spent and squandered the gold until they realized that the Aztec god had cursed it. They tried to indulge their hedonistic desires, but were unable to enjoy any pleasures of existence. The full moonlight reveals them to be skeletal immortal monsters that must return the gold with drops of their own blood to lift the curse.

The moonlight is a metaphor for the light of night that reveals what our shadows hold: our sins. Nightmares reveal our greatest fears. Eternal suffering (Hell) is the price for sins. Atonement is the cure for a curse. Blood is a symbol of our soul's essence. To effect a genuine atonement one must give blood, i.e., fully engage one's soul. Having stolen the cursed Aztec gold the pirates are cursed in misery and also cursed to return the gold for when a piece of 882 hits the water it reverberates the

soul's call to return to the Self's agenda to obtain its true treasure. The call of one's soul is eternal.

Other minor curses are also revealed. Barbossa led a mutiny on the Black Pearl against Jack and abandoned him to die alone on Rumrunner's Island. He is cursed to receive Jack's revenge.

Commodore Norrington has a personal curse of inaction from arrogance. He has waited too long to take a wife and is much too old for Elizabeth. He is at least fifteen years her senior as he was captain of the vessel that Elizabeth and Weatherby sailed upon to Port Royale when she was a pre-teen. But that doesn't bother his ego persona of taking her as a trophy bride. Jack, the trickster, deluded Norrington into believing he wanted to steal the Dauntless, while actually executing his theft of the faster Interceptor. Norrington's arrogance includes a self-deception that Jack is no match for him. Thrice in the films Norrington waits too long to chase after Jack Sparrow and eventually loses his commission and his life because of it.

Weatherby Swann similarly never confronts his meek personality of being whatever society demands (Be the Weather). As a result, he loses his daughter and life for doing what is expected instead of what is necessary.

Unlike the personal curses of Barbossa and Norrington due to their own actions, the curse of Will is familial and collective. His curse of piracy is embedded in a multi-generational father-complex. Lifting his curse requires discovery of his own inner pirate and to admit that his good-boy persona is a fantasy. Healing his father-complex also requires abandoning his false belief that his father was a merchant sailor and accepting that he was a pirate. Jack tries to convince Will that his father was a scalawag, but lifting Will's naivete is necessary before he can own the pirate in his father and in himself. The Turner multi-generational father-complex curse continues into the next generation and will require Will's son, Henry, to dis-empower the global patriarchy to fully release all sea curses to end Will's conscription to the Flying Dutchman.

Jack Sparrow has both the power and the curse of being a trickster. The powerful aspect is that he somehow always escapes and obtains his desires. His natural trickster talents are good when they help Will and Elizabeth. The other side of his trickster is that it punishes his neglect of his good side. His deceptions and inattention to others, along with his rum and licentiousness, repeatedly cause him to lose his ship, get stranded to die on deserted islands, serve him up to cannibals, and infuriate the women that he has exploited.

He is similar to the bungling trickster cartoon character, Wile E. Coyote. The coyote is the animal trickster in Native American lore. Wile E. Coyote is cursed to fail, but also destined to survive. Jack is the trickster persona who never does the psycho-therapeutic work to accept and control his innate impulsiveness. Hence like Wile E. Coyote, Jack's life becomes a string of mishaps.

Elizabeth's curse is her birth fate as a court lady. Jack's arrival helps activate her desire to be a pirate. Her parlay with Barbossa is an initiation into the need to shed one's naivete. She bravely threatens to drop the medallion into the ocean, but the Pearl's cursed crew could easily retrieve it. Barbossa needs her blood (so he thinks). He agrees to her demands as he has no need to further plunder Port Royale, and promises to release Elizabeth when he's done with her.

The name Barbossa simply means red beard which he has. Pirates always have beards which are coarse unkempt masculine hair masses that connote the inner free wild man or beastly aspect of masculinity. The tale "Iron John" by Robert Bly emphasizes the need for modern men (and women) to connect with the animal like powers of the wild man. Hence pirate captains always seem to have wild beards, black, blue, red, orange, or white.

Elizabeth gets out witted in her negotiation with Barbossa because she doesn't specify where she gets released. Later when he discovers Elizabeth isn't Bill Turner's daughter, Barbossa dumps Elizabeth to die on Rumrunner's Island along with Jack. She is an ingenue pirate. She realizes the learning curve is steep when Barbossa deserts her. In Movies 2 and 3 she progressively matures as a pirate to become a pirate lord, then pirate king, and eventually marries her pirate, Will. Her pirate development is a metaphor for becoming conscious of her shadow animus, and working co-cooperatively with it.

PIRATES: DISTRUSTFUL AND DECEPTIVE

Jack and Will arrive at Tortuga in the stolen Interceptor. Jack assembles a crew and deceives them with promises of booty instead of their probable deaths, as Jack intends to battle Barbossa for the Black Pearl. Jack steers the ship to the Isla de Muerta where he knows Barbossa is headed to break the Aztec curse.

At the Isla de Muerta, Barbossa discovers Elizabeth's blood doesn't break the curse, i.e. she is not kin of Bootstrap Bill. Will distrusts Jack and knocks him out to rescue Elizabeth. Will and Elizabeth return to Norrington aboard the Interceptor. Jack, captured aboard the Black Pearl, bamboozles Barbossa, promising to offer up Will as the true blood relative of the last stolen medallion. Instead of dealing with Jack, Barbossa sends his crew from the Black Pearl to besiege the Interceptor and capture Will and its crew. Will, in Barbossa's captivity, admits he is Bootstrap's son and agrees to help Barbossa and the Black Pearl crew only if they set Elizabeth free. Barbossa agrees. But Will, like Elizabeth, failed to designate her release site, so Barbossa abandons Elizabeth and Jack on the same deserted Rumrunner's Island from ten years ago.

Next Elizabeth dupes Jack into a rum stupor so she can burn a cache of rum to signal Norrington as to their whereabouts. The Dauntless ship arrives to save Elizabeth and imprison Jack. Elizabeth bribes Norrington with a disingenuous promise to marry him if he agrees to rescue Will from Barbossa on the Isla de Muerta.

Wily Jack dupes Norrington with a plan to rescue Will (marriage bait) and get Barbossa into the open bay where Norrington's fleet can defeat them (career bait). Norrington allows Jack to enter Isla de Muerta. While the Black Pearl crew is on the island hoping to release the curse, pirate Elizabeth boards the Black Pearl and opens the brig to free Jack's Interceptor crew.

Elizabeth and Will's encounters with Jack and Barbossa teach them many things. They start out as innocents, taught to perform the expected, and are learning how to do what is necessary in a dangerous situation, especially when it requires deviation from the expected norm. Neither knows yet how to be clear and precise enough

about what they desire, and end up with the short stick in their negotiations with the pirates. The pirates give them what they “ask for” but this serves the pirates and is not what Will or Elizabeth are trying to accomplish. They need more consciousness of how to be precise in requests, i.e., how to manage their compasses of desire. The ego needs to be trained to deal with the forces of the unconscious.

Elizabeth, as an intelligent ambitious upper-class woman in a patriarchal confining culture knows more about bluffing and misdirection than does Will, especially as a crafty means of desire fulfillment. She uses Norrington for purpose even if she has to feign willingness to marry him. For upper class women like Elizabeth manipulation is often learned in lieu of directness because they have no other options. It is unlikely that Elizabeth would actually marry Norrington, because pirates lie and she is getting better at lies as her pirate nature gets integrated.

People have enormous difficulty identifying desires and then overcoming cultural pressures and family complexes in pursuing them. The advertising industry prospers greatly by presenting false desires to the masses. Autocrats gain power by false claims to deliver security and contentment to defray uncomfortable angst in the masses.

ATONEMENT

At Treasure Cove Jack steals an Aztec coin to become immortal to fight Barbossa. Great swashbuckling scenes later, Jack, with perfect timing, obtains Will's coin and blood along with his own blood. He tosses the blood-smearred coins into the treasure chest to break the curse. At the precise moment as Barbossa becomes mortal, Jack shoots and kills him vengefully with the same pistol and single bullet that Barbossa left him in abandonment.

The Black Pearl crew, now mortal, surrenders to Norrington.

Pirates cannot be trusted. Pirates are not nice people. They lie; they steal; they plunder; they kill and injure without remorse. They have no vision of goodness or right order. They are self-obsessed with greed and hedonism. Elizabeth is coming along in her pirating when she uses Jack's Achilles heel of rum and women to subdue him.

POTC is a worthy epic series not for idolization or emulation of pirating, but useful for reflection for how to activate necessary good pirate energy to respond to our evolving world that is rife with bad cultural and commercial pirates stealing our essence. A successful learning curve requires us to gain access to pirate energy without becoming bad pirates.

Modern day bad pirates include cell-phone scams ringing daily from frank thieves. We are barraged with advertising on our phones, televisions, billboards, and radio stations by greedy albeit legal pirates seeking our gold (\$ and time) and diverting us from our true Self-objectives. These are temptations of hedonism and greed like the medallions were to the pirates. Elizabeth's soul is suffocated by British culture; our souls are compromised by sales pitches that attempt to displace our compasses of desire with materialistic lures, i.e., appealing to our bad pirate traits.

“Financial advisors” are abundant with schemes to transfer our wealth to them exploiting our greed. Employers who underpay workers are bad pirates. Too many nations are bankrupt from government leaders that have stolen their countries’ largesses. Less developed countries are pawns of the colonial agendas perpetrated by highly developed nations. Our legitimate task of pirating is accessing our sense of freedom to overcome these cultural and economic pirates.

On a macro level world history is symbolized by the Aztecs. All countries on all continents have been cursed by European, Chinese, Japanese, Russian, Roman, Turkish, Mongol, Germanic, Slavic, or Scandinavian invasion with genocide and colonialism. Essentially every country has a savage curse due to an imperial history. The list of sins needing atonement is long. The U.S. has the greatest war capacity and gun arsenal in the world. Despite how we flexed our military might in Korea, Vietnam, Iran, Iraq, and Afghanistan, we failed to achieve satisfaction because we are cursed by an unatoned violent exploitative history. Like the cursed pirates that cannot enjoy any of life’s pleasures, the U.S. despairs its military fiascoes. We currently shake our heads as the Taliban in Afghanistan takes rule after our military departure.

At a deep psychic level, we suffer from this history of genocide, slavery, and land expropriation. The real question is: When will we atone for these atrocities by our ancestors and lift our curse to enjoy the tranquility of a true and kind democracy?

The U.S. is a culture of consumer hedonism. Big houses, bling jewelry, designer clothes, luxury cars, substance abuse, obesity, and gambling: all characteristics of bad pirates. Billionaires are idolized and not taxed; instead, they are celebrities who often own multiple uninhabited mansions purely for ostentatious decadence. They have obtained other people’s gold, but are left with cursed souls incapable of satiation. POTC reflects the sad truth of the modern curse of our inherent collective piracy of greed.

After Barbossa is shot, Jack, Will and Elizabeth are left alone among all the gold. Jack takes three items: a gold crown, a Buddha statue, and a chalice. Elizabeth has taken heroic action to save Will and she now hopes for him to promise himself to her, but he blows it and says the “expected,” that she should do the honorable thing and go back and marry Norrington.

Jack’s crown and chalice and Buddha are icons of spirituality. Will amplifies the Christian connection. His character mirrors closely that of Percival in the Grail myth. Will, like Percival, is a fatherless waif in rags, who is called to a knighthood like adventure. Percival’s father is gone. Dead? Run-off? Who knows? Parsifal suffers the wound of not having a father that can support him and model adult manhood. Similarly Will’s father was ever at sea. Will’s pirate development is parallel to Parsifal’s becoming a knight.

Percival, reaching early manhood, starts out on his journey to find himself. He meets a white knight. He idolizes him and becomes a white knight himself, a stage of ego righteousness. Will leaves home at age ten to find his father. At twenty he begins his pirate mission believing he is righteously saving the damsel in distress, Elizabeth. Will, like Parsifal, is at the white or first stage of knighthood, ego righteousness.

Will reaches the second knighthood stage when he steals the Interceptor with Jack. Will is self-deceiving that he has not committed a piracy crime. Percival fell in love with a maiden of the Grail Castle, Blanchefleur (White flower): Will is in love with Elizabeth who wore a light-colored dress when Norrington proposed. The dress reappears multiple times in the movie. Percival then has combat with and kills an Arthurian knight and discovers that his passions and temper aren't all that noble. Like Percival, Will springs Jack from jail and defies Norrington in impulsive Red Knight actions.

The third knighthood stage of becoming a black knight with shadow integration that serves the greater good awaits until movie 3.

The image of Jack with the gold crown and chalice extends the Parsifal allusion as an image of the Grail King in the Grail Castle. In the Grail myth Percival has a confusing night filled with Christian sacred iconography in the Grail Castle. Percival is so awestruck and captivated that he fails to ask the question, "Whom does the Grail serve?" This eternal question can be rephrased as, What is my role in the great Cosmos that I can serve the greater good as does the grail?

As a result of failing to ask the question, Percival's Self-experience evaporates and the Grail Castle disappears. Will at Treasure Cove is so awestruck and subservient to the established order and Elizabeth's status that he reverts to his "weak-willed" persona and fails to ask the right question: "Elizabeth, will you marry me?" Will's Percival moment sends Elizabeth back to Norrington. Having blown his opportune moment by not claiming his love and desire for Elizabeth, he must leave the Grail Castle experience inside Treasure Cove.

Next Jack has a classic inflation experience and its resulting downfall. He has reversed the Aztec curse, killed Barbossa, and helped Will and Elisabeth reunite. He feels brilliantly god-like experiencing the bliss of the Grail Castle as he prances out of Treasure Cove wearing the gold crown and hoisting the chalice. Stupidly his ego is identifying with the inner god, his Self. "Pride cometh before the fall." Immediately upon leaving Treasure Cove, Jack is captured by Norrington and his moment of ecstatic hubris is deflated.

At Port Royale, Norrington is about to execute Jack when Will intervenes to free him, believing he deserves to live. When Will and Elizabeth declare their love for one another, Norrington acquiesces, and Governor Swann blesses the union. He tells his daughter, "Sometimes pirating is necessary and good." Trickster Jack escapes to the sea and sails away on the Black Pearl with Gibbs, his first mate, and new crew. Norrington again gives Jack one day's head start for outsmarting him.

Elizabeth never wanted to be a pampered damsel in distress like Blanchefleur as demanded by her culture. Since childhood she has wanted to be a fierce, independent, and adventurous woman. Now, having cultivated much of her pirate side in Barbossa's company, she has more connection with her fierceness, physical bravery, and takes many risks to save herself and to save Will.

During the final confrontation between all the male characters she takes command of her life into her own hands, breaks convention, and does extraordinary physical things like escaping from the royal navy, then rowing a small boat at night between

multiple ships into port at the Isla de Muerta. She has connected with her inner executive anima, her Barbossa.

She does this to come to Will's aid, thus demonstrating her commitment to him. But Will is still in his weak-willed persona and does the conventional thing of sending her back to Norrington instead of bravely claiming her. His cultural duty to the patriarchy overpowers him.

Once back in Port Royale Elizabeth does some behind the scenes negotiating (from her improving pirate skill set) with her father and Norrington to get Will off the hook as a pirate. Her admiring father acknowledges her good piracy. But because she has little support from Will, she is again trapped in the confining role of the governor's daughter. During her escape from the British navy she wore a bright red naval uniform that allowed her free movement to climb, row, and fight. Now she is back in the constraining suffocating garb of her before-pirate adventures.

Jack has been imprisoned and is about to be hanged, but his crew is now in possession of the Black Pearl. Will, having gained agency and pirate skills from Jack, enters wearing a big pirate hat along with newly acquired bravery and willingness to pursue desire. As a newly admitted pirate, Will leads Jack's crew through a dramatic rescue. He acknowledges that Jack is "a Good Man" as does Elizabeth. Will finally answers his Compass' call in declaring his love for her.

The rescue attempt fails and Jack and Will are captured by Norrington's men. Elizabeth breaks the impasse by publicly choosing to take sides with Will and Jack. She declares Will to be her choice and gains her father's acceptance of Will for a son-in-law. Jack, having completed his destiny as the agent of Will and Elizabeth's coupling, falls back into the sea off the same parapet that Elizabeth tumbled from in an early scene. Jack's crew pick him up and thus Jack returns to the sea from which he came. However, the situation and characters have progressed from the beginning of Movie 1.

Jack has caused Norrington's outer life to unravel. But his inner life is enhanced by making him reflect on his integrity. Norrington sees the love of Elizabeth and Will and steps aside for them to marry. Norrington, still caught in his own hubris and not having learned his lesson about dealing with a trickster, gives Jack and the Black Pearl one day's head start for again outsmarting him. We find out in Movie 2 that Jack's escape causes Norrington to lose his commission.

Elizabeth must continue to hone her warrior and pirate skills of misdirection, stealth, fighting, cunning, and thievery to survive in her upcoming adventures. For now, her return to Port Royale is a relapse into the role of the Governor's daughter. It doesn't bode well.

MOVIE 1: GUIDE POINTS

Transformation of the collective society begins with the individual who must survive and get his personal house in order prior to assisting others. Movie 1 focuses on individuals who require change. The main character is Elizabeth followed closely by Will. They are both naive and not fully in touch with their Self needs as imaged in the Compass of Desire.

Will and Elizabeth are confined in a culture that swaddles their freedom of personal action under the power of the cultural patriarchy. Energy to reject this culturally squelched personal liberty is carried by the pirates. Expressing their free agency requires help from an outside (spiritual) source. Jack Sparrow is the archetypal agency of the unconscious who arrives out of the ocean to lead them.

Jack acts on impulse because he instantly recognizes an opportune moment to act. He often has a transcendent solution, i.e., he thinks outside the box. He seems like an insane risk taker, but as the trickster from the archetypal realm, he is a demigod and invincible. But a spiritual agency cannot make change happen on its own. It requires human incarnation for execution. The trickster is raw libido, a catalyst, and he is not changed in the process, hence he returns to the ocean at Movie 1's conclusion.

An agency of change needs a conscious cooperative ego for transformation to occur. Elizabeth and Will represent this evolution of individual consciousness and the evolution of the cooperative committed couple, which is an image of balanced masculine and feminine archetypal agency.

The cursed pirates are images of persons suffering in misery due to their pursuits of the wrong gold. The guide to lifting curses from Movie 1 is the process of first recognizing the sin committed against the Self. The pirates learned quickly that their hedonistic greed brought them misery. Second, to lift a curse they must acknowledge their misery, admit to sin, then atone by giving blood (engaging our soul into service of the Self). Having abandoned the wrong gold, one is free to pursue personal true gold.

Jack Sparrow has helped Will and Elizabeth confront their naive shadows to lift their cultural curses as Governor's daughter and lowly blacksmith. They learned to use their pirate shadows to be aggressive, fight, defend themselves, overcome obstructions, and allow their Compasses of Desire to lead them.

One great encumbrance to feminine-masculine parity is the great father-complexes of the individual and of the patriarchy. A man's father-complex implants ideas (often fictional) of how the outer world works, how a man should behave, and how a woman behaves in the male run culture. It also delivers proscriptions and penalties against not following the father-complex mandates. For Will, his idealization of his father as a merchant sailor is fictitious. His collective father-complex is the patriarchy that prevents him from wooing Elizabeth, diminishes his worth as a tradesman, and limits his freedom.

A woman's father-complex directs her outer world aggressiveness that is called her animus. Elizabeth has five men who represent different aspects of her animus, and she has an attraction and affinity for each.

1. and 2. : Weatherby and Norrington. Her father and also Norrington, represents her polite dutiful cooperative script of court lady. Pushing her to marry the Commodore and settle down complacently as a boss's-daughter-wife is a death curse for her soul. Her father carries her animus projection as a child. Norrington is her potential animus carrier in marriage.

3. Jack. Since childhood she has desired freedom and adventure. Jack Sparrow represents this active and daring aspect of her animus.

4. Barbossa. Hector Barbossa is strong-willed, decisive, gets what he wants, and has the fortitude to captain a pirate ship. He thus represents her animus' desire to be a pirate captain and the executive capability to succeed.

