

D0085

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Under discussion of psychic totality, we have seen that psychic energy, originally undifferentiated life-energy, is progressively transformed by symbols, differentiated, integrated, with the final goal being that of individuation. We introduced discussion of the religious function of the psyche.

### **Third major topic: The Reaches of Psychic Depth**

Jung discovered that the natural language of the psyche is symbolic or mythical or poetic. It is not literal, not rational, but super-rational. It is not wise to call it *irrational*. This is degrading language, tends to make it something *less* than rational. Jung's whole point is that it is something *more*, not less. Symbols can do what reason cannot do: transform psychic energy, rechannel it, heal, unite opposites. We have seen that all the major religions of the world appeal to this natural language of the psyche and are successful in doing so precisely because the unconscious itself can spontaneously produce transforming symbols.

In his ongoing dialectic with Freud, Jung came to see that the unconscious has a capacity to achieve *heightened performances*, a potentiality far surpassing that of the conscious mind and complementing the conscious mind and compensating for its shortcomings. What can it do? Can we be more specific than just saying it produces symbols of transformation?

- (1) It can manifest attempts of the future personality to break through.
- (2) It can evince heightened intellectual performances. *Insight*, p. 4, on the desire to know invading the very fabric of our dreams.
- (3) It has a richer store of personal memories than Freud's repressed unconscious.
- (4) It has a greater autonomy in its combination of memories than the conscious mind. I.e., it can put together events which in a *linear* sequence are not causally related to one another, but which express the same symbolic theme. This can be shown by the combination of two dreams on the same night. The symbols of the dreams will appeal to *memory* traces for the needed associations, but the images will not trace causality so much as seek new combinations to point the individual forward.
- (5) It can premeditate new ideas and directions and their combination in a way that the conscious mind could never do.

(6) It can predict.

(7) It can autonomously and without conscious knowledge resurrect mythological themes from past generations and ages. *Memories, Dreams, Reflections* 91: 'At least a part of our being lives in the centuries.' Jung's psychology puts us in touch with that part. This shows the relevance of Jung for the hermeneutical-historical method.

In general, it *knows* in a way different from the ego, better than the ego, and yet *needing* the ego if its knowledge is to be integrated and bear fruit. *MDR* 324-26. Jung's fear of Personality #2 becoming like Nietzsche, *MDR* 102-103. 187: 'In the final analysis the decisive factor is always consciousness, which can understand the manifestations of the unconscious and take up a position toward them.'

Jung obviously appreciated very early (personality #2) that there is something greater in man than the conscious mind and the repressed unconscious. But his acknowledgment of this was expanded by his discovery of archaic images in the depths of the psyche, by his discovery of what he calls the collective unconscious, or what I call the archetypal function. He knew that certain fantasies could never be explained through repression but only by appealing to *deeper, impersonal* sources. Their strange and numinous effect could only be explained by the existence of something greater in man, something impersonal, objective, capable of accounting for these effects. These images were not repressed, for they had never been conscious and could be made conscious only *in their own time*. And when they are made conscious the attitude of consciousness toward them can only be *favorable*, not *hostile*, because they are creative, sometimes healing, helpful.

Thus the regulating principle of psychic life for Jung is not a mechanistic play of deterministic forces. In confronting his own darkness, in coming to terms with the images, tendencies, and ideas of his own hidden psyche, he gained the conviction that an *organized center* is active in the psyche. It is generally unknown to the ego, at best suspected in intimations of wholeness. There is a central nucleus, inherent in each individual, which is intent on wholeness, on integrating many parts into a comprehensive unity. It shows a tendency to gradual centralization. The process of individuation is 'the unfolding of the original potential wholeness,' through differentiation, then through centralization around this mid-point, the *Self*.

By dealing with the notions of complexes and psychic totality, and by introducing this third element, I have tried to trace Jung's development of a science of the psyche up to the point of his formal break with Freud in 1912. These ideas are what propelled him to break. Jung also knew that his idea especially of totality and

his emerging interest in archaic images were bringing him into territory previously untouched by scientific psychology, the realm of *religion*. He was increasingly convinced that Freud's *psychology of religion* not only was incomplete, but was *fundamentally misdirected*. This fundamental difference will become obvious in the third major topic, the principal development of Jung's psychology in the years immediately after his break with Freud – the *collective unconscious*. Here we get more specifically into Jung's contribution to a *psychology of religion*.

What, then, is the collective unconscious? On the collective unconscious, CW 6, 245. A twofold layer to the unconscious psyche.