5. Will. As a blacksmith Will has the skills to transform earth metals into fine swords. He also has pirate blood and latent pirate energy to allow him to be a projection carrier of Elizabeth's pirate. He represents forceful productivity and stability. Most importantly he is grounded and her age. Elizabeth finds him attractive and can envision him as a partner that can balance her ties to Port Royale, her family, and her need for community service.

The guide to successful survival involves a balanced integration of aggression, desire, and cooperation with others. A huge but vital component of achieving that balance is reconstructing one's father-complex into reverent service, not to the patriarchy, but to the Self and to Cosmos.

That the writers of POTC have snatched parts of the Grail myth along with Percival, and all the sea legends such as Davy Jones' locker, the Flying Dutchman, the Kraken, the Aztec gold, Sao, Calypso, the Fountain of Youth, Triton's sword, the Devil's Triangle, Poseidon's trident, etc. is not mythic kleptomania nor plagiarism. It is proof that they understand the living mythic power of stories. POTC is thus a well-seasoned mythological stew.

Movie 2: "DEAD MAN'S CHEST"

Let's review the situation at Movie 1's conclusion, then begin Movie 2 with the back story of Davy Jones, its chief antagonist. Knowing Jones' history helps understand his wound-based brutality. At Movie 1's conclusion we find characters have achieved some of their desires, but the skies are still cloudy with rainy days ahead:

Weatherby is content. His daughter is home and safe, however, allowing her happiness in marrying Will may diminish his family's status. He is also losing power as a member of the ruling English monarchy to rising mercantilism.

Elizabeth is about to marry Will. Port Royale is safe, but she is unsettled with her return to life as the governor's daughter. She still desires pirate energy for her personal freedom.

Jack has regained captainship of the Black Pearl and has the satisfaction from his revenge killing of Barbossa. Jack plans to raid the treasures remaining at the Isla de Muerta. Jack still lacks adequate skills to captain the Black Pearl such that the crew will mutiny again.

Will is home and about to marry Elizabeth with her father's blessing, but he is still just the sword maker's apprentice. Will must now complete his father- complex work.

Barbossa was successful at getting the curse lifted, however, he's dead for failing to atone for stealing Jack's ship and abandoning him to die on the arid Rumrunner's Island. He is at World's End in need of resurrection.

Norrington has accepted that Elizabeth wishes to marry Will. Unfortunately, the rising power of the superior mercantile powers is vicious. Allowing Jack a day's head start getaway, then losing his ship in a hurricane, will cost him in Movie 2.

The adventure is afoot with characters pursuing desire. WARNING to those who desire: Be careful what you ask for! Requests to fulfill true desire activate the personal and collective unconscious, a powerful and dangerous energy. The unconscious cannot make big changes in the physical world or human culture alone. Desire and fantasy require a strong ego executive function with careful and persistent focus. The ego and environment must provide enough space for change to occur, along with realistic execution to prevent one from being overwhelmed by the forces from the unconscious. An insufficient ego such as dabbling at desire fulfillment by chasing impossible "pipe dreams" ends poorly. Many political "mavericks" and "outsiders" manage to get elected to public office then prove to be incompetent administrators.

Jack Sparrow dreams of being a captain, but is a poor leader. In Movie 2 Jack's misalignment of his captain persona and the true agenda of his soul is imaged by the Compass of Desire failing to work properly and spinning in circles. The Compass is telling Jack that his ego needs to focus on his inner desires.

The second film's title of, "Dead Man's Chest" has metaphoric references to a dead man, his anatomical chest, and a chest as a receptacle. Davy Jones is the captain of the Flying Dutchman who is a dead man with a literal empty anatomical chest because his physical heart has been removed. The second "dead man's chest" is a treasure chest belonging to a dead man. In Movie 2 that specific receptacle is owned by the captain of the Flying Dutchman who upon taking command must remove his heart and place it into the chest. The third metaphor is heart as a treasure, thus, the anatomical chest is a treasure chest because it holds his heart. A man's heart is his masculine function of relating to and caring for others, which is a treasure to himself and others. A man is soul dead if his treasure chest is empty, i.e., he loses connection to his feeling heart.

Davy Jones cut out his heart and placed it in a treasure chest in a state of heartbreak from Calypso, his lover. His Eros, his capacity to love and care for others, is gone and he has become cruel and vengeful. How did that occur?

Calypso, his lover and goddess of the seas, turned Davy into an immortal demigod in exchange for the promise to ferry souls lost at sea to the next world. She also imposed the added burden of being able to step on land for only one day every ten years. A person consumed by the spiritual world has difficulty with grounding in the physical world. Calypso, being the Sea, is ever changing and not controllable.

When Davy Jones made his first landfall after ten years of heavy soul ferrying work, Calypso was not there. Davy Jones felt so heart broken and betrayed by Calypso's independent nature that he was consumed by rage. He refused to do the ferrying, leaving the dead souls to drift at sea. He is a man so infuriated that his woman is unavailable that he acts out his rage in perpetration of cruelty and destruction. Jones also perpetrated vengeance on Calypso by instructing the Pirate Brethren Court how to control and disempower her via binding her in bones.

The binding and abuse of women and Nature is a dominant theme in POTC. Elizabeth is corseted, Syrena is caged and desiccated, Calypso is bone bound, and Carina and Shansa are jailed to hang as witches. The modern peril we experience of climate change related droughts, floods, hurricanes, wildfires, and heat waves is imaged in the rage released when the abused Calypso is freed from her binding to retaliate. The repression of women into roles as mother, wife, and caretakers by the masculine is symbolized in the binding of Calypso with bones, corseting of Elizabeth, and incarceration of Shansa and Carina.

Davy Jones keeps the treasure chest that holds his beating heart buried on dry land and inaccessible. Feelings are warm and wet. The absence of feeling is cold and dry. Jones inhabits a ship at the bottom of the sea, a state of possession by the demon of lost feelings. When one is possessed by an unconscious complex they cannot touch land, i.e., get grounded in reality. The seafloor is Davy Jones' Locker. It is a metaphor for being lost in the collective unconscious such that one is unable to function in the real world. It renders a person disconnected from feeling fully alive. Jones and his

crew become crabs, barnacles, shells, and squids: senseless invertebrates of the sea bottom. "Part of the crew, part of the ship," they chant.

The above water location (in consciousness) of Davy Jones' heart-treasure is locked away on land. Jones is a soul disconnected man. However, the heart in the treasure chest is still beating which implies there is hope if he could reconnect it. The key to the chest and connection to his heart lies on a string around his neck, the anatomical link between heart and brain. In psychological speak, Jones must use his thinking reflection (head) of therapy to regain use of his feeling function (heart).

Until the collective masculine heart is consciously employed, we will continue to witness men like Davy Jones who lack empathy for others; who cannot be in a committed relationship with a woman; and most horribly, who commit atrocities against other persons, animals, institutions, and nature.

This is witnessed in domestic violence perpetrators, murderous autocrats like Hitler, and mass murderers with assault rifles. More subtle variants of men cut off from their empathy are corporate raiders who destroy companies and render employees jobless. They include political/military squads who enrage children at the border.

As I write Putin and his army are killing Ukrainian civilians. Congressmen who decry welfare, school lunches, and medical care funding display their heart disconnections. Heartless men of business exploit employees, harm the environment, and break laws. Heartless bosses shame and humiliate subordinates. Patriarchal oppression of women in all its aspects is associated with men who have wounded hearts and are cut-off from empathetic feelings. They lack respect for feminine processes and demonize women.

When Jones needs assistance in destruction, he summons a giant tentacled sea monster, the Kraken, collectively a metaphor of the strangling power of a heartless patriarchy. Throughout Movie 2, male characters display their detachments from their masculine hearts; in stealing, killing, and deceitful sacrifice of others. In modernity we witness the multiple types of destructive and nefarious powers heartless men employ: their distinctive Kraken-like monsters. All forms of female suppression, Jim Crow laws, secret police, gangsters, oligarchic political manipulation, homophobic discrimination, police brutality, and machismo are modern day deployments of the Kraken.

UNRAVELLING

"Dead Man's Chest" opens with the rainy wedding day of Will and Elizabeth that is disrupted by the arrival of Lord Cutler Beckett. He has warrants to hang all pirates and anyone who abetted Jack's escape at the end of Movie 1, specifically Jack Sparrow, Commodore Norrington, Governor Swann, Elizabeth, and Will. Elizabeth is imprisoned. Will is offered freedom by Beckett if he will track down and capture Sparrow and procure his Compass of Desire. Beckett wants the Compass to locate and seize Davy Jones' heart. Beckett's plan is to obtain Davy Jones' heart and coerce Davy Jones to patrol the seas for Beckett's consummate power and monopolistic profit by the East India Trading Company.

Pouring rain accompanies the opening scene of Will and Elizabeth's attempted wedding. Elizabeth is trying to be both the governor's daughter and Will's bride. Will is attempting to squeeze into a socially uncomfortable marriage. These plans are "all wet," in the rain and get drowned with the arrival of Lord Cutler Beckett.

Beckett represents predatory capitalism which seeks complete power and control over individuals. Beckett and the East India Trading Company with the complicity of the British military are plotting to control the entire sea economy by securing Davy Jones' heart and coercing him to enforce their monopolistic agenda. Beckett over-taxes the merchant ships. The uncontrolled energy of the remaining pirates is the remaining roadblock to their absolute sea dominance.

Cutler Beckett: the name, cutler, refers to one who makes and sells knives (agents that cut) from which derives the term cutlery. A becket is any of several conveyances of ropes or latches on boats to secure them. So fittingly Cutler Beckett wields a vicious knife and wishes to control all the ships of the sea. Beckett is the heartless greed of commerce.

The East India Trading Company is the brutal mercantile colonialism of English history. It also represents modern colonial exploitation of third world countries. In Movie 1 Norrington represented the military as the controlling force of life in the Caribbean. Now is it commercial capitalism (Beckett's East India Trading Company) that is in control. This is an apt metaphor for world power that once was military but now is global mercantile capitalism.

In POTC Beckett usurps the military authority of Norrington with his arrest warrant, an image of military subjugation to industry. Merchant marine fleets are a corporate takeover of the military. Similarly, Beckett demands loyalty and subservience from Governor Swan, mirroring the modern subjugation of governments to corporate colonialism.

Meanwhile Jack concocts his own plan to obtain the heart of Davy Jones. He stops off at a pirate prison and obtains a picture of the key to Jones' chest. His objective is to obtain the heart to coerce Jones to release him from his indenture on the Flying Dutchman. He misleads his crew into believing that finding the key and chest will bring them treasure. Sparrow can't get his compass to direct him and heads to the rum hold where he confronts Bootstrap Bill Turner. Bootstrap has shown up on the Black Pearl as an emissary from Jones to tell Jack it is time to enter service or Jones will send the Kraken to kill him. Jack learns that Bootstrap is Will's father. Shaking hands imparts the black spot of Davy Jones conscription onto Jack's palm. Terrified, Jack heads his boat to the nearest island: Isla Pelagostro.

Today military powers may control local realms, but geopolitics is run by multinational corporations that exploit cheap labor by supporting political and military regimes that maximize corporate profitability. Examples are fruit exporting autocracies in the Americas, textile manufacturing in Asian and Polynesia, and oil exporting in the Middle East. Monopolistic technology and media corporations collect personal data and try to control people and world commerce via manipulation of data, sales, and advertising.

Many heartless leaders engage in predatory capitalism. Heartlessness is a shoe company that manufactures sneakers in Malaysia paying workers starvation wages. Companies that destroy tundra, deforest jungles, pollute waters, and annihilate natural habitat with their disregard of the environment are missing heart connection with the biosphere. Health-care companies bankrupt persons, businesses, and governments for greed, not in care of the sick.

Jack's exploitation of his crew for his personal gain to obtain the key that opens the chest of Davy Jones' heart is a heartless willingness to sacrifice them. The disruption of Will and Elizabeth's wedding (wounding and separating them from their hearts) is a slash from Cutler Beckett.

Thus, Movie 2 begins with the fragile life at Port Royale unraveled with no wedding and each character's life disrupted. Will is on a mission to sabotage Jack. The Governor and Elizabeth are under arrest.

THE ENEMY: TO DEAL OR FLEE

Next Weatherby with the help of several loyalists attempts to free Elizabeth and escape back to England. Their escape fails. They get caught by Beckett's merchant marine henchman, Mr. Mercer, who "mercilessly" murders the boat captain that was to sail them to England. Governor Swann is shackled for treason.

Elizabeth eludes capture by Mercer and goes to Beckett to negotiate, holding a gun to his head. She offers to procure the Compass of Desire from Jack, in return Beckett agrees to free Will via letters of Marque that reclassifies him from pirate to contracted privateer.

Meanwhile Will heads for Isla Pelagostro when he hears from spice traders that the Black Pearl is on the Isla Pelagostro, and island where they trade spices for "long pork." Pelagostro is inhabited by a tribe of cannibals who decide Jack is a god and plan to eat him. Slapstick scenes of chase end with Will and Jack escaping on the Black Pearl with a few crew members. They then sail up-river to consult Tia Dalma.

The name Pelagostro is the writers' clever fictional mix of Pela = skin, and a combination of gosis/ghos = stranger or ghost and gastro/gusto = eat or consume. So, Isla Pelagostro is the island of the ghosts of strangers whose skins were eaten. The island scenery is replete with cannibalistic images of shrunken heads, fingers, and skeletons of visitors that the locals have "had" for dinner. "Long pork" is the name for cooked human flesh that supposedly tastes like pork.

Jack, the ultimate trickster of the POTC, portrays a satiric image related to Christianity and other religions: the cannibalistic consumption of god-energy. In Movie 1 he exited the Isla de Muerta with a crown and chalice as a caricature of the Grail King. At Pelagostra Jack is a parody of the tribal rituals of eating the flesh of a god to assimilate the characteristics of the god. In Christianity transubstantiation is performed on bread and wine to become the flesh and blood of Jesus and then eaten to become Christ-like.

Jack, the cannibals intuited, is a god because he emanates godly energy, so they relished the opportunity to eat him and absorb his godliness. The audience sees the

cannibals sprinkling Jack with spices from the East India Trading Company indicating their collusion with Beckett. Consumerism in modernity is a cannibalism ritual wherein citizens lose their autonomy in addictive ritual consumerism by purchasing goods to feed corporate coffers while hoping to feel “rich” like the godly CEO’s.

This scene is more than slapstick comedy and a jab at religious absurdity. It echoes an Aztec religious ritual of eating human hearts. Aztec priests would perform a transubstantiation ritual rendering hearts to be eaten into the flesh of their god. This scene is consistent with POTC’s thematic through-line that disconnecting men from their hearts is considered a sacred practice. Men without hearts empower the patriarchal gods and fortify their hierarchies.

CONFRONTING AND TRANSFORMING THE FATHER COMPLEX:

Jack convinces Will that he can help him save his father, a deception to use Will for Jack’s personal agenda. They travel to visit Tia Dalma and learn that a mysterious key unlocks a chest containing Davy Jones’ heart. Davy Jones has possession of the key at all times. Tia Dalma trades Jack a jar of dirt to protect him from Jones. In exchange he gives her Barbossa’s mean monkey, named Jack.

Jack Sparrow and Will get captured by the Flying Dutchman when they encounter a nearby ship it has destroyed. Will meets his father and sees for the first time that he truly is a bad-boy pirate. This encounter ends with Will receiving five lashes from his father.

Jack tries to bargain away Will for his indentured service. He and Jones eventually negotiate a deal: Jack must secure a hundred souls to settle his debt, and Will must remain on the Flying Dutchman as bail bond. During a dice game that renders his father eternally enslaved on the ship, Will learns the key to the chest containing Davy Jones’ heart is around Jones’ neck. While Davy Jones is asleep Will steals the key from Davy Jones and escapes with his father’s help. Will is taken aboard a small commercial fishing boat.

Jack and Gibbs head to Tortuga to bamboozle a crew of a hundred sacrificial souls as fodder for settling Jack’s payment to Jones. They reunite with a drunken disheveled Norrington and Elizabeth, engage in a bar brawl, and assemble a pirate crew to appease Jones. In need of bodies, Jack even accepts Norrington, ignoring the danger he poses.

The male characters’ pursuits of Jones’ heart is a projection activity of their efforts to connect with their own disconnected hearts. Important is that Jones’ heart is not their hearts, i.e., their searches are not to become caring and relating, but to obtain the power associated with Jones’ heart. These pursuits highlight the characters’ disconnection from their masculine hearts not unlike searching for someone else’s gold.

Jack’s ego wants to be the Peter Pan captain of a pirate ship. Peter Pan is a male that doesn’t want to grow up and take on adult responsibility or to mature emotionally. Jack’s unconscious heart wants to be of good service to others, but his Peter Pan pirate captain persona ignores these attributes of his shadow heart. Jack has little to

no connection to his shadow traits and in vile inhumanity offers up Will and his crew for sacrifice.

Barbossa represents Jack's shadow as an adequate captain. Barbossa's mean monkey, Jack, represents Jack Sparrow's animalistic greed and meanness. The monkey is loyal to Barbossa, an image of Jack's shadow projection of meanness onto Barbossa. Norrington also ignores his masculine heart by deferring his desire to marry and instead pursuing power by plotting to trade Jack to Beckett and restore his persona as a military officer.

The disconnection of men from their hearts is a long-standing tragedy of human culture. Western civilization infantilized the masculine heart some 3000 years ago as imaged in the Eros myth. Eros, the masculine god of relatedness was originally a principal god of primordial force prior to the anthropomorphism of gods. The original Eros had equal status with the Titans as a major behavioral component of the human psyche.

But with the evolution of agriculture human societies became vertically organized structures as city-states ruled by men. Historians label this era the Axial Age when men came to dominate the rule of hierarchical societies. As a necessity with the advent of crop raids, the male driven military order overpowered the horizontally organized feminine toned caring of relationships. Feminine qualities like the masculine heart became eschewed as weak and dangerous.

Eros, god of masculine feeling, underwent a diminishment transformation into an anthropomorphic little boy/cherub with arrows (Cupid), son of Aphrodite, a mischievous nuisance. Cupidity, or desire was also devalued. Powerful ruling men cast their hearts aside to conquer and control others, especially females. The masculine heart became denigrated by cultures that were military or commercial with a vertical power structure. Caring for others became subjugated beneath power structure maintenance, thus establishing patriarchy.

Eros/male relatedness for the last 3,000 years has been that little impish boy who is taken care of by his mother. What little Eros a boy may experience disappears as a teenager when cultural demands to "be a man and do your duty to the patriarchy" are invoked. Like Peter Pan never growing into adult responsibility, virtually all boys in the patriarchy never grow up emotionally.

Eros in Movie 2 is imaged as Jones' hidden beating heart in a treasure chest. During the post-axial period a boy's mother modulates his feelings. At adulthood initiation boys are separated from their mothers without a mature-male god-image of love and relatedness to replace her. Men do have hearts, but in large part are inaccessible. Not surprisingly what little love men do feel is often strong emotional connections to their fathers. Father love is a rare approved patriarchal male emotion. It drives Will and later Henry to leave their homes.

Will becomes orphaned at age ten and sails to the Caribbean to find his father. He lived with a fantasy that Bootstrap was a good commercial sailor and pined to connect with him. He is horrified upon meeting his father aboard the Flying Dutchman. Will discovers that his father has always been a pirate and is now covered with barnacles and in despair. Will is the little boy who wants to justify his idealization of his father instead of accepting the truth.

Whenever Will engages his father, he increases his distance from Elizabeth. It is a gruesome concept that the closer a man gets to the patriarchy the more distant he gets from women. The moment when a young man realizes he has a father-complex and sees his true father for the first time, he is challenged to construct a new meaning of manhood, to let go of his childhood fantasy, and retract the glory he has endowed upon his father. Unless he can rectify his father-complex, he likely will remain distanced from women.

Noteworthy is that when Will realizes the truth of his father, he gets wounded by the lashes he receives from his father's hand. The shattering of the fantasy father image is painful; more so is the discovery of how much pain your total father-complex has caused you. It is a massive wound that irrevocably changes your ego orientation. Most men, like Will, have an inborn father love; and most, like Will, quest to rescue them out of love. This is a man's reflexive default: to save his father image of his father-complex rather than accept it, reconstruct it, and discover his authentic manhood.

Reconstructing the father-complex is a principal mid-life task for a man. Men who fail to do so become grumpy vile old men that continue to perpetrate patriarchal control of women and younger men.

Embedded in Will's psyche was the idea that real men are commercial and use their talents to make a living. It's OK if they aren't around because that's the way the world works and that's how one behaves as a real man. This is a component of his father-complex that needs overhauling lest he become an absent father like his dad. We find out later Will succumbs to the family curse and becomes an absent father.

Davy Jones has the key to the heart chest with him at all times. We can't overplay the image of Will needing to obtain the key from Davy Jones. The KEY to a man's individual father-complex often lies around the neck of the oppressive collective father-complex. The heartless restrictive behaviors in a man's psyche may come from the personal father, but most often from the societal patriarchy. Its rules are introjected by the culture into the son and control him like a dog collar. Your father got his cruelty and coldness honestly from his ancestral fathers, both personal and collective. Let us feel compassion for men, rather than demonization.

The hope inspiring takeaway is that there does exist a key to a man's heart. He can access his masculine Eros capacity for love and empathy if he can separate his real father from the forces that oppressed his father. Those forces separate a man from his feelings. Success frees a man to experience his genuine heart. This KEY within his unconscious exists, but it usually requires intensive self-reflection (called therapy today).

The collective task is to identify the collective father-complex oppression (heartless rule and social order) and replace it with a mature adult male construct that includes masculine Eros. Under patriarchy, the expression of a masculine heart is seen as weak and feminine. A new masculine image of a mature man is needed that is forceful, just, compassionate, thoughtful, and kind. Multiple times in POTC Will or Elizabeth describe Jack as a good man as if attempting to birth his kind heart into Jack's consciousness.

The archetypal masculine Eros in the treasure chest typically gets projected onto women whom men then forcefully control. Calypso, the projection of Davy Jones'

love, is bound in bones (hard and dry) and prevented from the free expression of her feminine powers. As an historical mythological correlate, the Egyptian high pantheon was once a quartet of four siblings: females Isis and Nephthys, and males Osiris and Set. Over the period approximately 1500-500 BCE, the female deities got stripped of their divinity down to mortal women of fertility and care-giving. Osiris defeated Set and then ascended on a path to monotheism. His divinity was inherited by descendant male sons, who became the Pharaohs.

SECURING THE KEY AND OPENING THE CHEST IS HARD WORK

Will, fleeing the Flying Dutchman, is picked up by a fishing boat, which is soon destroyed by the Kraken that seeks the key stolen by Will.

Jack and crew set sail for Isla Cruces to find the chest of Davy Jones' heart. Gibbs and Jack deduce that Norrington is after his Compass of Desire to find the chest, regain his navy commission, and fulfill Beckett's desire to control the seas. Jack wants the heart to become the next immortal captain of the Flying Dutchman: again, like Peter Pan.

Jack manages to get Elizabeth to handle the compass and gain the route to Isla Cruces, where the chest is hidden. At Isla Cruces Elizabeth sits with the Compass of Desire; it spins out of control and Jack deduces she sits atop the buried chest.

Will arrives on flotsam having escaped the Kraken, and plans to stab the heart, unaware that whoever stabs the heart becomes the next captain of the Flying Dutchman. Crew swags, Ragetti and Pintel, decide that the chest must be valuable and join the madcap struggle to possess the chest. Davy Jones' crew lands on Isla Cruces and joins the fray in which possession of the chest and key changes hands often. One long scene involves the three combatants inside and atop a traveling water wheel.

Isla Cruces, the island of the cross or crucifixion, symbolizes death and resurrection and is a foreshadowing of death and resurrection of the characters. The captain of the Flying Dutchman's dead heart is about to die and be resurrected. Norrington is about to get his commission resurrected then be killed. Jack is about to die and undergo resurrection. Will shall soon die and be resurrected as the eternal captain of the Flying Dutchman.

A water wheel transforms energy of water into mills or electricity. In dreams the water wheel is interpreted as water turning (the unconscious energies) into new vitality. Jack Sparrow's essence is a conduit of unconscious energy activation for the other characters. The Great Wheel of Karma in Buddhism is a symbol of the spiritual forces of nature as they determine one's fate. For Elizabeth her unconscious is constellating the command of her feminine power center (animus). Will's unconscious is bringing him his parity for relationship with Elizabeth and the energy to free his father. And for Jack the water wheel power is the flow of his shadow goodness to sacrifice for Will and Elizabeth.

Eventually Jack uses his key to open the chest and remove the heart and hide it in his jar of protective dirt he got from Tia Dalma. Jones can't touch dry land and waits off shore in the Dutchman.

Norrington steals the heart from the jar along with the letters of marque. Jack and Will and Elizabeth escape on the Black Pearl which then outran the Flying Dutchman. Jones sends the Kraken to attack the Pearl. The ship and crew are nearly destroyed with only Elizabeth, Jack, Will, and a few crew members surviving. Jack orders all to abandon ship, but Elizabeth realizes the Kraken only wants Jack, so with a seductive kiss to distract him, she chains him to the mast to escape, leaving Jack to the Kraken that swallows Jack. The Black Pearl sinks into Davy Jones' locker.

Elizabeth, Will, and the surviving crew return to Tia Dalma. They miss Jack. Elizabeth rues her decision to sacrifice him. Tia Dalma suggests they resurrect Jack via a trip to World's End. She offers a captain who has made the journey to world's end and back. He is Hector Barbossa, whom Jack killed at the end of Movie. Barbossa is eager to resume captaincy of a pirate ship. He rejoices in reuniting with his mean monkey, Jack.

The end of Movie 2 seems like an intermission or a non-cliffhanger prologue for Movie 3, because Jack's indenture and death, Will's father, Will and Elizabeth's wedding, Davy Jones' heart, Barbossa's return, and Tia Dalma's future have not been resolved. While we refresh our popcorn for the next installment, let us review the major implications of "Dead Man's Chest."

The Kraken has killed Jack. But Jack has died in sacrifice to a greater cause than his ego, specifically his crew, Will, and Elizabeth, when he ordered them off the Pearl at its imminent demise. Later (in Movie 3) when the Kraken is found dead and Jack is resurrected, POTC gives us hope that evil can be defeated. The goodness in Jack and his death from being chained to the mast is a metaphor of the Christian mythology of crucifixion for the benefit of others. First, we saw Jack as Grail King, then as the spirit-in-flesh host at a ritual god-meal, and third as sacrificial redeemer. We can add the Christian savior to Jack's list of god associations.

Sacrifice involving fathers and sons is a deep archetypal motif. Sadly, the patriarchal religions of the West have fathers sacrificing their sons. Abraham was tasked to sacrifice his son, Isaac, as a test of loyalty to Yahweh. Jesus is an image of sacrifice for the masses to serve his same father, Yahweh. Blackbeard in Movie 4 attempts to sacrifice his daughter. Wars are patriarchal acts of ruling "fathers" sacrificing country-sons for their benefit.

A basic question for fathers is this: does one serve the collective Self (the cultural god image) and offer oneself as a sacrifice, or does one offer his son in his place to serve the father? The evolving new god image hopefully will render this an obsolete choice and demand that fathers sacrifice for the children. At the end of Movie 5 we get this image when Barbossa dies for Carina.

God images do change over aions, long periods often 2000-3000 years. After a new god image becomes entrenched, prior gods of worship endure as mythological stories because they convey eternal archetypal patterns that persist in the million-year-old human collective psyche.

The Christian story of death and resurrection was unquestioned dogmatic faith during the dark ages. With the onset of the renaissance the death and resurrection centerpiece of Christianity as an archetypal pattern within the collective psyche began to transition from religious dogma to mythic truth. The Christian story is a

metaphor of the human psychological experience of ego death reborn in service to the Self during individuation.

For psychological individuation to occur the ego must abandon its control and become a reverent servant to the Self. Jung viewed the story of Christ as a blueprint for this psychic individuation process. Movie 5 suggests that sacrifice by fathers for the child, collectively human species survival is an evolving new sacred image. Survival via environmental consciousness is the sustainability movement of today.

The dysfunctional Compass of Desire is present throughout Movie 2. That Jack must manipulate Elizabeth to find Isla Cruces and the buried chest indicate that one's true desire rather than ego is needed for the Compass of Desire to function. It is psychologically true that Jack cannot understand the spinning Compass of Desire when he holds it, but immediately deduces that Elizabeth is on the chest location when it is spinning in Elizabeth's hand. It is always easier to cut through denial in others than in ourselves. That Jack is also using projection of his feeling function onto Elizabeth indicates his separation from his own intuitive-feeling-heart function/feminine process that blocks fulfillment of his true desires. Hence the Compass of Desires spins aimlessly in Jack's hand.

An interesting moment in the Kraken attack scene is when Elizabeth kisses Jack as she chains him to the mast. She does have a sexual component of idealization in the pirate. Many young women who possess desire for adventure and rule breaking are attracted to "bad boys." They project these desires onto rebels, hoodlums, drug dealers, hippies, etc., often with a disastrous outcome. Many a young nice girl becomes a single parent when her baby-daddy bad-boy fails at fatherhood and as a husband. Elizabeth fortunately has enough of her own conscious fire, adventure, and self-permission to break rules, that she can resist being seduced by Jack in POTC.

At the end of Movie 2 the characters all want to rescue Jack from World's End as their lives lack energy without him. The archetypal energy of the trickster that Jack carries for them is missing. They feel dead and cannot face the future. Barbossa has returned from death with more of his heart function intact as displayed by his delight in his monkey. He eats an apple which was Barbossa's desire when cursed. Eating an apple is a Biblical image of gaining consciousness of good and evil. Barbossa has gained knowledge of death, the goodness of life, and the evil of Cutler Beckett.

As stated previously, the end of Movie 2 seems more like an intermission. The forces of Davy Jones, Beckett and Mercer are more perilous. The Kraken has killed Jack, a key image that the powers of the patriarchal unconscious (from the sea) are huge and terrifying and require a unity of foes to defeat them. The powers of predatory capitalism are overwhelming for individuals. POTC pushes forward toward collective transformation in the images of Will, Elizabeth, Gibbs, Tia Dalma, and Barbosa uniting for a trip to World's End. This is an all-in, soul-on-the-line, no-turning-back commitment for change in Movie 3.

Movie 3: "AT WORLD'S END"

THE DEAD and DYING NEED PIRATES

Movie 3 opens with a mass execution. Cutler Beckett has ordered all pirates and anyone vaguely connected with a pirate including innocent women and children to hang. The prisoners are denied bail, attorneys, habeas corpus, and trial. In desperation the prisoners begin singing a pirate dirge, "Beggars and Thieves," and a boy twirls an East India Trading Company token that mystically summons the pirate brethren to save the pirates from Beckett's mercenary army. World-wide pirates answer the call and agree to respond.

Barbossa will get them to convene the Fourth Brethren Court of the pirate lords at Shipwreck Cove after he gets Jack to attend. Wise Barbossa knows that freeing Calypso is necessary to defeat Beckett. To free her Barbossa needs Jack to attend with his piece of eight as he didn't pass it on before death, so Barbossa accepts the mission to sail to World's End to return Jack to the living.

Cutler Beckett now controls the seas via possession of Davy Jones' heart. He is a heartless power-obsessed autocrat that has begun mass terrorist murdering in Port Royale. He dictates who dies, makes his own laws, and grants no civil liberties. Convening the Brethren Court is an uprising akin to anti-autocratic demonstrations occurring in China, Myanmar, Russia, Columbia, etc. by oppressed masses "singing" for their survival.

"Thieves and Beggars" has a verse including "the king and his men bound her in bones to rule the sea." This is a reference to Calypso's binding that is at the forefront in Barbossa's thoughts. Summoning Calypso is a call for the life giving and nurturing feminine by a world in peril. Commerce now controls the military and Beckett's mercantile battleships enforce the monopoly of the East India Trading Company. Many, perhaps most people today feel helpless in a world that seems to be falling apart. The most important wisdom of POTC is that as a species we must unite our pirate energies to have any hope of defeating forces that threaten our existence.

PIRATES STRIKE BACK

To obtain the map to World's End, Barbossa sails the team to Singapore where Sao Feng, pirate lord of the South China Sea, keeps a map to World's End. Will's attempt to steal it incites another Keystone Kops chaotic brawl between Sao Feng's men, Barbossa's crew, and the newly arrived merchant marine ship of Captain Mercer working for Beckett. Outside Sao's compound Will strikes a deal with Sao Feng for the map to World's End to procure Jack. In exchange Will agrees to trade Jack to Sao for the Black Pearl. Will needs the Pearl to pursue freeing his father. Sao Feng wants Jack to use as a protection bribe to get Beckett to lay off his ships.

Barbossa and crew set off seeking Jack at World's End. It is a frigid lonely and death dripping voyage. Irrevocably they sail over a giant waterfall into the other world and their ship is destroyed.

Meanwhile, dead Jack and the Black Pearl are in Davy Jones' locker in a purgatory like holding on a deserted arid island, serving eternal punishment for not serving his time on the Flying Dutchman. Jack is hallucinating with his multiple personalities as he thirsts and starves. Jack tries to pull the sand-locked ship to the ocean, but cannot and passes out.

Barbossa and team arrive swimming to shore on flotsam pieces of their ship that splintered when they entered Davy Jones' locker. Tia Dalma (swaddled goddess of the sea, Calypso) summons her crabs to move the Black Pearl to the sea. Although back on his ship, Jack is confronted with his "frenemies" who have tried to kill him: Barbossa, Will, the crew, and Elizabeth, the last having succeeded. As the Pearl sails away to find a return route out of World's End, they pass floating souls who have died at sea.

Tia Dalma explains that Davy Jones was given the task by Calypso to ferry souls who died at sea, to the next world. He was only allowed on land once every ten years to see (her) his lover. When she wasn't available once, he vengefully became a monster refusing to ferry the souls who now float on rafts, boats, or in the sea aimlessly.

One lost floating soul is Governor Swann who Beckett put in a lifeboat to die after he got curious about Jones' heart. He tells Elizabeth whoever stabs the heart becomes the next captain of the Flying Dutchman. She pledges her vengeance against Beckett.

Sao Feng is a Chinese phrase that means sweep the wind; and Sao's bathhouse is riddled with flapping vents of cool and hot air. Sweeping the wind across the sails is how ships navigate. Going with the wind is also a metaphor for taking the easy convenient path. Feng floats with the most favorable breeze. He is willing to renege on promises whenever a new deal seems better. He hopes the ill winds of Beckett can be swept away by trading Jack for safe sea passage.

The writers have cleverly alluded to an actual woman, Cheng I Sao, the wife of a pirate lord, named Sao, of the South China Sea in the early 1800's. When the real Sao died, he designated her his successor. She was ruthless, fierce, and legendary.

Will's pirate nature is blossoming in his human trafficking deal to deliver Jack for the map. Elizabeth's homicidal pirate's revenge is activated when she sees her drifting dead father. Retribution for harm to our fathers is a staple of human history. It also is a recipe for never ending conflicts with bad outcomes. Think of Hamlet and Laertes. Elizabeth will need to temper her vengeance later.

Jack's descent into the underworld before resurrection is another of his Christian metaphors. His purgatory involves confronting the multiple aspects of his unconscious: killer, abusive crew captain, cowardly chicken, goat friend, a mutinous deserter, but mostly an ineffectual captain that causes their messes. The goat is an allusion to Pan, a hedonistic god of irresponsibility.

The arid island is an image of the starving dry loneliness we experience when we are disconnected from the feeling parts of the soul and our inability to integrate the different personalities within our unconscious. This is the negredo of alchemy, the dark night of the soul in therapy, and the confrontation with the shadow in analytic psychology.

Jesus went to the underworld to confront Satan and to release good souls. This is a metaphor for consciously dealing with the inner personalities and working out a plan to integrate-save-redeem the un-lived archetypal feelings and energies that comprise one's totality of the psyche. Giving life to the deserted parts of our psyche is a trip to heaven. Anyone who has undertaken this step to individuation realizes spiritual assistance is helpful.

Jack passes out. Losing consciousness is an image of ego collapse into the collective archetypal realm, the arena of schizophrenia. Jack's talking to all his inner personalities is a schizophrenic episode. Later twice when imprisoned he has similar schizophrenic talks with his inner characters. Soul reviving, like therapy or 12-Step programs, require a spiritual energy that evokes a personal religious transformation.

The term religion means to tie back. The collective religion ties the culture to a disconnection from God. The personal religious experience ties one's ego back to the inner god-image, the Self.

Tia Dalma is Jack's spiritual agent that reties his ego persona to the Black Pearl, his projected Self. Tia Dalma's divinity is revealed as she delivers the crabs to rescue Jack's soul. Barbossa already knows she is divine as she brought him back from death. The Self (personal inner god) is a lesser inclusive part of the collective spirit (cultural god), which is why Tia Dalma, a collective spiritual agent can resurrect the ship that Jack can no longer captain effectively.

Jack is a man who is ego-identified with his pirate captain persona and his grandiose desire to control the Black Pearl (his object of Self projection). Thus, his ego wants to captain/control his Self, the status of one before individuation. Later we see that pirate captaincy is also Jack's primary father-complex issue.

Immediately upon returning to his ship Barbossa claims the Pearl as his to command. Jack, having been resurrected, is disempowered by the experience and can no longer control his Self-projection. The mid-life renewal changes one's attitude to become a reverent servant of the Self and not in control of the Self.

Barbossa is Jack's persona's nemesis. He can persuade a crew to mutiny against Jack because Barbossa is strategic and cares for his crew: missing elements in Jack's captaining. Further Barbossa represents the necessary realistic ego function that Jack hasn't developed.

We gain empathy for Davy Jones' heartbreak. A man cut off from his intra- and extra-personal needs for love experiences excruciating pain. His heartbreak from his lost trust in Calypso was so severe that he turned to monsterism. Jones' personal flaw was projection onto a woman his cut-out heart (lost in his shadow) feeling function. This is ubiquitous among men who seek out a woman to complete them.

The man who projects his anima/feeling function/soul onto a woman is dangerous if she leaves him. The domestic murder/suicides are examples where a man becomes unhinged with fury when his wife's abandonment leaves him feeling dead inside; thus, he feels vengefully justified to kill her. A soul-dead man has no energy to live and he can also easily kill himself.

Davy Jones and Tia Dalma (Calypso) have matching heart shaped music boxes connoting their eternally-linked dyad of projections from which Jones cannot escape despite his ego's desire.

Later we learn that Davy Jones perpetrated vengeance against Calypso by divulging to the pirate lords how to bone bind her into the body of the human woman, Tia Dalma. The name, Tia Dalma, in Portuguese means aunt of the seas. Tia represents the woman whose spiritual nature has been severed by her bone-bound duties as wife, mother, or second-class citizen. This arrangement stifles the development of a woman, a soul mutilation by the patriarchy.

The male counterpart of bone-bonding a woman is suppressing a man's inner female, his anima. This suppression of his anima is a pathological mutilation of the male psyche in that it prevents him from experiencing his full range of human feelings. A mature man needs to trust his inner anima to modulate his feelings so he can engage life and feel alive. He must withdraw the projections of his feelings from the women in his life. He needs to accept real women as independent autonomous persons without a need to control them or feel devastated when they are unavailable to him.

Being soul bound and not having enough space for your desires is painful and a ubiquitous cause of suffering and cruelty. A woman bound in a hijab or burqa who cannot go to school, drive a car, or pursue her independent interests suffers (the fate of women under the Taliban).

Any person who cannot go to college for lack of money or family duties has a poisoned soul. The writer who cannot get published decays inside. The poor city youth that has no job turns to crime or drugs out of vengeance or need to medicate. The world's poor whose poverty renders a life of tedious uninteresting work is bound in pain and frustration. Most anyone can name a desire they hold that has no space in which to be satisfied. In our patriarchal and exploitative world women and the poor have birth curses of restricted desires that bring suffering.

Ragetti, the philosophical crewman with one eye, says en route to World's End, "there must be a reason for our suffering," which is a Christian platitude to accept the lack of space for desire. The patriarchy is maintained by convincing people that their sufferings are part of God's plan. "Grin and bear it" spout the men of dominance.