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[At this point a new set of notes goes back over earlier material before picking up at the end the notion of the collective unconscious. I repeat the new set of notes here.]

## I. Jungian Psychology as a Science

### A. The feeling-toned complex.

1. Elements of f-t-c. Arrived at this notion through *association experiment*, conducted at Berghölzli mental hospital, Zürich, which Jung joined in 1900. Here he found himself *in search of a tool to investigate in an objective way the unconscious*. See Frey-Rohn, p. 6: 'To me, the unconscious ...' Even after his introduction to Freud, Jung wanted something that grew not out of therapy or 'practical empiricism' but something with *experimental verification*, a more exact method. Thus the *association experiment*. Jung conceived it as *a test of Freud's hypotheses*. Jung's chief, Eugen Bleuler, had earlier given association tests. B. said: '... in the activity of association there is mirrored the whole psychical essence of the past and of the present, with all their experiences and desires. It thus becomes an index of all the the psychical processes which we have but to decipher in order to understand the complete man.'

Most earlier association tests, stemming from *Wundt*, were designed to investigate the connection between association and disturbance of attention. But Jung used the method to get at *emotional disturbances*. He concluded that *seemingly accessory findings*, which Wundt understood as mistakes, *were of real value for understanding the psychic situation of the patient*. Such phenomena as *perseveration, prolonged reaction time, absence of reaction, mistakes in*

*reproducing the stimulus word, were taken to be indicators of often powerful affective influences and emotions, and of the operation of a still unknown psychic factor lying outside of consciousness. Effects of concealed, feeling-toned complexes in the unconscious psyche.*

Even in his doctoral dissertation, ‘On the Psychology and Pathology of So-Called Occult Phenomena’ (CW 2), Jung had demonstrated the significance of feeling-toned ideas as *the essential cause of dreams*. These now are factors in causing *disturbances of the association process. Led to the relativization of ego-consciousness for Jung, scientifically.*

Jung’s *first definition* of the affect-toned complex (1905, vol. 2, p. 72 – ‘The Associations of Normal Subjects’): ‘the sum of ideas referring to a particular feeling-toned event.’ In 1928 (‘On Psychic Energy,’ vol 8, p. 11) he added the idea of *a nuclear element of the complex*, and in 1934 (CW 8, ‘A Review of the Complex Theory’) distinguished between *emotional* and *purposeful* aspects of the complex.

## 2 Complexes and the Unconscious

Complexes are notable for *feeling tone* and *emotional dynamism*. These are *measured by frequency of occurrence, degree of intensity, quality of feeling*. For Jung, the experiment produced objectively valid evidence of the manifestations of *the unconscious psyche* and was invaluable for grasping the *unconscious emotional determinants of psychic disturbances* and for investigating the phenomena of psychopathology. Also for clarifying the affective disturbances of the *normal psyche*. *The existence of complexes was a common phenomenon*. Also the key to slips of the tongue, forgetting, slips of the pen, etc.

Thus analogies with Freud:

- (1) intrinsic connection between disturbances of associative processes and psychological phenomena,
- (2) cause = an unconscious feeling-toned factor affective consciousness
- (3) precipitating factors of neurosis lie in after-effects of events which had remained unconscious – for Freud unresolved fixation to trauma, for Jung affect-toned complexes.

Thus, in 1906, Jung said: ‘The association experiment devised by me gives the same results in principle [as the psychoanalytic method], and psychoanalysis is

really no different from an association experiment.’ CW 4, p. 7, ‘Freud’s Theory of Hysteria.’

3 How is feeling-toned complex related to trauma? Six points:

(1) For *Freud*, *trauma* = initial affect leading to development of neuroses, for *Jung* the *complex*. Thus they play in part the same *function*. Thus in ‘Association, Dream, and Hysterical Symptom’ (CW 2), Jung cites a case in which association experiment shows same complex as that revealed in dreams.

(2) But complex and trauma are analogous *only* in the case of *complexes* with *abnormally strong affective content*. *Only complexes with a high level of intensity*, ‘a complex invasion of the individual,’ *could be compared to trauma*. With these, unexpected and incalculable effects developed. Sometimes such intense affect could be brought about by *acute events*, and then there is a correspondence with Freud’s trauma theory.