The name, Ragetti, doesn't have a meaning, but Rigetti means discarded or thrown away. Perhaps the writers are referring to his missing eye (like a phonetic "ragged eye"). Being discardable may refer to his status as a dispensable crew member, or his non-consoling biblical platitudes. Ragetti and his partner bring to the audience both light comedy and heart heaviness for their simple suffering. One sweet revelation later is that Ragetti's cosmetic eye has been designated one of the pieces of eight signifying that even the lowliest of us have our place and importance in the universe. It was a gift from Barbossa.

PIRATES are PIRATES: YOU CANNOT TRUST THEM

Jack Sparrow, the magician, deciphers the map and concocts a plan to upturn the ship to return to the living world at sunrise. A giant green flash signals their return.

Immediately the men pull out guns that can't fire because they have wet powder.

The Pearl stops at an island to replenish water and food. On the island is the dead Kraken, killed on orders to Jones from Beckett to diminish Jones' power. Jones is angry

at Beckett's exploitation and has taken to destroying ships and refusing to take prisoners that Beckett wants for interrogation. Jack realizes how desperate piracy has become under the rule of Beckett.

The crew gets attacked by the shadowing Sao Feng's ship that promised to follow them to Shipwreck Cove. Feng wants to collect Jack and take the ship. Feng reveals Will's promise to ransom Jack which angers Elizabeth. Feng trades Jack to Beckett, who arrived just after Sao Feng; and Sao trades the Black Pearl to Barbossa for Elizabeth, thus reneging on his deal to give Will the Pearl.

Aboard the Endeavor, Jack gets Beckett to sail to Shipwreck Cove, convincing Beckett that he can lure the pirates out into an ambush. In return Jack asks Beckett to call off Jones' pursuit of him.

We learn Sao Feng traded the Pearl to Barbossa in exchange for Elizabeth because he is convinced that Elizabeth is Calypso in human form.

Jack escapes the Endeavor when Feng's Empress warship attacks it. Feng discloses that the first Brethren Court trapped Calypso in human form so that pirates could rule the seas, and he thinks that woman is Elizabeth.

Beckett orders Davy Jones to counter attack the Empress. Feng is mortally wounded. Upon dying Feng gives Elizabeth his piece of eight and appoints Elizabeth as captain of the Empress and pirate lord of the South China Sea. Elizabeth and crew are captured and taken aboard the Flying Dutchman, but Norrington helps them escape, losing his life to Bootstrap Bill in the process.

Pirates are a conniving and distrustful lot. Despite returning from the dead we see no improvement in their moral character. The despair of life turns one upside down en route to the underworld, i.e., one's attitude is irrevocably disrupted from their previous orientation. Upon return the pirates see a green flash at sunset. Green is the color of new life and it flashes on the sunset of the previous life, signaling the new.

Even though a therapeutic breakthrough permanently upends the analysand's world, the outer world remains unchanged. For the recovered drug addict, the drug culture does not go away. The analysand's spouse is the same spouse. The cell phone ads persist. The pirates thus return to their pirate culture.

So immediately upon return from World's End Will, Jack, Norrington, and Barbossa pull guns on one another with Jack pulling the trigger at Barbossa. None die due to lack of dry powder. When we are still "wet" from an encounter with the unconscious, our ego strength is diminished and the Self is on autopilot. We are forced to use new skills.

For Jack seeing the Kraken refreshes the seriousness of his death experience and Beckett's threat to the pirates. He awakens to community purpose, albeit with the pirates, accepting that the pirate Brethren Court must be convened.

Community spirit is a sham among bargaining pirates. Feng attacks the Endeavor in a power grab. This attack re-engages the duplicitous dealings of Feng, Beckett, and Davy Jones. Feng is partially right in that Elizabeth, although not Calypso, does embody the spirit of her fierce feminine energy. Again, the writers have adapted the real Mrs. Sao into Elizabeth's role as new lord of the South China Sea. Sao's

idolization of her as a goddess is an error on his behalf, but Elizabeth is up to the task of carrying his projection and becoming a pirate lord.

Poor Norrington does have a heart connection that moves him to help Elizabeth escape. He has matured from unflinching naval officer to a heart-feeling man that “chooses” his course of assisting Elizabeth and Will. But he waits too long to get off the Flying Dutchman and dies by the hand of Bootstrap Bill (Will’s father-complex). Unconsciously Will has dragged Norrington into his father’s harm’s way. Likely Norrington’s own father-complex contributed to his allegiance to an unjust navy.

Bootstrap tells Elizabeth when she is prisoner on the Flying Dutchman that, “If Will saves me, he loses you.” A man must heal his father-complex to have a sustainable relationship with a woman. Each time Will gets closer to his father, he moves farther from Elizabeth. And worse, Will’s father-complex kills Norrington.

Any of our complexes can bring pain and suffering to others, especially with our spouses, hence we have a moral duty to do our inner work of integration. The same applies to a man’s lost heart. Tia states that Davy Jones was never cruel until he lost his heart.

Released from Beckett, Jack catches up with Will and gives him the Compass of Desire so he can trade it to Beckett and allow Beckett to find Shipwreck Cove. Jack throws Will overboard and then steers his boat toward the cove. Because the first Brethren Court imprisoned Calypso in human form only they can free her.

The fourth Court convenes with Barbossa urging the release of Calypso to fight Beckett and preserve pirates. Elizabeth wants war against Beckett (he killed her father). The nine pieces of eight are produced. Jack’s father, Edward Teague, is consulted to read the Pirata Codex to confirm that only the pirate king can declare war. Jack wily votes Elizabeth as king of the pirate lords and she declares war.

The giant armada of Beckett gives cause for a parlay on a sandbar where Elizabeth and Barbossa swap Jack to Beckett for Will.

Teague means philosopher or poet (played by the musician and songwriter, Keith Richards of the Rolling Stones), and as keeper of the Pirata Codex, he may be as wise as a pirate gets. Jack winces and cowers in his father’s presence. As family dynamics go, we sense that Jack’s persona as a pirate captain derives from his need to be validated by his father, a common motif of a man’s father-complex. Teague carries Jack’s deceased mom around as a shrunken head. This is a twisted image of love intertwined with diminishment of women.

Teague wears a large pirate captain hat. Jack, ever obsessed with captaincy, has lost his triangular captain’s hat and only wears a bandanna in Movie 3 after Barbossa takes command of the Black Pearl. Missing his hat is an image of ego submission after his underworld transformation. Size matters and Teague’s hat is a symbol of Jack’s diminishment in Teague’s presence, i.e., the emasculating component of a man’s father-complex.

Jack wants to be seen by his father as a pirate captain. He wants to be seen and addressed as “Captain Jack Sparrow” by everyone. But Jack’s failure to experience his dream of being seen as a legitimate captain is attributable to his lack of captain

skills. More importantly being a pirate captain is Jack's persona's goal derived from his father-complex and not a true desire of his Self's agenda to be a good man.

When he comments to his father that he thinks the trick of life is to survive, Teague says, "The trick is living with yourself (your Self) forever." BINGO! The secret of eternal life is a conscious reverent subservient relationship with your Self. That is the Christian myth of resurrection. It would be an excellent reminder on the cover of anyone's Franklin Planner.

Elizabeth has ascended to king of the pirate lords. Elizabeth's masculine psyche, her animus is fragmented and corresponds to the male characters. Jack represents her pirate energy and daring to fulfill desires repressed by her stifling culture. Will is her masculine image of steadfast focus, duties with family and work that balance her need for personal escape and adventure. Barbossa is her shrewdness and strength in action that is the antithesis of her naive weakling father. As a symbol of modern feminine power, POTC prescribes development like Elizabeth's: i.e., the need for the conscious execution of power, planning, and purpose within and by women.

At the sandbar parlay, Elizabeth and Barbossa swap Jack for Will. Despite their ongoing trust issues, the young couple are still committed. After the swap Elizabeth is still pushing for war, but Barbossa wisely refuses to go to war for her revenge. Elizabeth accepts this and gives a persuasive speech to the crew that the war is for pirate freedom and the crew rallies for battle.

TOTALITARIANISM BEGETS TOTAL WAR

Barbossa grabs the pirate lords' pieces of eight so he can reverse the binding of Calypso and free her to rule the seas and help the pirates fight Beckett. Will reveals to Calypso that it was Davy Jones that betrayed her to the Brethren Court which exacerbates her rage. Battle commences. Barbossa, with the earnest help of Ragetti, frees Calypso, who immediately unleashes her repressed fury in an ocean maelstrom as the pirates and navy do battle.

Sparrow escapes the Flying Dutchman's brig and obtains the dead man's chest. Davy Jones gets revenge by killing Mercer, and regains the key to his heart chest.

The Black Pearl and Flying Dutchman crews battle during the maelstrom with Will and Elizabeth pestering Barbossa to marry them. Jack slices off Jones' tentacle that holds the key. In combat Bootstrap hits Will several times including once with Davy Jones' chest. Will gets the key to open the chest and obtain the heart. Jack eventually gets the heart in hand and plans to stab it. Will battles with Davy Jones and stabs him with his sword but his sword becomes bent and broken when it gets stuck in Jones' empty thorax. Jones mortally stabs Will.

Jack changes his mind about being the immortal captain of the Flying Dutchman and puts Will's father's knife into Will's hand to do the stabbing. Will thus becomes the new captain of the Flying Dutchman as Bootstrap carves out his son's heart and secures it in the Dead Man's Chest.

The Flying Dutchman disappears into Calypso's whirlpool as Jack and Elizabeth escape to the Black Pearl.

Barbossa is the wisest of the pirates and understands that release of the unconscious feminine is the solution to the endless fighting among power hungry men. Put differently, men will continue endless wars until the male heart becomes conscious and thinks outside the box. Concomitantly with the re-connection of the male heart the patriarchy can be replaced by a balanced feminine-masculine parity to cease endless wars. POTC TELLS US THAT UNITED MASCULINE AND FEMININE PIRATE ENERGY IS NECESSARY TO DEFEAT THE OPPRESSIVE MERCANTILE EXPLOITATIVE PATRIARCHY.

Ragetti, the naive but kind spiritual person, contributes his sincerity as a feminine toned contribution. Like the cyclops with only one eye, Rigetti sees things simply, but he is the most earnest and kind of the pirates, thus necessary to lift the spell on Calypso. This is another POTC image of the important connection of the lowliest of commoners in seemingly grand affairs. Their gentleness, sincerity, and inclusion is a necessity for cosmos.

When Davy Jones kills Mercer, it is personal revenge, but it is good for humanity. His heartlessness returns when he kills Will. Important symbolically is that Will is killed by Jones after he stabs Davy Jones heartless chest and his sword breaks. The cultural patriarchy was too strong for Will alone to overcome the birth curse of his father-complex. He needs his pirate accomplices.

Will's sword was broken. But on the hopeful side, his father's knife, the legacy of his family's positive masculine strength becomes the agent that resurrects him into his new role as the captain of the Flying Dutchman. On the other hand, Will's father's knife removing his heart repeats the theme that the great father-complex is responsible for separating men from their hearts. Will never fully overcame his father-complex and won't be a father at home and around for his son. He carries on the family's multi-generational birth curse. POTC TELLS US THAT CHANGES TAKE GENERATIONS WITH NO QUICK FIXES.

Obsession with one's father-complex, symbolically or literally, results in one's death. Millions have died in wars waged over endless father feuds. Jews and Palestinians are prime examples. Many men spiritually die pursuing their fathers' life path in careers incompatible with their genuine Selves. Generations of men become miserable lawyers, tradesmen, business men, gamblers, or alcoholics to be like and honor their fathers. Race car drivers die in crashes just like their fathers. The list is long.

Jack hesitates with second thoughts about captaining the Dutchman. He acquiesces to his evolving "good man" character over his captain persona. Jack, the immortal trickster, thus arranges Will's stabbing of Davy Jones' heart, resurrecting Will, and allowing the marriage of Will and Elizabeth to endure as he forgoes the opportunity to obtain eternal captaincy.

Calypso, the watery nature of mother earth, retaliates with a hurricane maelstrom. We are experiencing in climate change the pent-up anger of Mother Nature. We are likely to witness increasing earthquakes of pent-up feminine anger by repressed women in days ahead just as global warming increases each year. The Me-Too movement is one minor foreshock of social feminine pent up anger.

The Flying Dutchman re-emerges with Will as captain and combines firepower with the Black Pearl to defeat the retreating armada as Beckett is killed. Will's crew has regained their independence with their indentures released.

Will spends his one day per ten years on land with Elizabeth before attending his duties of ferrying the souls lost at sea. Elizabeth is left to guard his heart and tend the lighthouse on her island.

Barbossa leads a mutiny and regains control of the Black Pearl, while Jack is in port on a spree of drunken lechery.

As a prelude to Movie 4, Jack has stolen the center of the map to the Fountain of Youth. In the post film credits, Will returns to the island in ten years to meet his nine-year-old son.

The end of Movie 3 leaves us with multiple images of a hopeful future. The feminine power of nature is freed and respected. Will and Elizabeth are an image of the cooperative committed couple. The exploitative forces of unrestrained capitalism are defeated.

Of special note is that Elizabeth becomes the mother of a son, which represents her human femininity. She will be the keeper of her son's anima until adolescence, and the keeper of Will's anima, his heart in the chest. New birth brings hope for the future.

Elizabeth tends the lighthouse: light being a metaphor for truth. In mythology wisdom is held mostly by goddesses that include Athena, Sophia, and Metis. Sophia means lover of wisdom and for men truth has a feminine toned feeling. In patriarchal systems that imprison feminine feelings, disseminating lies is done dispassionately. Disinformation and propaganda are staples of controlling regimes. The men of power have abducted social media platforms for lies dissemination.

The first three movies are a closely interwoven epic. "The Curse of the Black Pearl" is primarily about individual curses. The second and third movies are a 2-part continuation of the principal character stories. The second focuses on social consequences of men being separated from their feeling functions. Cruelty is inflicted upon the governed and exploited. Patriarchy oppresses women. "At World's End" is a tale of collective humanity affected by global patriarchal abuses of Nature, the abandonment of human souls, and mass suffering from an economic pursuit of greed.

Thus, POTC confronts the great issues of our time with a healing prescription. First, we must individually and collectively atone for our self-inflicted and national curses. Like the Aztec gold, the Americas are cursed from the rape and pillage and genocide by our European forebears.

Second, our lost hearts, specifically masculine hearts, must be found if nature is to be preserved, and if *Homo sapiens* is to survive. The paramount issue of habitat sustainability requires a termination of unrestrained economic and population growth for individual power must yield to appreciation of all life, all humans, and progeny to come.

Third, humans must evolve a new spirituality and consensus of what constitutes just order: Cosmos.

Barbossa and Jack realized that the solution to the pirate lords' problem with Beckett resided outside the box of the existent warring pirate world, i.e., it required a transcendent solution utilizing women and spirit, Elizabeth and Calypso. This transcendent function is replayed as paramount in the conclusion of Movie 5.

As mentioned earlier we have entered an aion (2200-year cycle) of evolving consciousness. As we leave the Piscean aion of dualism, the great human cultural transformation evolving is a new cosmic vision. POTC suggests three of its necessary aspects: sustainable life, responsible needs based human enterprise, and feminine parity with masculinity. Provided humans are unsuccessful at self-extinction, a new spirituality is predicted to evolve, but likely it will require hundreds of years, 500 years was Jung's prediction.

We know little to nothing of culture more than 5,000 years ago, but the god images then were amorphous independent natural spirits. The Aries aion from roughly 2400-100 BCE began with changes that transformed amorphous nature gods into polytheistic anthropomorphic god images during the first third of the Aries aion. The middle 800 years was a period of relatively stable acceptance and worship of pantheons in Greek, Roman, Celtic, Hindu, Polynesian, and Eastern cultures.

The latter 800 years of the Aries aion witnessed atrophy of polytheism and the establishment of monotheism throughout most of the civilized world. The Pisces aion began and ushered in human divine incarnations with Christ in Christianity, Gatima in Buddhism, and Mohammad in Islam, becoming accepted religious models during the period roughly 300 BCE to 600 CE. Christianity, Islam, and Buddhism were fairly stable during the middle 800 Piscean years until the renaissance.

The last 800 years of this aion from 1400 until 2200 CE (present) is a decaying period of the Piscean god/man duality with the evolutionary progression into a new Aquarian image. The next 800 years until 3000 will be a time of creation of a new unifying cosmic spirituality. Hopefully Stephen Hawking, who predicted humans would not live another 100 years, will be proven wrong.

Unfortunately, in the short run, we will see a backlash of religions and capitalists that will wage war against these evolutionary changes. Apocalypse is prophetic time at the end of an aion. Apocalypse means un-hidden, a new revelation. Calypso was a hidden feminine deity. We are amidst a modern apocalypse. The next Movie 4, "On Stranger Tides," is exactly that: a war to usher in the new aion. It warns of inevitable backlash by the patriarchy against the forces of change.

Movie 4: "ON STRANGER TIDES"

The three words of the title have an eerie foreshadowing. "ON" may be an agent of cause such as, I stubbed my toe "on" the table leg. It can connote an attached position such as "on" the door. When the show is "on," the word means presently happening.

"STRANGER" may be a person who is unknown, unacquainted, a newcomer, or a foreigner. As an adjective it means more unusual, odd, or eerie.

"TIDES" is most commonly the rise and fall of ocean waters related to the sun and moon gravitation. Tide can also refer to the water itself. Tide may mean an influence such as the rising tide of discontent or emotional fluctuations. Archaically tides were favorable occasions or news as in good tidings. As a verb it means to be carried in or to drift along with a moving force.

As the ocean and waters are symbols of the unconscious. "On Stranger Tides" elicits a sense of what is being brought upon us by the tides from the collective unconscious. This phenomenon is carried by "Strangers," unknown and eerie persons (archetypes) or processes that are being washed up on our conscious shores.

REVENGE, A VERY COLD DISH SERVED BY PIRATES

Several important back-story items are revealed in Movie 4. It will be easier to follow the metaphoric discussion if divulged beforehand.

Blackbeard, the movie's antagonist, is essentially a super-villain pirate with extra-human powers via possession of Triton's sword. This magical sword controls ship ropes, empowers voodoo, turns ship crew-members into zombies, and shrinks ships into bottles.

Triton is the merman son of Poseidon who controls ocean storms and tides. Triton is a nasty power-hungry minor god with a huge father-complex. He is essentially a "small man" with a "Napoleon Syndrome" lusting for power, because he is diminished in the wake of his Olympian father, the ocean and its commander.

In mythology and sailing lore many ship captains have obtained Triton's sword over the ages. How Blackbeard obtained Triton's sword is not revealed, however, the villainous pirate ravages commercial ships and destroys any pirate ship he encounters. Blackbeard sadistically shrinks the plundered pirate ships and bottles them as part of his trophy collection. Blackbeard is thus the quintessential bully who compulsively belittles others to make himself feel greater. At his core he feels small and compensates by shrinking others.

Barbossa, who absconded with the Black Pearl at the end of Movie 3, unfortunately had a run-in with Blackbeard at sea. The Triton's sword carrying psychopath, Blackbeard, killed the crew and shrank and bottled the Black Pearl. Barbossa was wrapped in ropes, but escaped death by cutting off his own leg. Now Barbossa is a peg-legged captain who has vowed mortal revenge upon Blackbeard.

Years back licentious Jack Sparrow seduced a particular naive young woman and convent novice. Turns out that seductee was Angelica, Blackbeard's daughter. She

has love, hate, and revenge feelings for Jack. She steals Jack's identity to enlist a crew to sail on a mission to find the Fountain of Youth. She wishes to spiritually redeem her awful father and secure him longevity via the Fountain of Youth. She knows posing as Jack will lure him into her web of revenge.

At the end of Movie 3 we learned that Jack stole from Barbossa the center of the map from Sao Feng's ship that reveals the route to the Fountain of Youth. Thus, Barbossa needs that map from Jack. A dead or alive Jack doesn't matter to Barbossa.

Movie 4 begins with a Spanish fishing boat hauling up a net from the depths of the sea. In the net is a human corpse until it awakens. He is an undead crew-man from Ponce de Leon's ship over two hundred years old that found and utilized the Fountain of Youth.

The Spanish king is aghast and vows to destroy the Fountain of Youth lest humans take to granting everlasting life, a province only God should possess according to the devout Catholic Spaniards.

News of the Fountain spreads rapidly. Jack Sparrow goes to London to investigate an impostor posing as Captain Jack Sparrow to enlist a crew. Unknowingly he has been lured there by Angelica whose intent it is to shanghai Jack and force him to lead her to the Fountain of Youth where she can save her father from a prophecy that a one-legged man will kill him.

Meanwhile, one-legged Barbossa has laundered his criminal past in becoming a privateer captain of the British navy. He promises King George II to secure the Fountain of Youth for England. The king wants the Fountain of Youth to one-up the Spanish.

Movie 4's main motifs are thus set with characters engaging the supernatural out of profane desires of power and immortality. The deep ocean tide has thrown up a stranger onto the Spanish trawler who activates the human angst of death and threatens the religious status quo.

None of the protagonists have altruistic motives:

Barbossa lied to King George to get a ship and crew. Barbossa cares not if the King gets the Fountain of Youth; he wants to kill Blackbeard.

Blackbeard wants his savage reign to last forever. He fears the prophecy and needs the Fountain of Youth to save him. He will sacrifice anyone.

Angelica is enacting revenge against Jack to her crew's peril and herself to save her father.

The Spanish king is defending the power and providence of the Catholic church. King George II is wants to glorify and empower the English over Spain and gain Anglican religious dominance.

Jack, disguised as a court judge, saves Gibbs from hanging, but is caught and brought to King George II. Ever the trickster, as a literal court jester, he ridicules the king and escapes to be saved by his father, Edward Teague. From his father he learns that Ponce de Leon's silver chalices are necessary for the precise ritual to activate the Fountain of Youth.

Next Jack duels with his impostor captain to discover she is Angelica. She is successful in getting him drunk and enslaving him as a crewman on her father's ship to provide compass guidance toward the Fountain of Youth.

Meanwhile Gibbs has stolen the map from Jack and memorized it. Barbossa extorts Gibbs for something valuable or be killed. Gibbs shows him the map and then burns it knowing that if he gives Barbossa the map, he will be killed anyway. This requires Barbossa to keep him alive to navigate his ship.

The three convoys set out for the Caribbean and launch the interwoven themes of the movie:

(1) Revenge: Barbossa leads the English navy ship not to capture the fountain of youth, but to kill Blackbeard. On board Blackbeard's Queen Anne's Revenge is Jack Sparrow, the shanghaied ex-lover of vengeful Angelica.

(2) Fear of Death: Blackbeard is in pursuit of the Fountain of Youth out of fear of death at the hands of a one-legged man. Gibbs' fear of death motivated him to burn the map and agree to guide Barbossa's boat.

(3) Religion vs. secular power: Angelica is the dark fierce feminine willing to enslave Jack and deceive her crew, but at the same time she wears a cross pendant, was in a convent, and professes a desire to spiritually redeem her father.

The Spanish represent religious conservatism; they will destroy the Fountain of Youth to maintain the Catholic Church's monopoly on eternal life. The English represent material expediency and want to possess the Fountain to bolster its secular power on the seas and for the Fountain of Youth's symbolic power to diminish Catholicism compared to the Anglican Church.

Aboard Blackbeard's ship Jack incites a mutiny. It doesn't go well. Blackbeard comes on deck and uses his Triton's sword to bind the rioters in the ship's ropes. He sends one man out on a longboat and incinerates him with canon fire to demonstrate his ruthless willingness to kill. Jack negotiates away his execution from Blackbeard's crew by agreeing to utilize his compass to navigate the ship's course to the Fountain.

Jack learns that the Fountain of Youth ritual requires that one of two silver chalices from Ponce de Leon must contain a mermaid's tear. Drinking from the chalice with the tear causes the other drinker to die and transfers their remaining lifespan to them. So the ship sails to Whitecap Bay where mermaids live to obtain a tear.

On board is a rescued missionary man, Phillip Swift, who Angelica keeps around in hopes he may be of his assistance in redeeming her father.

A mermaid, Syrena, is captured. Barbossa's English ship, following Blackbeard into Whitecap Bay, is destroyed by mermaids after Barbossa and Gibbs have disembarked to shore. They meet up with Jack. Barbossa and Jack conspire to kill Blackbeard, to steal the chalices from the Spanish who have retrieved them from Ponce de Leon's shipwreck, and to find the Fountain.

Jack negotiates with Blackbeard: in exchange for agreeing to steal the now Spanish held chalices for Blackbeard, Gibbs is freed and given the Compass of Desire along with the bottled up and shrunken Black Pearl.

Meanwhile Phillip aids the suffocating Syrena and they are smitten. Through physical and mental torture, a tear is obtained from Syrena, then Blackbeard leaves her to die by dehydration.

Much action and plot here drive home the essential nature of the characters. The cruelty of Blackbeard has no limits: he incinerates a crewman, he threatens to kill his daughter if Jack doesn't procure the chalices; he leaves Syrena to desiccate. He is the ultimate sociopathic dictator, self-serving with no regard for anyone, even his daughter. Like most dictators his henchmen are "zombies" that blindly follow orders, adore him, and have no conscious thinking or feeling processes. One of Blackbeard's crew zombies that can see the future, has prophesied that a one-legged man would kill Blackbeard.

Angelica cannot see Blackbeard's unalterable evil, because her idolizing father-complex blinds her to him. She struggles with good and evil, but is mostly the latter. We can hypothesize that she was one of those young women mentioned above who struggled with pirate impulses and was easily seduced by a "bad boy," in her case Jack. Metaphorically Angelica is the woman who believes she is angelic by supporting the patriarchy at all cost including betrayal of other women.

As for Blackbeard, the ruthless killer, there is no redemption despite Angelica's hopes for the mission of Phillip Swift. Autocrats are obsessed with personal power and aggrandizement. No dictators, tsars, conquerors, vampires, etc. have a history of redemption. They must be killed. Jack and Barbossa clearly understand this about Blackbeard.

The ongoing theme of the collective deterioration of the Piscean aion's god image is seen in the religious orientations of the characters. There is a gradient of religious beliefs that are examples of current groups reacting to the late Piscean aion's unraveling of the dying religious structures.

Blackbeard and Barbossa have no active relation to any current religious practice. Nor does Jack, but wittingly he tells Swift he is amenable to conversion on an "as needed basis," should he reach death's door. Jack is the person whose only church appearances are being married and buried. These three pirates represent people for whom religion has lost all containment. They are atheists.

Angelica has religious dissonance. On one hand she is in service to a satanic father as she commands his crew. She pursues power with brutal vengeance. On the other hand, she wears a cross and searches for redemption, and has a convent history. She struggles with the Ten Commandments with her lies. In case Christianity is real she keeps Phillip Swift around in hopes he possesses some Biblical magic. Angelica is thus the modern person ambivalent about religion for whom pleasure and a secular agenda supersede spirituality. She feels a religious need but is insufficiently contained.

The Spanish represent the uneasy religious who profess belief but unconsciously are terrified in their doubts. They represent the unhappy, fearful, and angry flock who are in denial of their unconscious Doubting Thomas. They react viciously when their religion is challenged, hence their obsession with destroying the Fountain of Youth. They are the protesters at Planned Parenthood facilities. They profess and practice religion but are not peacefully contained within their current theology.

Likewise, the center does not hold for Phillip Swift. He has dedicated his life to missionary work. Missionaries crusade for the spiritual redemption of others, believing their knowledge is the only path to salvation. However, the Bible thumping, fire and brimstone types are actually venting an internal unconscious anger at having their desires of freedom, free thought, sexuality, hedonism, and experience of life's diversity squelched by a restrictive theology. Hence, they are like persons abused as children that become abusers as adults. Missionary types compulsively quash the culture and desires of others because their desires have been quashed.

Many persons from families of intense religious pressure are able to deny their internal anger and adopt zombie-like Pollyanna personas of bliss. They are contained in denial. Of course, there are religious persons calmly contained in their theology. In POTC this is Ragetti.

The missionary, Phillip, is mortally wounded and admits to Syrena that he was "lost" before he met her. What he lost was his genuine Self to his religious culture. His true Self is now relegated to the unconscious (the ocean) via projection unto Syrena, who rescues him from his birth curse of religious dogma that drove him into missionary work.

Jack succeeds in stealing the chalices from the Spanish captain and finds the Fountain of Youth by noting water that flows upward (the water of life running backward). Jack and Barbossa meet the Spanish navy who recapture the chalices and throw them into the water to prevent human access to the fountain.

In a sword fight Barbossa fatally stabs Blackbeard with a poisoned sword tip. Angelica goes to her father's aid and is also cut and poisoned by the edge of Barbossa's sword.

Syrena, before rescuing Phillip, retrieves the sunken chalices for Jack. The chalices allow Jack to perform the Fountain of Youth ritual with Angelica sacrificing herself for her father. Jack tricks Blackbeard into drinking the chalice sans the mermaid tear and he dies.

Barbossa obtains possession of Triton's sword and the Queen Anne's Revenge.

Jack and Angelica depart together, but Jack doesn't trust her. He maroons her on an island. In the post credits footage, Jack's voodoo image doll washes ashore to Angelica.

Movie 4 thus concludes, but has no fairy tale happily-ever-ending. Rotten Tomatoes reviewers gave it a 33% and labeled it the least interesting in the POTC series. But that is because Movie 4 is a psychological truth of mythic personalities, and disappointing for those wanting a romantic adventure film.

Barbossa is a conscious leader out for riches and revenge. In each movie he is the best negotiator, most caring for his crew, and most in tune with and focused on his desires. He prevails as a pirate at the end of Movie 4, leaving his English king with no ship and dead crew, as he pirates away with Triton's sword as captain aboard Queen Anne's Revenge.

Blackbeard paradoxically received the revenge of the Queen Anne's Revenge: death. POTC is spot on in requiring his assassination. Death is the sole remedy for dealing with a sociopathic autocrat.

Jack has made spiritual progress. As the trickster demigod he is eternal, and like Uranus he blows up the status quo like at King George's luncheon. The previous

me-only pirate gets kinder in Movie 4 as he rescues Gibbs, Angelica, and Syrena. He gifts the Black Pearl to Gibbs. But he also knows that Angelica (the antithesis of an angel) is the dark fierce feminine counterpart to Elizabeth. Jack knows she is not to be trusted and vengeful. He wisely abandons her. The post credits of his voodoo doll in Angelica's hands hints at his unmet need to atone for his deflowering and abandonment of her.

Angelica is non-redeemable as long as she fails to heal her idolizing father-complex. She is bound to her father's evil and is willing to sacrifice her life for him. She is a metaphor for women who are abetting co-conspirators of the patriarchy that repress and abuse the feminine. She abuses her outdated religion by exploiting Phillip, selfishly pursuing the Fountain of Youth, and lying. In short, she is a dark feminine double agent: appears womanly, but serves the patriarchy. Her redemption is unlikely, but there are women who have deposed their anti-feminist allegiances.

How many souls suffer in relationships with an unworthy lover? When Angelica obtains the Jack-image voodoo doll, we see a warning image that we can always be wounded by our anima projections, even after years of therapy.

Jack is making progress in his emotional growth. His boat is tiny and the Black Pearl (his dominant projection of his Self) is contained as it has been "shrunk down to size." His goodness has become a major player in his affairs. His new father image of Teague is more loving, wise, and helpful, and less a force of diminishment.

The minor characters move onward. Gibbs is free and grateful to Jack for granting him the Black Pearl, although shrunk in a bottle, and still harboring "Jack," Barbosa's screeching mean monkey. Sparrow says, "I hate that monkey," because that monkey is his projected malicious animalism capable of egregious acts. This is the crux of our shadow. We hate what we refuse to acknowledge in ourselves. Jack Sparrow needs to accept that Jack, the monkey, is a projection of his shadow "mean monkey" capable of bad behavior. This is the essence of integrating one's shadow.

Phillip Swift is dragged away into the sea by Syrena, hopefully out of love and not as the main entree for a mermaid luncheon. Perhaps she can cure him and save him, even marry him. We don't know, but clearly Swift's life as a preacher has served him poorly. The name, Phillip, means lover of horses, and also connotes power, intuition and a force of the future. As a religious figure the implication is that the old Phillip as missionary is a horse to bring a new religious future.

Syrena and the mermaids are female creatures that lure men with beauty and then eat them and destroy their ships. Are they evil or justifiably vengeful for the treatment they have received from men? Women in modernity have learned the ways of beautification and manipulation of men. They also have bonded together in the Me-Too movement to punish their objectification by exploitative men. Women are seething in rage at their diminishment by men. When the mermaids destroy Barbosa's ship and crew we feel that feminine rage of revenge against the patriarchy.

Syrena and Phillip nicely resound the three themes of revenge, death, and religion. They also depict the mythic call in POTC for a transformational development of a new god-image. As half women, half fish, the mermaids are a representation of the chthonic human aspects (human woman), and spiritual (fish) that has been divided by Christianity. The Pisces sign consists of two fish: one is horizontal symbolizing the profane, and one is vertical representing the spiritual. Christianity is a

patriarchal hierarchy like all old religions that are male dominated with a vertical power structure exalting spirit and demonizing matter. The mermaids work horizontally as a power-sharing network. Hence the mermaids taking in Phillip is an image of human feminine spirit taking down under (submersion into the unconscious) the masculine religious order for its transformation. This is a hopeful POTC image of a new religious order to incorporate feminine energy, horizontal networking, and the transformation of the vertical male dominator structure into a cooperative partner.

To recap the first four parts of the epic:

Movie 1 is about personal evil, curses, and atonement.

Movie 2 confronts perpetration and suffering because of the disconnected masculine heart, and its root in personal and collective father-complexes.

Movies 3 prescribes a necessary trip to World's End (spiritual transformation) to eliminate the curses that desecrate the environment, promote nefarious capitalism, and negate human desire.

Movie 4 is an ocean tide that washes up the collective unconscious shadow of global patriarchal malevolence manifested by mortality angst, non-redeemable evil, and the need for humans to embrace the feminine unconscious and develop a new global spirit.

Movie 5 goes further and raises the stakes to human existence versus specie annihilation.

Movie 5: "DEAD MEN TELL NO TALES"

Movie 5 goes to the bottom of the ocean, the deepest level of the collective unconscious to transform the roots of social disorder, the patriarchal hierarchy of our ancestral fathers. The characters struggle to transform their fathers-complexes, to reconnect the absent masculine heart, and release the associated repressed feminine. "Dead Men Tell No Tales" parallels our modern struggle to transform the global power structure. If no one survives, no further tale will be told. As I write the war in Ukraine has rekindled the fear of nuclear annihilation.

CONFRONTING THE FATHER-COMPLEX

Movie 5 opens with Henry (age 10) orienting the lighthouse fire beam to guide his rowboat to a mapped spot at sea where he can find his father's ship. He rows his skiff out to the spot, then ties a stone to his leg, and descends to the ocean bottom. His plan succeeds and he is rescued onto the Flying Dutchman. His father embraces and blesses him, but tells Henry to give up on his plan to break the Dutchman's curse to find and destroy Poseidon's Trident.

Children are the future, so goes the platitude. The theme of Movie 5 is conveyed in the first few minutes as Henry hits the ocean floor in search of his future. Henry is just a young boy, but has a life purpose. His descent is a metaphor for the courageous inner journey to confront and redeem one's personal and collective father-complex. Henry's personal struggle entails a multi-generational birth curse of absent fathers in eternal servitude to a hierarchical system that prospers the elite through exploitation of the poor. Henry consciously ties a stone to his leg to enter the ocean rather than unconsciously being swallowed up by it.

Ancestral multi-generational father curses are ubiquitous in human cultures. Social customs including wars are non-reflectively perpetuated in reverence to ancestors. What is important and different in POTC is that Henry plans to circumvent fighting his father's curse by eliminating the ultimate source of all sea-related curses. He takes on the root cause, Poseidon's Trident, the supreme power of patriarchal curses within the collective unconscious. This is thinking outside the box: disruptive transcendental planning.

Will died from his personal quest to save Bootstrap and knows the peril that awaits the seemingly impossible goal Henry has put forth, who seems to be repeating the family curse. He wants Henry to not follow in his footsteps because Will is a good man and father, unlike Blackbeard in Movie 4. Henry has a personal wish to have his father at home, but also the noble collective pursuit to end all of Poseidon's curses.

CONFRONTING DEATH

Nine years later Henry has enlisted in the British navy. His true purpose is to find Poseidon's Trident, thus subordination gets him removed from multiple ship

assignments. He has studied multiple texts of the seas, Caribbean, and associated mariner lore.

Henry sees a triangular reef formation that he recognizes as the Devil's Triangle and leaves his post to warn the captain. He is thrown into the brig for leaving his post. The ship sails into the triangle. The naval vessel is immediately destroyed by Armando Salazar.

Salazar, we find out, is an undead monster who is the captain of a ship, The Silent Mary, with a crew of zombies whose sole purpose is to kill the crews and destroy all ships that enter the triangle.

As Henry is in the brig, Salazar kills everyone on board except him. He tells Henry, who has a wanted poster for Jack Sparrow, that Salazar intends to find and kill Jack. Salazar's modus operandi is to allow one person per ship to live and tell the tale of slaughter by Salazar. As a cursed demon he cannot leave the triangle and can never touch land.

The Devil's Triangle is a three-sided enclosure. Like Satan's three-tined pitchfork, which it suggestively resembles, it has three distinctive evil attributes:

- 1) It is DARK and no light enters which is a symbol for being lost in the unconscious shadow. Absence of light or truth is also a metaphor for lies and deception.
- 2) It is a place of total DESTRUCTION. All ships that enter are shredded on the reefs and only the chosen sole surviving tale-tellers, like Henry, are allowed to live.
- 3) It is DEATH. The shipwrecks in the triangle become empty skeletons of bare planks. Annihilation awaits all pirates, navies, and mercenaries that enter.

The 3D's of The Devil's Triangle: Darkness, Destruction, and Death are the main chapters in the devil's playbook.

The Silent Mary is a reference to Mary, mother of Jesus who assists with human prayers and one's path to heaven. Silent Mary connotes total suppression (silencing) of the sacred feminine. Anyone in the Devil's Triangle gets permanently silenced.

Salazar calls himself death. The name, Armando Salazar, means soldier of the old house, or old patriarchal order. Salazar began his death storm as revenge for the murders his father and grandfather suffered by pirates. So, Salazar's fathers were old merchant captains in the dominator capitalism system whom pirates attacked.

Salazar is the backlash against all pirates/agents of free will that threaten the order of the old fathers. He is the component of patriarchy that is stifling and life denying. Sadly, the only masculine feeling function of Salazar is caring for his father. We again note that the lost masculine Eros of modernity manifests as a vestigial remnant in father-love.

Salazar cannot leave his ship which means he is always above water and metaphorically without reflection or the capacity for change. This is the conservative intransigence that rejects change, growth, and transformation. James Hollis, Jungian analyst, writes, "Not to change is contrary to the life force, it is death."

Metaphorically, Salazar is the death-angst called Thanatos. It manifests as a preoccupation with death of oneself and others and occupies the darkest corner of the human psyche. Salazar identifies with death. He is possessed by Thanatos.

People who commit suicide succumb to Thanatos, because they fail to find a way out of their own Devil's triangle. Serial killers are obsessed with death and compulsively murder.

Salazar cannot touch land, which means there is no grounding available to him. He can never be settled or at peace, as was Davy Jones, because he is possessed by the death-seeking archetype. One who is possessed by any unconscious complex cannot touch ground. Being grounded is the ability to adapt to present reality.

The opposite of the Devil's Triangle's triad of death, destruction, and darkness is life, creation, and enlightenment. This is the joyful state of being and feeling alive. It accepts death as necessary for new life to prosper. It embraces creative evolution. It pursues enlightenment, the bringing of unconscious contents into consciousness.

A caveat should be observed that too much spiritual life, creation, and enlightenment can inhibit wholeness. One can get possessed by too much bliss of detachment from the physical world. Such an obsession of ethereal spirit ignores reality. One needs a grounded ego when engaging supernatural forces. Religions, often as in Christianity, promote identifying with bliss, a feeling called rapture. Buddhism promotes total detachment from physical life and suffering. But total disconnection from reality is a denial of essential aspects of physical existence. People obsessed with any cause lose their ability to be grounded in physical reality. An intact functioning ego is required to balance a state of spiritual oblivion and remain grounded and functional in the physical realm.