But the feeling-toned complex is *not limited to acute states*. There are some, e.g. discovered in religious experiences, which Jung calls *chronic complexes*, which lead to long-lasting *affective stability*, a ‘continually active feeling-tone.’ CW 3, p. 43, ‘On the Psychology of Dementia Praecox.’ Such observations led Jung to expand the concept of affectivity of Freud, where the decisive aspect was *the sum of excitation of sexual drives*. For Jung what was important were the qualities of *mood* and the *content* of the experience, as well as its feeling quality. Ibid. 42. Thus the *inner content* of an experience was accorded a significance not granted it by Freud.

(3) Furthermore, Jung was increasingly convinced that Freud’s emphasis on *trauma was one-sided*. The total emotional situation of the subject, his frame of mind and peculiar psychology, were more responsible than trauma for pathologic consequences. The *psychic predisposition* of the subject even determined the effect of the trauma. CW 4, p. 96.

Part of his tendency. Jung wants to emphasize the significance of the *actual present*. (This paper, “The Theory of Psychoanalysis,” in vol. 4 shows where Jung was vis-à-vis Freud at the time he broke from Freud.)

(4) Jung’s emphasis is also in the *inner cohesiveness and stability of the complex*, a *unitary structure brought about by the perfect coupling of feeling-tone and idea*, whereas Freud emphasized the *dissociative tendencies of all psychic connections*, a

separation of affect from idea, the flexibility of the psyche, the way in which drive and object could be *split*. For Jung, this kind of dissociation of affect and idea was restricted to schizophrenia. Also for Jung, every minute part of the complex reproduced the feeling-tone of the whole, and each affect radiated throughout the entire mass of the idea. (CW 3, p. 39, n. 4 – compared to Wagnerian music.) Complexes are, then, *structural units of the psyche as a whole*. Carried over later to notion of *primordial images or archetypes*, which show *a totality of feeling and thinking*, a link between *image and instinct*.

(5) Jung later formulated the notion of a *nuclear element to the complex*: the specific *focus* of the quality of *energy* and of *content*, of *value* and of *meaning*. This element consists of *two factors*: one determined by *experience and environment*, the other *innate* in the individual's character and disposition. E.g., the mother-complex. Conditioned by the outside influences from the mother, foster parent, family circle; and from intrinsic ways of thinking and acting immanent in the individual. *Confirmed by discovery of primordial images and archetypal motifs in the psyche, where the nuclear element is seen to carry archaic meaning*. Thus enlarges on Freud's emphasis on causation from without.

(6) Complexes *can* be conscious, whereas traumata for Freud were always unconscious. The majority of complexes for Jung are unconscious, but *not necessarily because of repression of formerly conscious content*. But a *conscious* complex also, due to *an endeavor to let it come into consciousness* – and *not always dissolving it: sometimes living with it. Some complexes are essential to life*.

#### 4 Complexes as autonomous

The psyche for Jung is a whole, with interrelated parts. But these parts are *relatively independent. Autonomous complexes*, which never become associated with the ego, or only very rarely. Includes for Jung the *impersonal contents of archaic layers*, the collective unconscious. Thus beyond the compulsive and obsessive phenomena of Freud. These impersonal complexes show a degree of *autonomy and spontaneity* experienced as utterly strange, even magical.

*The ego-complex* is the firmly knit union of the psyche, the center of the psyche. *Must remain in harmony with unconscious background*, or other complexes will split off from it and disturb it, forming a *second authority which thwarts the aims and objects of the ego* (CW 3, 'Dementia praecox,' p. 47, and CW 2, 'Reaction-time Ratio in Association Experiment,' p. 245). This secondary authority *remains operative in the unconscious, unknown and unrecognized by the ego, continuing in*

*its separate existence, striving to achieve its aim in opposition to the conscious psyche. An ego-alien quality unassailable to criticism, producing disparate effects: sometimes very creative – mainly in the case of impersonal complexes – sometimes negative, even dangerous.* 1936 (CW8, p. 121):

Complexes interfere with the intentions of the will and disturb the conscious performance; they produce disturbances of memory and blockages in the flow of associations; they appear and disappear according to their own laws; they can temporarily obsess consciousness, or influence speech and action in an unconscious way. In a word, complexes behave like independent beings, a fact especially evident in abnormal states of mind. In the voices heard by the insane they even take on a personal ego-character like that of the spirits who manifest themselves through automatic writing and similar techniques. An intensification of complexes leads to morbid states, which are extensive multiple dissociations endowed with an indomitable life of their own. ('Psychological Factors Determining Human Behavior')

## 5 Personification

The unconscious complex is *a part of the personality, but displaying a definite personality character of its own.* Again contrasted with Freud's dissociability thesis. The complex has a tendency to *systematization of ideas around a stable nucleus and the formation of a personality center with particular affects, ideas, and even a particular memory.* Again, the 1928 paper 'On Psychic Energy.' The complex is '*a miniature, self-contained psyche,*' a '*dissociated personality.*'

The tendency to personification appears in *legend, dream, and myth.* These productions portray essential aspects of the human personality (typical attributes, characteristic behavior, recurrent modes of reaction) in the guise of personifications and autonomous motives.