RESCUING THE FEMININE FROM DEATH

Elsewhere on St Martin, a young woman horologist (student of time) and astronomer, named Carina Smyth, is in jail and scheduled to be hanged for witchcraft. While denying her witch accusation, she picks the lock and escapes.

Typical eighteenth-century political expediency burns to death or hangs any bright powerful woman under the justification of practicing witchcraft. Women are agents of birth, caring, intuition, and change. In retaliation the patriarchy devalues, represses, and kills all feminine agency to preserve its established hierarchical authority.

Carina, we learn, was named for the brightest star near the horizon in the northern sky. Actually, Canopus is the bright super-giant star in the constellation named Carina. Carina means ridge or keel of a hull. The constellation, Carina, is the lower part of the Argo constellation. Carina is the boat sailing on the ocean as seen barely over the horizon. In anatomy the carina is the endobronchial ridge of mucosa-covered cartilage at the bifurcation of the main stem bronchus into left and right lungs. In astronomy the full constellation of Argo, named for Jason's ship that procured the Golden Fleece, has three parts. Carina is the lower hull portion of the constellation. The upper portions include the sails and the captain. The Argo is transporting the Golden Fleece which Jason procured to obtain and control its power of kingship.

So, her name, Carina, encodes her fate: she is the hull/keel of a ship seeking to overthrow Poseidon's power over the seas. As the keel she is the steadying element

of the ship whose captain, Henry, jointly seeks to deconstruct the trident's ultimate power. As the brightest, she provides the wisdom to accomplish the mission. Being a ridge, like in the lung, Carina is centrally located between two breathing opposites, the individual and the collective spirits. In POTC she is the agent who brings masculine and feminine spirits (breaths) into cooperation, overcoming the imbalance of power of the masculine only systems.

HUBRIS DEFLATED

Elsewhere on the St Martin town square our trickster pirate, Jack Sparrow, is sleeping inside a safe amidst an ongoing bank heist. The pompous governor of the island is crowing about the invincibility of the safe. Upon opening the door, Jack is found in a drunken stupor asleep beside the governor's wife.

Jack's crew has a team of horses that drags the safe and whole bank building through town, losing all the gold along the way. The island town is demolished. The escaping crew meets at Jack's pathetic ship, The Dying Gull. Upon finding no gold for their efforts, the crew renounces Jack and abandons him.

What a spectacular trickster humiliating deflation is handed to the pompous governor. Not only is his safe not safe, but much worse, he is cuckolded in front of the whole island.

As usual Jack's own trickster trips himself up for getting drunk and lecherous. The Dying Gull is a pun reference to the nearly dead bird, Jack Sparrow. Gull is a bird, but also one that is naive (gullible), or as a verb means to cheat someone. Gulls steal food from other birds and other gulls. Jack gulls many and has his own gullible traits such as his inept captain abilities. His gulling has caught up with him as his crew leaves him at the end of his plank. Jack just does not get it that stealing other people's gold gets him nowhere.

Jack and his boat are in decrepit condition, like the destroyed town, they are images reflecting the dying Caribbean system of slaves, rum, and bullying autocrats. The chaos of St Martin, its governor, the bank, Jack's crew, Jack's fantasy as the great captain, the British navy, and the island city crashing under the stolen safe is a useful metaphor for our twenty-first century's unraveling of capitalism and social order.

The prevailing wisdom is that the world as we know it is coming apart. Chaos is rampant today as failing governments and economies are in disarray due to wars, autocrats, globalization, social media, over-population, supply chain disruptions, inflation, and climate devastation. In cyclical time we are in the unraveling period with systems losing cohesiveness. Like Jack and the Governor, modernity's hubris is being deflated.

BUT IT MAY GET WORSE

Carina, on the lam from her hanging sentence, is disguised as a nun. She hears of a navy prisoner patient, Henry, who speaks of Poseidon's Trident. Carina confronts Henry and shows him the diary of Galileo that includes a map to the trident that "no

man can read." The diary on the cover has a ruby-quartz piece of stone. The map can be seen only during a blood moon.

Deflated, disheveled and disheartened, Jack bottoms out when he falls into the mud of a pigsty. Wallowing in despair, he succumbs to the temptation to self-medicate at the nearest bar, trading his Compass of Desire for a bottle of rum.

The magic of the compass under Jack's control is reversed when its owner betrays it. Jack's compass unleashes his greatest fear, the revenge of Salazar, whom he deceived and from which his captainship is derived. With the Compass of Desire betrayed, Salazar is now free to leave Devil's Triangle, although he is still an undead spirit unable to touch ground. Salazar and the Silent Mary set out to find and kill Jack.

Henry means house ruler and if he succeeds in destroying Poseidon's Trident he will change the dominion of the sea. Joseph Henry is the namesake of the eponymous henry, a unit of inductance, that induces electrical current to flow. So, our Henry's name implies he is an agent inducing the flow of energy for Carina's search for Poseidon's Trident.

The blood moon refers to the red circle of the moon that occurs during a total eclipse as long light waves in the red spectrum are refracted in the atmosphere to outline the moon. Biblical texts prophesize blood moons are an omen of the end of times, apocalypse, a radical change in social organization. (Acts 2:20 and Rev 6:12). The blood moon is a necessary condition to access the location of Poseidon's trident, i.e., only at the end of a current era will Poseidon's curses be lifted. The blood of the eclipsed feminine is necessary. The ruby, a symbol of blood, wealth, and wisdom, is the keystone of their quest that connects the heavens, the earth, and the sea.

Jack's relapse into drunkenness is a dire warning that abandoning your Self's desire unleashes one's greatest fear: soul death. Plus, reneging on one's personal Self agenda contributes to modernity's chaotic discord to only make the world worse by removing constraints that suppress the forces of Thanatos. Every day takes more energy to get out of bed in our dire times. Seemingly murderous dictators (agents of Thanatos) are gaining power on every continent. The search for and destruction of Poseidon's Trident becomes more urgent as Thanatos spreads. Fortunately, Henry has a vision of Cosmos to inspire him: the end of curses for all. POTC hints the blood moon and Armageddon are near today.

The navy and police raid the hospital. Carina helps Henry escape, but Jack and Carina are captured and returned to prison to be executed. Henry sneaks into the jail to meet Jack Sparrow and is unimpressed by the drunken tar. Jack intuits he must help Henry to fend off Salazar.

Next day Jack and Carina are taken to a public execution, Jack to the guillotine and Carina to the gallows. Seconds before their deaths, Jack's crew, paid in silver by Henry, comes to the rescue. Of course, the ever-invincible Jack escapes to the Dying Gull along with Carina and Henry. All seems hopeless, but they manage to get the Dying Gull into water and set sail.

Elsewhere, Barbossa, captain of the Queen Mary's Revenge and in possession of Triton's sword, has a fleet of ten pirate vessels. He is thoroughly enjoying indulging the largesses of his pirating with epicurean feasts and chamber music. Barbossa's joy

plummets when he learns Salazar is loose and has already destroyed three of Barbossa's ships.

Barbossa immediately heads to meet Shansa, the sea witch, who is in prison for witchcraft. Unlike Carina, Shansa is a bona fide witch: she knows all, but doesn't work for free. Barbossa has prepaid by bribing the prison guards to let him see her and he reminds Shansa she still owes him for when he freed her from a previous hanging. She tells Barbossa about Salazar's threat and prophesied that he will be killed by a man on the Black Pearl. Also, she has obtained (somehow) Jack's Compass of Desire because she wants to help Jack defeat Salazar. Barbossa accepts the compass and the danger of helping Jack. Shansa asks Barbossa why bother with Salazar; why not just retire? Barbossa is clear that he intends to die while pirating because he is forever seeking treasure.

The images of cooperative couples and spiritual magic are operative. Carina helps Henry escape and vice versa. Barbossa and Shansa are character couplets that are helping one another. Wise Barbossa knows that magical help is needed, hence his visit to Shansa. The rational scientist, a masculine trait of Carina, also will soon accept the necessity of trusting in magic, a feminine energy carried by Henry.

DEALING WITH THE DEVIL, ALWAYS PRECARIOUS

Salazar's death ship, which looks like a devouring skeleton, continues to destroy all pirates it encounters. Upon approaching The Queen Anne's Revenge, Barbossa humbly requests a meeting with Salazar with Jack's compass as bargaining leverage. Salazar divulges his back story of how Jack tricked him into becoming cursed by sailing into The Devil's Triangle. Once inside, the Triangle transformed them into zombies to facilitate the death and destruction of all ships entering the Triangle. Salazar has devoted his life to avenging his father's murder by pirates. Now Salazar wants Barbossa to lead him to the Trident to find and kill Jack. Deceitful Barbossa agrees to help Salazar.

Barbossa is always the most skillful of the pirates at negotiation. As a lifelong pirate never to retire, he swears to Shansa that he will help Jack, and to Salazar that he will lead him to Jack. All true, as Barbossa's agenda is to use Jack to kill Salazar, although Salazar thinks Barbossa is abetting Jack's death.

Aboard the Dying Gull, Jack notices Carina and Henry's attraction and gets Carina to cooperate when he has Henry thrown overboard harmlessly into a rowboat. Soon the Dying Gull is attacked by the Queen Anne's Revenge. Carina, Jack, and Henry escape to a nearby island via rowboat barely avoiding Salazar's undead sharks, and making it to shore just in time by outrunning Salazar's goons who cannot step on land. Salazar waits near the shore intent on killing Jack. As they walk into the island an old pirate claims Jack owes him a debt and he demands Jack wed his ugly widowed sister and adopt her vile children. Barbossa arrives and saves Jack from domestic slavery, because he wants to restore the Black Pearl to sail swiftly to catch up to Salazar and to fulfill the prophecy heard from Shansa. Barbossa

uses his sword of Triton to reverse Blackbeard's hex and restore Jack's bottled Black Pearl to full glory.

As the Pearl sails toward the island of the Trident, navigated by Carina, Barbossa assumes command and has Jack tied to the mast. Barbossa talks to Carina as she is studying the stars. Barbossa suggests Carina's father was a thief and she slaps him. When she tells Barbossa she was named for a star and produces Galileo's diary, Barbossa realizes she is his daughter as does Jack. Barbossa makes Jack swear to secrecy about her relationship to Barbossa.

The cooperative committed couple of Henry and Carina need trickster help from Jack to avoid Salazar's death squad. The forced marriage scene doesn't seem necessary but reminds us that Jack's internal trickster is omnipresent. His cheating of shipmates and his womanizing always catches up to him. The seemingly ironic complexity of opposites is that Jack's nemesis, Barbossa, saves him and restores the Black Pearl to normal size. This is a psychic truth. Our shadows are necessary to save and restore us.

Barbossa knows his only chance of getting to Poseidon's Trident is on the fastest ship that can outrun Salazar. He also trusts Carina to guide them. Why does Barbossa hide his paternity from Carina? We can only guess that he loves her in his inadequate fatherly way and doesn't want to crush her fantasy that her father was a good man. Or perhaps Barbossa wants the opportunity for a deed of redemption that occurs at the movie's conclusion.

One note about Salazar's zombie death crew. All murderous dictators rely on a crew of secret police, special forces, and death squads who are zombies in that they obey orders regardless of how evil and immoral. As I write, the Russian military is just following Putin's orders to bomb children's hospitals in Ukraine.

EVERYONE HAS A PART IN THE WAR FOR A NEW COSMOS

Carina's astronomy studies pay off as she recognizes the Trident constellation and steers the boat to an uncharted island where the stars point during the blood moon. On the island she uses her ruby stone to activate the splitting of the island and sea to the location of the Trident at the sea bottom.

Salazar and crew find them and battle ensues. Henry charges Salazar who captures him and later takes over his body. Salazar gets hold of the Trident and tries to kill Jack. Confusion reigns but eventually Henry breaks the Trident and releases all curses at sea including returning Salazar to human form.

The sea begins to close as the power of the Trident subsides. Barbossa climbs down as the anchor of the Pearl drops. Henry, Jack, and Carina ascend toward the surface with Salazar in pursuit, still fixated on killing Jack. As Carina reaches her hand to Barbossa she sees his tattoo of the Trident star formation on her arm and she realizes that he is her father. She asks, "What am I to you?" He says, "Treasure," and he lets go from the rope to drop down below her to kill Salazar.

The three protagonists make it into the Black Pearl and have a moment to mourn Barbossa.

Whether healing oneself in therapy or saving the world from evil, hard work is required. POTC Movie 5 shows us that Henry's devoted studies of the sea, augmented with Carina's studies of the heavens, has led them to the Trident, saved humanity from Salazar's carnage, and removed all curses of the unconscious seas. The ruby red stone, which is the color of blood and energy and desire, splits and unifies the heavens, the earth, and the sea. It represents the power and flow of cosmic evolution.

Whew! That's big! Note the inverse interdependence that is involved: the feminine/Carina studied the map of the skies which is a masculine ethereal realm. Henry learned the secrets of the ocean and myths which is feminine realm. This is a key image of POTC's prescription for the aion: the cooperative committed couple sharing masculine and feminine parity for a new era of humanity. Of course, the greatest task is breaking the Trident of Poseidon meaning dis-empowering the entrenched patriarchy.

Along the way our heroes encountered zombie men and sharks, and dark power mongers. Modern day evil creatures of patriarchal power enforcement are militias, secret police, corrupt politicians, computer hackers, a fake justice system, organized crime, and Jim Crow laws: all the Krakens that allow malevolent regimes to maintain power. A tool of the malevolent is disinformation mind control, which is imaged in Salazar's takeover of Henry's body and his crew of zombies. Today conspiracy theories and propaganda flood the internet and are believed and promulgated by the zombie followers of autocrats. Those ensconced in Christian mythology might reflect that is similar to Satan disguised as Christ at the time of Armageddon.

In the finale we see the image of the sacrificial father. Barbossa sailed the oceans in search of true treasure, an intra-psychic metaphor for one's ultimate calling. He is willing to sacrifice (make holy) his life by saving his daughter.

Carina found her father in her study of the stars and tells Henry she is Carina Barbossa, no longer Smyth.

In the epilogue scene Henry and Carina are on a seaside hill as a couple holding hands and they kiss.

The Flying Dutchman arrives with Will returning to his family and wife. Jack sails away once again as captain of the Black Pearl with the crew ready for a new adventure.

In the after credits Will is awakened by noises from a dream. He is disturbed and fails to notice a crab claw under his bed.

The final scene shows two cooperative committed couples: Henry-Carina and Elizabeth-Will grounded and happy at home: a quaternion image of balanced human interaction: masculine and feminine males with masculine and feminine females. This is the gender component of COSMOS.

We are unsure of the crab claw. Angelica and her Jack voodoo doll are still out there. There is fodder for more movies just as there is always evolution and new life.

CONCLUDING COMMENTS

POTC characters face dire threats to their freedom, lives, and habitat from malevolent agents of the military, commerce, and governments that lust for money and power. Similar threats discourage today's audiences, who struggle against lapsing into despair as commercial technology takes over their lives, autocrats exploit their resources, and their habitat is poisoned.

Jack Sparrow's go-to upon discouragement is rum. Modern addictions include drugs and alcohol, but also are consumerism, hedonistic pleasures, sports, other addictions, video games, or prolonged depression. Fortunately, POTC has proffered hope with guidelines for facing the significant obstacles to a brighter future.

Movie 1 demands we atone for both our sins and those of our ancestors to undo the curses that restrict our humanity. Movies 2 and 3 ask us to cease our abuse of nature, bondage of women, and mature the human masculine feeling function. This includes going to World's End to heal ourselves. Movie 4 prescribes the non-redeemable malevolent be killed, and to punish men and women who abet them. In Movie 5, Salazar, the soldier of the old house, was non-redeemable being obsessed by Thanatos. The image of breaking the Trident of Poseidon means that unconscious evil curses will persist until conscious awareness and desire defeats its global power.

Each installment of the POTC epic requires consciousness of the evil locked in our unconscious complexes: most importantly the father-complex. The fathers in POTC display multiple life restricting forces affecting their children. Consciously overcoming our personal father-complex is a monumental achievement in one's life, not just for the characters of POTC.

The first father is Weatherby Swan, a milquetoast ineffectual toady of the English class system. His daughter, Elizabeth, comes to see him for who he is and that his death was caused by the government-industry-military cabal that he abetted. She freed herself from her father-complex to manifest the authentic active masculinity in her psyche.

Will Turner has a scalawag father; unfortunately Will doesn't acquire enough understanding to fully overcome his fantasy good-father complex. Will dies trying to redeem his unworthy father; a lesson much of the planet has yet to learn.

Henry is different in that he wants his father to be a real available human at home. Will is a good man, but is trapped in a pathologic birth curse. Henry is driven by the altruistic wish to eliminate all evil curses of the collective shadow, which makes his quest worthy of sacrifice.

Jack Sparrow identifies with his pirate captain father to the extent that it becomes his ego persona. Jack gets loving advice from his father and allows the good side of his shadow to peek out, but never does enough reflection to get past his Captain Jack Sparrow persona. Jack forever feels inferior to his father and ends Movie 5 unchanged.

Angelica is a woman possessed by an idealizing father-complex of a sociopath. Her life is an endless misery of trying to appease the patriarchy. First, she is a failed nun within her patriarchal church. Then she deceives sailors to enlist them onto a ship in a death mission in service to her personal father-complex. Finally, she offers to die for her undeserving father. Her end is isolation on a deserted island. Meaningless

isolation awaits lost souls who fail to do their inner work to overcome an unconscious obsession.

Phillip's father-complex is devotion to the patriarchal rule of the church that forces its unwelcome agenda on the masses. Phillip is a lost soul who gets engulfed by the sea of the unconscious.

Women who abet undeserving patriarchies waste their lives and promote evil. Same for a man. Salazar wastes his life in revenge for his father's death. He gets sucked into the Devil's Triangle of death, destruction, and darkness and strews evil to any ship entering the Triangle. Many men follow their father's footsteps in idolization of their fathers, often with bad results. Michael Corleone in the Godfather series ends in isolation like Salazar.

Carina in contrast has only Galileo's diary from her father. She cherishes it for its content from a pioneering astronomer whom she admires, but also as her only clue to her origins that her father valued astronomy too. When she does find out her father is a pirate, she is content to claim her name of Barbossa. She was fortunate to receive the blessing of supreme sacrifice from him.

POTC's major lesson to avert a dire future is to honestly study the character of our personal fathers and the patriarchal malevolence of our social hierarchies. Governments, religions, and commerce must be reconstructed from self-service to the need-based service of Cosmos.

Our place in time demands that we advance a new order. Like Ponce de Leon's crewman dredged up from the ocean floor, we are like a piece of seaweed floated onto the shore. One doesn't get to choose the time when he lives; but must choose how he lives his time. The universe is on its own journey through time. We are challenged with how our lives relate to our time in this universe. The guidepost to our journey is Cosmos, the vision of just order. None exists currently, it is our task over the next centuries to discover a new image of Cosmos.

One piece of the new Cosmos vision is to find a proper respectful use for the retired god images that morph into myths. As stated above, a good place for Christianity is as the eternal divine archetype of personal death of the ego and resurrection in service to one's Self (inner God). This psychological maturity is called individuation. The journey of individuation requires a trip to World's End to salvage the soul.

Physical life demands we make earth a sustainable habitat. Justice demands a mature masculine Eros that values all humans, especially women and feminine processes. We must free Calypso, i.e., accept Mother Nature and nurture our environment to survive.

To keep from being destroyed by the Blackbeards and Salazars we must envision the co-operative committed couple of Henry and Carina as a representation of human psychic balance. POTC tells us that the new Cosmos image is one of sustainability, reform of patriarchy, and a balance of masculine and feminine energies. It also conveys a balance between science and spirituality.

One comment about mystery: existence is a magical mystery. Humanity is a subset of the greater universe. We have no option other than accept it and find a mutual co-existence within it.

Carina as a horologist studies time. The wise philosophers and scientists in many fields see time as cyclical and our current period is a cyclical era of unraveling and change. Traditional religions no longer contain our collective human energies. When modern physicists examine time and look backwards all waves and matter converge to a point in space-time they call the Big Bang. Looking into the infinite future everything diffuses and dissipates into a massive expansion losing all relationships. In the meantime, we are left to deal with surviving in the universe at hand: ala Pirates of the Caribbean dealing with Norrington, Beckett, Jones, Blackbeard, and Salazar.

IDEAS FOR A NEW GOD IMAGE

Nothing we have said about Cosmos, a new god image, or the aion cycle of human evolution is original. The 1200-year period of Piscean deconstruction to Aquarian consolidation started with the end of the Dark Ages, perhaps with the Magna Carta that secularized the rights of kingship. The Renaissance brought consciousness of divine human creativity. The god image was transformed in the latter 18th and early 19th centuries away from fundamentalism toward Deism and Enlightenment.

Religion means re-ligio or to tie back. The religions such as Christianity and Muslim teach that one is separated from God and must perform rituals to have a re-connection. When humans began exerting their own creative/divine powers the religious structures became weaker.

The late 19th century psychologists, Adler, Freud and Bueler discovered the unconscious. Jung considered all gods as human behavioral archetypes with Christianity being the archetype of individuation. He also pointed out the correlation of precessional astronomical cycles to human psychological cycles in the publication of Aion in 1951.

The 1960's brought free love, drug, and counterculture: modern pirates expressing freedom but getting lulled into hedonism. Slowly the masculine heart is being rediscovered by nurturing fathers along with liberation of women and feminine values, and respect for our environment. We still have hundreds of years to evolve until the consolidated center of the Aquarian aion is reached.

The 60's musical, "Hair," had a hit theme song, "Aquarius." It predicted astrologically that "peace will rule the planets...Love will steer the stars (Cosmos)...harmony and understanding (gender parity) ...sympathy and trust abound (masculine heart) ...no falsehoods or derisions...golden dreams of visions...and the mind's true revelation (enlightenment)," are coming. That in a nutshell is Cosmos: light, creation, and life, the antithesis of The Devil's Triangle. These changes are actively evolving into human consciousness. This essay is our part in advancing the consciousness of our collective. We are indebted to the production company of POTC for producing their epic work of inspiration. We appreciate and praise their thorough mythical metaphoric detail.

PERILOUS TIMES, SURVIVAL ACCORDING TO POTC

We have described how POTC exposes threats to modern man. On the individual level we are bombarded by the forces of capitalism to capture our time, money, and souls for the enrichment of the few. The inherent peril to one is loss of the Self's life agenda. Like Jack Sparrow if we abandon our compass of desire by giving in to these forces, our greatest fears will materialize. On a collective level POTC images the need to call the Brethren Court of humanity to convene and to combat the abusive binding of Mother Nature for survival of humans and the earth's biota.

According to POTC the tasks to survive these perils are threefold. First it calls us to atone for our destructive history. Secondly it demands that feminine consciousness be utilized in parity with masculine power. Third, we must heal our father-complexes. For the individual the heroic task is healing the personal father-complex. For humanity the task requires deconstructing the collective father-complex of patriarchy and its hostile denigration and binding of feminine consciousness. To survive into the future POTC prescribes constructing a new vision of Cosmos for righteous order.

Addendum A: Possession by a Malevolent Archetype

What is malevolence and what do we mean by possessed by an archetype?

Malevolence is a noun derived from malice which means wishing ill or harm to others. Malice is the harm done. Malevolent is the adjective that describes the intent of ill will. Malevolence includes both primary and secondary perpetration of harm. Primary is direct purposeful injury, while secondary malevolence occurs as a result of some other purpose, collateral damage if you will.

The opposites are good will, benevolent behaviors, and benevolence: wishing and imparting acts of good will upon others.

Archetypes are organizing fields of the human psyche which are recognized as recurring clusters of human behaviors. Archetypes are gods in the sense of being supra-human, immortal, and separate from actual persons. Myths are a good source to observe archetypes. The actions and story plots of mythic stories reveal the organization of the human behavioral psyche. Stories become myths if they resonate with large groups of people in an engaging, energizing, and emotional manner.

Possession by an archetype means a person's psyche is abducted by the energy and control of the archetypal force resulting in a compulsive expression of the archetype's cluster of behaviors. A person possessed has little to no control of his true self. One image from nearly fifty years ago is the movie, *The Exorcist*, in which a young girl becomes possessed by Satan, the mythic characterization of evil. The archetype of the devil completely controls her body, thoughts, and actions.

This is a look at three POTC characters possessed by malevolence and actively perpetrate malice. Our work is to examine the mythic portrayal in POTC of archetypal malevolence and see what it says about how to identify and deal with those possessed.

The three characters we examine are: Salazar from movie 5, Blackbeard from movie 4, and Beckett from movies 2 and 3. Their malicious patterns are similar to the patterns of present day individuals similarly possessed by the same malevolent archetypes.

SALAZAR:

The first character is Armando Salazar. His name, Armando, means soldier, and Salazar means man of the old house. The old house system is a form of collective father-complex. The old house is rigid with entrenched patriarchal values. So Salazar is a militant defender of an old house or family or tribal system. Take the example of the Taliban world view. They rigidly think women must be covered in a burqa head-to-toe and restricted from education. Another example is having a tribal affiliation with historical enemies. This is the cause for millions to unreflectively go to war and forsaking their lives for the agenda of ancestors. This is a ubiquitous

tragedy of human history. Family feuds are ill will perpetrated on behalf of one's old house upon a neighboring old house. We are Jews; so we hate Arabs. I am Irish; so I hate the British. I am Shia; so I hate Sunni. My family is conservative; we hate liberals. Etc, etc, etc. The old house malevolence is a ubiquitous human phenomenon of ill will toward others. It is part of possession by the collective father-complex. Salazar's character sees only one world order, death and revenge, which is part of his personal and collective father-complex.

Salazar's old house vengeance began in early adulthood. He became a dedicated vigilante soldier to avenge the death of his father. His father was a profiteering merchant captain trader that was killed by pirates. Hence from the get-go his possession is a malevolence of revenge. Salazar's life is compulsively determined by his father-complex. Salazar cannot envision any life other than killing for revenge.

Hamlet is a timeless literary classic that conveys the tragic and fatal consequences of abandoning one's Self in pursuit of father-complex revenge. Not only does Hamlet ruin his own life, but he takes Laertes and Ophelia down with him. "To be or not to be" what? To be independent of a father-complex requiring revenge is Hamlet's dilemma or be possessed by it. Prince Hamlet makes the malevolent possessive choice as does Salazar.

Salazar's vengeance began by selectively killing pirates and their ships, but the thrill of death and destruction expanded to an urge to attack any ship. When he attacks the ship that Jack Sparrow is working on, the trickster Jack, lures Salazar into sailing into the Devil's Triangle. Of note Jack is possessed by the trickster archetype and he compulsively humiliates others like Salazar, albeit more consciously than tripping up himself. His trickster inside keeps getting him drunk and abandoned; and Jack keeps losing his Black Pearl.

Once inside the triangle Salazar becomes a supernatural agent of death and destruction of all ships that stray into the triangle. Supernatural force with non-human behavior is the essence of archetypal possession. The gods are archetypes and not human. They can incarnate into a body and possess it. Gods are immortal and care not if the body they inhabit gets killed. When they take over the human's soul is decommissioned. Salazar in the Devil's Triangle has his body taken over by a god of malevolence. Classically this god is imaged as Satan and is the ruling deity in the Devil's Triangle. Being taken over by Satan is as bad as it gets from a benevolence perspective.

Satan's trident is three-pronged: the Devil's Triangle is three-pronged with the 3D's of the devil: Death, Destruction, and Darkness. The movie images the triangle as dark with only enough cinematic light to see that it is littered with destroyed ship hulls and dead carcasses upon its rocks. Salazar is thus a body incarnated with the will to darkness, death and destruction. The audience (at least myself) experiences goose bumps and stomach terrors at these images because it places us in the presence of archetypal evil. That's mythological emotional resonance.

The movie title, "Dead Men Tell No Tales," conveys there is no future for one who confronts Salazar. His captives succumb to death, darkness, and destruction. Being confined in the Devil's Triangle means that Salazar can tell no tales also. He is possessed by an archetype and has no life to tell about. His trace of libido, which is all that remains of his life energy, pride of his evil, is his willingness to let one man per ship live to tell the tale of Salazar.

As part of the spell of Devil's Triangle, Salazar cannot leave, and he can never touch ground. This is another identifying aspect of archetypal possession. When one is trapped by an archetypal complex, he cannot leave or get past the possessive entrapment. Being unable to touch ground, being "ungrounded," is the inability to participate and experience a fruitful life. His life and behaviors are controlled and determined by his possessing archetype. Having no free will is part of the curse of the triangle.

The specific archetype, which is governed by death, Freud referred to as Thanatos. Thanatos is an obsession with death: fear of death, agony at its inevitability, and the wish to get it off your mind. In an individual the death angst can be so great that he cannot experience life or future. Most people have had the sad experience of knowing a dour soul so obsessed with death that they never seem happy and eventually committed suicide. The pain of being trapped in the angst of mortality is so enormous that their Thanatos gets directed inward. Suicide becomes their only relief via total submission to death.

Death fear is a major existential challenge for the reflective capacity of our species of Homo sapiens. Most functional persons repress the fear and hopefully die before they have to think about it. Like Scarlet O'Hara said, "I won't think about that today, I'll think about that tomorrow." Many others avoid death angst using rituals such as religion to allow them to get on with their lives with the belief in an afterlife. This is a prevalent and useful technique. One gives the portion of his soul containing his death angst to a god-image via a magical spell called ritual as protection from possession by Thanatos. Ancient Egyptians, orthodox Christian and Moslem cultures are wholly organized about death angst in this way.

Secular types like myself get on with life just accepting death as part of life not to be feared. Somehow our egos are able to ward off Thanatos. Our archetypal energies of life, light and creation fortunately overcome Thanatos. One possessed by Thanatos, however, has no mechanism to defeat his fear of death and must express death either inwardly or outwardly.

In contrast to those whose Thanatos manifests inwardly, others project their pain and death instinct outside of them. When Thanatos is directed outward, horrifically, they can kill others. These are the shopping mall mass shooters. Sometimes they fantasize their victims are agents of death that must be killed. For others their intra-psychic reasoning is along the lines of: We all must die. Why are

those children in the grade schools allowed to laugh and play? I can't be happy, so they should die. I'll show them what death is like....

Hitler is a notorious example of a man with Thanatos possession with its components of death, darkness and destruction. He was obsessed with death including his own. He carried cyanide capsules with him and fully planned and executed (pun intended) his personal death wish. This possession by the Thanatos archetype is indiscriminate. Hitler enticed the German people to follow him under a false guise that the holocaust was for exaltation of the fatherland. All lies and deceit are acts of darkness, the shutting away of truth. Hitler's true goal was total destruction of anyone, any country, Germany, and himself. At his deep core he wanted to take as many souls out as possible.

Serial killers are another example of those whose Thanatos is externally focused. They are obsessed with indiscriminate killing. Occasionally they have a fetish motive that expresses an unconscious revenge, such as choosing a particular type of woman. Salazar has a personal motive to kill Jack Sparrow to avenge Jack's out-smarting him, not for trapping him in the Thanatos archetype of the Devil's Triangle. He obsesses how Jack peeped from the crow's nest like an avian siren. Salazar was possessed by Thanatos' desire for killing and destruction prior to Jack's luring him into the triangle. Hit men for the mob come to mind. They have no problem with murdering on demand. Killing is a useful displacement for their unconscious death angst.

We live in a country of guns and people who live in fear. People that are obsessed with owning dozens of guns and stockpiling ammunition have a form of Thanatos possession with a conflation of fear of death and the desire to kill. It may be espoused under the guise of protection, but it is a short gap to total possession and becoming a mass murderer.

Arsonists, vandals, and various saboteurs are obsessed with the destruction component of the Devil's Triangle. One recent president stopped treaty participation, stripped government agencies of personnel, refused to appoint heads of agencies, and installed an energy department director who avowed to eliminate it. These actions to destroy the government involved no plans to change or restore the government functions. His goal was government destruction. Many of us have experienced obstructionists or back-stabbers in the workplace that have no motive other than chaos and confusion.

Darkness is the third component of the Devil's triangle. As mentioned above it is a metaphor for lies and deception. Possession by the Devil causes one to lie and deceive. Most of us have known a chronic compulsive liar. Hitler lied to the German populace and certainly to poor Neville Chamberlain. In POTC the pirates are forever renegeing on promises or using deception in negotiations. Conspiracy spreaders and scam artists have a high level of the darkness component of the Devil's Triangle. The Russian government spends hundreds of millions of dollars yearly to promote

disinformation and conspiracies in western countries; their objective is political destruction. It must be noted that naivete is a dangerous flaw. Neville Chamberlain had no idea about the level of evil in Hitler. Will and Elizabeth get outsmarted by the pirates because of their naivete. There is no trusting or negotiating with a malevolent archetype.

Darkness is also a descriptor of sadness and pall of depression. One in the dark cannot experience joy in life. A subtle aspect of the possession by darkness is the refusal or inability to seek truth through reflection, analysis, or research. Later I'll expand on the importance of reflection and analysis to seek truth.

These latter examples allow us to recognize the range of death, destruction, and darkness related to possession by the Thanatos archetype of malevolence imaged in Salazar. The Salazars are indiscriminate in their perpetration of ill will. Not to be too scary, but all people have some connection to the Devil's Triangle. We all fear death to some degree. We are all capable of lies; deceit, suicidal ideation, and wishes to harm others. We all have moments of destruction. Our defense is power from the archetype of benevolence to overpower the desire to destroy.

The crucial reflection is to what degree we exhibit these behaviors and can we invoke Light, life, and creation to overcome it. One who is possessed cannot touch ground and engage life outside the possession. When in a state of possession by Thanatos, there is no redemption and they require decommissioning. We need consciousness of ourselves when we are so possessed, to invoke light, life, and creativity to overcome our malevolent impulses. When dealing with others we need to assess an appropriate response by analyzing their depth of possession. There is no redemption for the severely possessed. POTC displays the immense power required to stop a Salazar: Three generations of Turners, Carina, Jack Sparrow, and most importantly Barbosa. Hitler required four years and many armies to end his reign of death and destruction. It is hard work. For others and ourselves, apologies and rectifying lies and damage are possible if we can stay grounded with retained benevolence.

To recap the Salazar types perpetrate malice with primal intention and awareness. Let's look now at Blackbeard, who is also possessed by a malevolent archetype. Salazar types bring death and destruction for the sadistic pleasure in releasing their Thanatos energies, whereas the Blackbeard types perpetrate malice as a necessity of self-service. Their malevolent actions are a bi-products of their agenda because they lack empathy for others and have no self-reflection.

BLACKBEARD

The second POTC character with a malevolent archetypal possession is Blackbeard. In slight variation his malevolent archetype has a personal agenda

which is essentially narcissism. This possessed person only considers himself and can inflict malice upon others because his agenda is paramount and must be accomplished at any cost. The malice this archetype perpetrates is either conscious and necessary for the achievement of their agenda; or their malice is unconscious and comes secondarily as collateral damage.

As a historical note Edward Teach, a.k.a. Blackbeard was an actual career pirate. He also fought in the Spanish War for Queen Anne partly because he loved war and destroying ships. He also had a revenge motive against the Jacobite forces that eventually installed the House of Hanover to replace Anne's lineage in the House of Stuart. The real pirate, Blackbeard, captured and stole the *Concorde*, a merchant slave ship. Blackbeard reconditioned it into a pirate vessel that he named *The Queen Anne's Revenge*. Hence the POTC Blackbeard's ship is historically accurate as *The Queen Anne's Revenge*.

Blackbeard has in his possession Triton's sword, his agency of malice. The sword gives Blackbeard a variety of powers. It allows him to control the crew by a magical spell of obedience and loyalty. The sword powers the ship ropes that can bind anyone who is out of line. It gives Blackbeard voodoo powers. He gave a voodoo doll of Jack Sparrow to Angelica so his daughter might manipulate and torture Jack. Blackbeard also uses Triton's sword to shrink captive ships into bottles which Blackbeard does to the *Black Pearl* at his run-in with Barbossa. Although the sword is powerful it cannot control fate. One of Blackbeard's goons has the gift of telling the future and predicts that Blackbeard will be killed by a one-legged man. We who have seen the movies know that the one-legged man is Barbossa who cut his own leg off to escape from the binding ropes of Blackbeard. The metaphoric and archetypal truth here is that injuring others is ultimately your fated demise. What goes around comes around. Being possessed by an archetype is a fatal curse.

The image of the pirate peg leg is akin to Oedipus's swollen deformed foot, King Richard III's leg and hump, and the god, Hephaestus' deformed foot. These leg injuries are symbols of human psychic flaws in the ego that also lead them to salvation. Barbossa's injury drives him to revenge, but also allows him to find Carina and eventually his soul's salvation.

Blackbeard is obsessed with himself and covets eternal life, thus he seeks the Fountain of Youth. It is important to reflect that the Fountain of Youth acts through transferring one person's remaining years of life to a recipient. The donor dies; the recipient lives longer. It's a zero-sum game in that one obtains more life by extracting it from someone else. Blackbeard doesn't give that a thought; hence ending the life of the donor is a narcissistic act of collateral malice. Most malevolent he is willing to take his daughter's life.

Blackbeard's malice is unbounded. When the crew tries to mutiny under Jack's urging, the ropes bind the men into submission. Then as a show of his lethal authority, Blackbeard uses his fire canon to incinerate the cook. Later Blackbeard

threatens to kill his daughter if Jack refuses to direct him to the Fountain of Youth. After torturing the mermaid, Syrena, he leaves her out of water to desiccate. There is no one Blackbeard would not kill for expediency.

As for the sword of Triton, we don't know how Blackbeard came by it. Triton was the merman son of Poseidon, the all-powerful god of the seas. Triton is a minor demigod and makes trouble by causing sea storms. Triton is a weakling god in the shadow of his all powerful father. He is the archetype of the angry small man with Napoleon syndrome. He must diminish others to make up for the smallness he feels in the presence of Poseidon, his father-complex of diminishment, of not being a good enough god. The shrinking of ships into a bottle is an apt metaphor for narcissistic individuals who try to diminish others to enhance their own self esteem. Belittling, criticizing, dismissing, and sabotaging are tactics that Blackbeard types use to bolster their self image by making others seem less important. Binding people in ropes is a metaphor of the restrictive intent to deprive others of their freedom to make the binder feel more powerful.

In summary the attributes of a Blackbeard malevolent archetype are:

1. Self-interest (in Blackbeard's case eternal life.)
2. No hesitancy to destroy property or kill to his ends.
3. He controls a group of goons or henchmen that perpetrate his malice.
4. He has a power agency to inflict malice.
5. He belittles and restricts others.

Who are today's Blackbeards? Let's start and finish with two of political importance. Most active currently is Vladimir Putin. Like Blackbeard his personal interest is eternal life. Putin likely accepts he won't live forever, but he wants an eternal legacy of reuniting the former Soviet Union's eastern European bloc with Russia as the preeminent ruling force of Europe. He wants to annex Ukraine, Belarus, and The Baltic states and thus be eternally heralded as the conqueror who re-installed Russia as the premier country of Europe. The addition of Poland, Hungary, and Romania would be ultimate conquests.

He doesn't hesitate to kill to achieve his objectives. Whether invading Ukraine and bombing civilians and hospitals, having the secret police eliminate dissidents, or hosting polonium tea parties for political adversaries, Putin has no second thoughts towards terminating life.

Putin's sword of Triton is a complex web of political and social controls. He manipulates the populace through propaganda, patronage jobs, blacklisting, an army of secret police, the communist party officials, installed oligarchs, and informants. Dissenters are imprisoned.

His military power is a conscripted army. His economic control is via a cadre of oligarchical mobsters engaged in kleptocracy that steal from the country and enrich themselves and Putin. He also lies and belittles others as serves his purpose. His

insulation from other national militias is his sword-rattling willingness to use nuclear weapons. Putin is obsessed by the same malevolent archetype as Blackbeard; he could re-name his cabinet, Stalin's Revenge.

Other modern persons are partially possessed by the Blackbeard type of malevolence. They share the traits of being self-centered, controlling others to their detriment, or simply executing destructive belittling. Bullies derive a personal sadistic pleasure that enhances their sense of power by inducing cowering. Bullies control domestic partners through physical, mental, or financial force to diminish their status and restrict the freedom of their abused partners. Mobsters steal from others and kill dispassionately, but most diminishingly they install fear in those they bully. Scammers are rife today with the sole intent of enriching themselves with no regard for the malice they deploy on people's lives by stealing their money. The pattern is harming others for a personal, selfish, narcissistic agenda.

Blackbeard is not unique among metaphoric characters of this malevolent archetype. Most famous is Dracula, the king of vampires. How is Dracula similar to Blackbeard? First, he became a vampire to achieve immortality, but at a cost. The cost is that in order to survive he must suck the lifeblood (literally the blood) of others to survive and there is no satiation. Blackbeard similarly intends to take the lifeblood of others through the Fountain of Youth. Dracula attacks and often kills: always without regret.

Dracula's goons are either made vampires from feeding on his blood, or they are obedient sycophants which he has under a "glamor" spell. Dracula's goons get living blood hosts for him to feed upon, execute his demands, and are resistant to any moral pleas from the outer world. The 1993 movie, "Bram Stoker's Dracula," directed by Francis Ford Coppola is my favorite. In one scene Dracula's coven of brides vamp and feed off of Mr. Harker. Later Dracula throws them a live baby to feed upon. He maintains control over them by a glamouring charm and delivering them sustenance. Glamouring a group into unquestioning loyalty is a usurpation of their souls: Stealing souls is archetypal malevolence, the mythological province of Satan.

Like Dracula, Blackbeard controls a coven of goons. Present day Blackbeard types are recognized by their power to charm a coven of followers and keep them close by feeding them sustenance. The word glamor has a vague etymology. Some believe it comes from Scottish and means twisted grammar; others think it a neologism meaning grandiose grammar, i.e. words to make another feel grandiose. The common take-away is that being glamour-ed enhances your self-esteem and entices you to idolize the glamor-er. Grandiose sustenance becomes a two-way dependence structure of cults.

The power of glamor in the vampire myth is that the head vampire can stare into a person's eyes and get the subject to perform any acts the vampire desires. The goon then, on behalf of the chief vampire, without question, does as instructed.

An important aspect of the Vampires is that they have no capacity for reflection. Without reflection is an important detail in the vampire myth. Vampires, like Dracula, cannot be seen in mirrors. Having no behavioral reflective capacity is the state of narcissism.

Narcissus couldn't evaluate the image as himself when he saw it in the water. Not having an optical reflection is a metaphor of not having an internal behavioral reflection. Narcissus was so smitten with the image he wanted to be the reflection. Hence narcissists want to achieve the image they have of themselves, but they have no capacity for evaluating how their actions affect others, which removes any restraint on the injury that can perpetrate on others.

You probably can guess where I'm going with this as I think is the second most prominent modern day political person possessed by the vampiric type of Blackbeard malevolent archetype. Let's review the clues:

1. He is a narcissist like Dracula with no capacity for self reflection and no capacity to judge any personal action as flawed. As a corollary to an inability to reflect on personal behavior this person thinks that rules and laws do not apply to him.
2. He actively engaged in the destruction of government agencies, treaties, the state department, regulations, the judicial system, and especially the FBI. As a narcissist he cannot tolerate people believing the government or any entity is more important than him. The second reason for this destruction is to diminish the power of governmental agencies and to elevate his sense and appearance of power by usurping it from the government. He might even steal classified documents to spite the government.
3. Like Dracula he controls a coven of glamoured followers who believe anything he says and who will obey any commands. As directed or inspired his goons will invade the Capital building, kidnap the Michigan governor, attack civil servants who certified an inconvenient election result, or shoot Black Lives Matter protesters. His power base is money. He has a cadre of manipulative criminals that execute his demands whom he often freed from jail using his presidential power of pardon. His glamoured goons send him millions of dollars.
4. He is especially skilled at name-calling and belittling any perceived non-goon as being inept, physically repulsive, of inferior heritage, residing in a "shit-hole country," small stature, non-male, or in any way disloyal. Making others smaller allows him to feel greater just like Blackbeard.
5. Final clue: he was a recent U.S. president.

The purpose of designating Donald Trump as possessed with the vampiric Blackbeard archetype is not name-calling hyperbole, rather a good metaphor to understand the psycho-dynamics of the ex-president and his following. We have a serious and perilous political rift in this country with much open talk of civil war. Almost daily a gun-toting vigilante shoots or tries to assassinate a perceived political or cultural enemy.

The core of this rift lies primarily in the hard-wired personality orientation of people. It manifests politically between those predisposed to be progressives and those predisposed to be conservatives. Obviously there is something about humans that they have an innate predisposition to one of these political poles. The conservative-progressive dichotomy is seen in all human cultures with nearly an even split. Here is my take on the polarity between progressives and conservatives.

Progressives fundamentally want “progress,” which means demonstrative improvement in human lifestyle, but especially for the less fortunate. Progressives are willing to risk change and demand trials of change in preference to a perceived injustice within the status quo. They are driven by optimism for improvement. Their great disdain is a perceived inequity in the established cultural order. Their shadow faults include ignoring the restrictions of freedom that others feel from uncomfortable inclusiveness and bureaucratic laws. Conservatives feel threatened by persons they consider alien to their lifestyle. Progressives are deaf to the anger “wokeness” incites in conservatives. The governor of Florida was incited to enact an anti “wokeness” law. Benevolence requires us to respect and comfort suffering. Peacemaking needs benevolence for our perceived adversaries. Some wise man once said, “Blessed are the peacemakers;....and Love thy enemy as thy neighbor.”

What conservatives fundamentally want is to conserve their current lifestyle and their vision of order. They have a security based attachment to the present and a historical ideal of order. They are emotionally driven by fear of the unknown, and fear that change will devastate their current lifestyle. They disdain instigators of change and criticisms of their world view. The conservative shadow includes tolerance of prejudice and lack of benevolence outside their inner circle. They tend to gravitate to militant leaders that promise to invoke their world order. This makes them susceptible to fascism globally. Britain, Sweden, Hungary, and Italy are countries with rising fascism today.

The conservative fear of lost lifestyle is what allows a vampire archetype to “glamor” them. Trump at his rallies gives them a list of enemies to their lifestyle: the poor wanting tax handouts, gays, atheists, the media, culture watchdogs called “wokers,” liberals who want to confiscate their wealth, black and brown and yellow people whom he calls criminals and rapists. Trump stokes a fear that immigrants will replace the jobs and homes of his followers.

The psychological effect of Trump's rallies is like a vampiric blood-feeding frenzy. For the audience his rallies transform their innate conservative fears that are paralyzing into enlivening anger directed at the designated enemies. This anger becomes active energy to hate the enemy and follow the commander, Trump, as a savior whom they adore: this is core glamouring. Trump gives them self-esteem by reassurance that their beliefs are righteous and important. The audience feels the future of maintaining their lifestyle rests solely with him and his agenda. He is not to be questioned and must be supported in total loyalty. For Trump his narcissism is stoked by the crowd as he becomes energized and feels the importance that he

craves. During his presidency aides described him as lost and depressed when away from the rallies.

The spectrum of the strength of Trump's audience's support corresponds to the audience's vampiric inability of self-reflection. At the extreme end of the spectrum away from the savvy rich are the all-in adoring glamoured members of Trump's coven. His charmed goons deny the election was fair; they are armed and ready to defend the country against the liberals; they include the January 6, 2021 assailants upon the Capitol. They are the most dangerous and least likely to relinquish their adoration.

In contrast the least glamoured are the typical savvy Wall Street hedge fund managers. They can discern the lies, cultural slurs, and political misadventures. But they are willing to ignore issues that don't affect them personally as long as Trump keeps their 15% capital gains tax bracket that the democrats would change to regular income. These Wall Streeters can't reflect on the secondary malevolent component of unfair tax structure, or the pernicious destruction of social order, democratic principles, and general human dignity when they allow Trump's nefarious deeds to go unchecked. They are out of touch with benevolence.

Therein lies the rift. Trump's followers see their only hope coincides with his agenda. Progressives are not glamoured. They strongly rage at the assault on democracy via voting suppression. They recognize the purposeful ill will and loss of dignity to non-whites and non-Christians. Collective malevolence is experienced by progressives as degradation of the environment, repeal of social supports, defunding government agencies, weakening public education, and rejecting public health. Progressives feel the courts have lost respect and impartiality from goon stuffing. Direct suffering is perpetrated upon immigrant children in cages separated from their parents. The loss of truth and faith in institutions is a malignant veil of Salazar style darkness.

In contradistinction the glamoured followers have no capacity for reflection that any harm could come from Trump's agenda. The conservatives view achievements of the Trump administration as a paved highway to American cultural salvation and lifestyles preservation. They are convinced that any government activity is to be feared. No malice is seen by Dracula or Blackbeard's goons. They are blind to any death, destruction, or darkness it entails.

I am an unapologetic progressive, but this segment is not about political persuasion. It is intended as a psychological framework to help both sides to understand the opposing factions of the American cultural polarization in hopes of minimizing the collateral damage. Averting an all out civil war seems preferable to the potential murder and mayhem of actual combat. The U.S. went down that road in 1860 with huge casualties. I am hopeful but not optimistic we can avoid a second civil war, because possession by a malevolent archetype has essentially no redemption. In all the myths including POTC tyrants, serial killers, bullies, and

vampires fight to the end without redemption. Salazar and Blackbeard fight to their deaths. The fully possessed do not negotiate in any of the mythic tales. They must be defeated and eliminated, or as in the case of dictators like Stalin and Putin, their malevolence persists until they die.

In cults a rare defector comes forth in realization of the evil spell of the cult leader that he was able to overcome. Hope for a consensus solution to our cultural rift lies in the cognoscenti conservatives who can reflect and reject the cult leaders. Unfortunately this is a small number. In 2020 only 1-2 percent of conservatives failed to re-vote for Trump, which is about the number of glamoured members that leave other cults willingly. Jonestown and the Davidian cults are such examples of the rare defector. During the election season a small number of committed Republicans, the Lincoln Project, actively tried to expose Trump as malevolent for the country. They were largely unsuccessful.

General Milley, Chairman of the Joint Chiefs, in his memoir laments how he allowed himself to participate in the photo-op for Trump in front of a church after a Black Lives Matter protest was dispersed. His memoir shudders at Trump's questions to him: "Why aren't my generals like Hitler's?" and "Can't you just shoot them (the protesters)?" We need more General Milley's, republican leaders that can reflect appropriately. I tremble at the thought of a Chief of Staff who would break the law and shoot protesters. We can hope that methods to enlighten glamoured followers are successful, but historically, that it is unlikely.

CUTLER BECKETT

The third major character in POTC that is possessed by a malevolent archetype is Cutler Beckett. His archetype is the most insidious. To see its malice requires complex reflection of weighing benevolence against malevolence in the same person at the same time. We need businesses, commerce, and an economy to enhance quality of life for many: that's benevolence. The productivity of commercial enterprises has delivered humans from sleeping in caves. But business becomes nefarious when it gets corrupted by excessive greed for money and power and secondarily perpetrates malice. Cutler Beckett is a character, possessed by the archetype of greed for power and wealth, that buries benevolence except for himself, thus perpetrating malevolence.

"It's just good business," is Beckett's expressed motto throughout the second and third movies. Movie 2 begins with Beckett ruining Elizabeth and Will's wedding by imprisoning them along with her father. This is a power maneuver by Beckett and his mercenary marine fleet to punish those associated with Jack Sparrow. Hunting pirates has merit, but insidious malice is inflicted when Beckett's desire monopoly of shipping impoverishes the small merchant fishermen, and destroys the lives of Elizabeth, Will, and Weatherby. The malevolence increases exponentially at the opening of movie 3 when Beckett conducts a mass hanging. He revokes bail, writ of habeas corpus, right to trial, attorney or jury. He alone judges who dies. He becomes

a murdering tyrant of Port Royale. Industry, business and retail that respectably transformed Port Royale into a modern society, has now become an oppressive dictatorship due to maleficent excesses of Cutler Beckett's East India Trading Company.

Common today are big pharmaceutical companies that price gouge the sick into bankruptcy. Under the guise of good business they extort what the market will bear. Monthly insulin prices have gone from \$50 to \$300 in the last decade without commensurate increase in production costs. Employers that exploit workers with near starvation wages because they can, due to penury of the local population, are just "doing good business." So easily does the businessman turn a blind eye to the ill effects they perpetrate on an exploited population, or on unemployed workers in a country the manufacturer abandoned for the third world work force. Tech companies collect and sell personal data for profit ignoring their clientele's privacy rights in the name of "good business." We are inundated with spam and scams because some entity has sold our contact information to criminals. CEO's that extract multi-million dollar salaries that decrease stockholder profits and employee wages have succumbed to the Beckett-style archetype of excessive greed.

The King Midas myth teaches the simple truth that greed is dehumanizing to self and others. Beckett is a dehumanized person possessed by the greed archetype that gouges small merchant ships, monopolizes trade, and kills pirates for total control of the seas. A fitting anecdote (I have no idea if it's truth or fiction) I heard on a TV financial channel. It captures the essence of greed. The story goes that at a CEO's dinner party the writer Kurt Vonnegut cajoled fellow writer, Joseph Heller, that the CEO made more money in a week than Heller made in total sales of his best-seller, "Catch 22." Heller retorted to Vonnegut, "About the money, I have one thing that the CEO doesn't have: enough."

Indeed like Dracula who always requires more blood, or Beckett that must have it all, one who is greed possessed loses the totality of the Self to a monochromatic addiction of accumulation for which there is no end point of adequacy.

Greed is rampant in history and the present. It's hard to name a populace that hasn't suffered poverty as the governmental overlords have pilfered the largesse of the country and left the commoners penniless. Nearly all African countries are cesspools of poverty as leaders become gilded kings along with their exploitative partners from Asia, Polynesia, Europe, and Americas. Partners that turn a tearless eye to the misery they perpetuate. U.S exceptionalism certainly applies to its greed-based history of exploiting Central and South America.

When I visited Russia several years ago on a river cruise from St Petersburg to Moscow, I was heartbroken by the small villages between the two metropolises. The homeowners of the small houses had no access to natural gas to heat their homes. Stockpiles of chopped wood surrounded houses and garages for the winter, which in western Russia is notoriously brutal. It is well known that the natural gas reserves

are actively pumped for sale to Europe. This process of kleptocracy enriches oligarchs and Putin to super-wealthy status on the wood-chopping backs of villagers. Sucking the lifeblood from others is vampiric feeding, same as using the Fountain of Youth.

Insidious sequelae by the greed possessed is the use of their wealth to bribe politicians for favorable legislation to further enhance their insatiable wealth. It is good financial business for the few at the expense of public largesse to spend a few million dollars on campaign contributions to effect hundreds of millions in tax avoidance. Invariably this either causes public borrowing or a decrease in public allocations. Another malevolent tactic is monopolistic control via illegal force such as union busting. The saying is true that the rich get richer and the poor get poorer. Another common adage of business is completely false both in metaphor and reality. The conservative business types justify tax cuts with this adage, "a rising tide raises all ships." W. Bush was fond of espousing this. The metaphoric truth about tides is that a rising tide is accompanied by a falling tide elsewhere as the amount of water is the same. Reducing taxes makes the wealthy wealthier and makes the poorer poorer by reducing the collective largesse: another zero sum game.

So what have these three characters possessed by archetypal evil told us? First those fully possessed by a malevolent archetype do not change. Possession we have seen is an inhuman godly state and the gods/archetypes are immutable. Elizabeth Swan becomes lord of the pirates and demands they go to war. She is right, because she is dealing with characters fully possessed by their archetypes.

The supporters and charmed goons of the archetypically malevolent are fully or almost fully possessed under a glamouring spell. Their level of lost humanity and reflective incapacity unfortunately seldom changes. A rare occasional cult member escapes when they gain insight into the essential flaws of the cult leaders. Most goons, however, drink the Kool-Aid with disastrous outcomes.

Those minimally invested in the archetype with intact reflective capacity offer the best hope for a non-combative solution. Light conquering darkness is appealing to truth by shedding light upon falsehoods like the rising tides. Unfortunately the downside of our free society is the widespread dissemination of falsehoods which we need to address. Creation of democracy and fairness must conquer the destructiveness of monopolistic greed. Life enhancement must become a total collective value over life quality transfer from the commoners to the elite.

The two most important tools to combat malevolent possession are truth and benevolence. Human culture must value trust, and seek truth through objective assessment and analysis. There is truth; it is not arbitrary or mutable or co-existent with an alternative reality. The great arbiter decision making should be benevolence. Does a plan of action or a law in aggregate serve the good will to the many over the few; and is it just? This is simply just a statement of the Golden Rule.

In summary, what has POTC myth has shown us about dealing with these archetypes is:

Number 1: Leaders possessed by an archetype of malevolence are common. We need to be vigilant in identifying them and sustaining our fight against them. When one is eliminated another will come forward.

Number 2: Those with a sizable following and armament inflict massive malice and must be removed from power. Those severely possessed by a malevolent archetype are not redeemable.

Occasionally their charmed followers may “see the light” and regain their souls.

Number 3: This is tough and long hard work! POTC images the arduous battles involved in defeating malice. The crew of the Black Pearl took nearly ten years to re-collect the 882 pieces of Aztec gold to reverse the malice they had inflicted on others and themselves. Will Turner takes 20 years of ferrying dead souls to lift the curse of his family fathers. The war against Beckett required all the world’s pirate forces, and the spiritual feminine of Calypso. The diary of Galileo persisted over 200 years in renouncing the power of Neptune’s Trident. And so on. To keep from getting pessimistically depressed about the length of the battle, remember the good fight takes time and patience. There is no sugar-coating the rise in totalitarianism world wide and we are in for the fight of the millennium.

Number 4: Salazar’s realm of the Devil’s Triangle is a place of death, destruction and darkness. The antithesis to malevolence and its antidote is benevolence: i.e. good will to others. The antidote to Thanatos is life, creation, and truth. The pain and angst of death and killing must be overpowered in the psyche by the joy of living and creating life for others, especially descendants of the future. The darkness of lies and deceit, especially disinformation today, requires a vigilant expression of truth. The depression of darkness must be conquered by optimism and hope. Destruction must be outdone by creation. Life is the flow of creativity; death is a cessation of life energy.

The mainstay of light is the reflective process of seeing what doesn’t want to be seen, i.e. bringing to consciousness our shadows. Seeing the malevolence in others is much easier than in the mirror. The Blackbeard and vampire types can only vacate the life of malevolence via a covenant with truth and benevolence. We all have our moments when a malevolent archetype seizes us.

Beckett types are possessed by greed of money and power. They are today’s titans of industry and politics. Ask yourself where your greed lies. The light of reflection is not only difficult but complex. The distinction between enough for lifestyle and security versus excess and exploitation is a gray area. But we are called by benevolence to make that distinction. As humans we harbor the capacity for archetypal possession. Enlightenment is the sole remedy. The benevolence we need from conservatives is caring for the other and the less fortunate. The benevolence we need from the progressives is tolerance for conservative lifestyle and fears.

POTC gives Barbossa, a flawed human being, but the ultimate hero in his transformation from bad pirate to benevolent savior of the cosmos. He began as a pirate seeking personal hedonistic pleasure. It took him a lifetime to discover his true treasure of love and benevolence toward Carina and her world. He learned to not pursue other's gold, rather to die to defeat Salazar and sacrifice for the future. That is the essence of POTC's mythology.

One last comment: This process of reflection and analysis is the great challenge of modernity. The conflicts with those above that are possessed by a malevolent archetype are minor battles in the great human war for survival. When Putin invades your city, you have no recourse but to fight the necessary battle. But it is a small part of the great human conflict to obtain a sustainable future of life. We should remember the Zoroasters whose cosmology says that God created all the good and all the evil in the universe and thus good and evil became distributed in all of us.

May truth prevail and the benevolent gods help us defeat the malevolent ones to reach a new just and sustainable cosmic order.