Thus the psyche of an individual may be *split into self-contained fragments of personality. True even of 'normal' people. Not a matter of personality disintegration.* 'On the Nature of the Psyche,' 1946, CW 8, p. 173. This tendency to split, occurring in health and in sick people, *calls into question the prejudice for the unity and superiority of the ego-complex and the belief in an aprior unity of the person.* There is an *image of this unity, the archetype of the self,* dormant in the psyche, but this unity *does not exist from the beginning of life but is the goal toward which development is oriented. It is moved toward by gradually integrating those still unconscious contents capable of being admitted into consciousness.*

## 6 Complexes as Personal and Impersonal

The unconscious psyche contains *personal and impersonal contents*. *Personal* are those which *belonged* to the ego-complex and were *split off from it and ignored*. *Reminiscences* of events which had occurred during life. *Impersonal* = originated from the timeless and primordial base of the psyche, completely independent of the ego and personal memories. Contents which have a meaning *common to all men*. *A timeless basis for the unconscious formations of the psyche*.

Thus a *double-layer character of unconscious complexes*. Impersonal contents *‘arise from that realm of creative psychic life out of which the ephemeral mind of the single human being grows like a plant that blossoms, bears fruit and seed, and then withers and dies*. Ideas spring from something greater than the personal human being. Man does not make his ideas; we could say that man’s ideas make him’ (CW4, p. 333: ‘Freud and Jung: Contrasts’).

So far as complexes shared in the superpersonal nature of the psyche, they involved not only *problems which concern humankind per se*, but also *the fertile ground of creative processes*. They make it *possible to approach the psychic suffering of man from the depths of his personality*. New prospects for psychotherapy are opened transcending personal confines and *reaching beyond the limits of psychopathology*. Jolande Jacobi: ‘Material deriving from the collective unconscious is never “pathological”; it can be pathological only if it comes from the personal unconscious, where it undergoes a specific transformation or coloration by being drawn into a area of individual conflict’ (C, A, S 25 f.).

## 7 Complexes and Conflict: A Two-way Influence

*Conflict*, especially moral conflict, is a principle *cause* in creating complexes. *Conversely*, the complex, when intense, may become the starting point of *tensions and conflicts*. Conflict arises from *the tension between opposites*: ethics and sexuality, individual desires and collective mores, nature and mind. Conflict *preconditions every neurosis* (CW 5, 173), but essentially conflict must be understood mainly in its relation to *the normal psyche*. It is an inevitable aspect of life and development and is not necessarily negative. The polarity of the psyche is normal and expresses *‘the apparent impossibility of affirming the whole of one’s nature* (CW 8, p. 97, ‘A Review of the Complex Theory’).

The more the opposites become disunited and at odds, rather than in continuous interaction with one another, the more likely the eruption of a neurosis. →

dissociation of the psyche, where the opposites are kept apart by strong emotional barriers.

The *moral conflict for Freud* = a clash between cultural standards and instinctual desire. Until the 1930s, Freud coordinated the unconscious with the immoral side. *Jung*: the focus of the unconscious might have a moral or an immoral nature. For *Freud* the ego is the seat of moral evaluation, so unconscious = instinct-ridden = immoral. (Until superego.) For *Jung*, frequently it is the *moral* tendencies that are unconscious, overlooked, needing to be released from prison. Also *creative* products.

## 8 Meaning of Complex

What is the meaning of the unconscious complex? Usually it points to *personal sensibilities and inferiorities*, but *possible to transform offensive and undesirable traits by viewing them from the superpersonal aspect of the psyche and thus using the personal difficulty as an instrument for expanding conscious constriction*.

There is a *positive* meaning even in incompatible complexes. *Whatever made the person ill usually contains the seeds of cure as well*. The drawing power of the complex, with its tendency toward regression, can be *checked* and the latitude for a *symbolic approach* created, if the person's attitude is favorable.

For Jung there is *(almost) no emotion-laden experience, psychic trauma, or complex-related attitude to life which could not be used to good advantage as an occasion for deepening one's insight, becoming more conscious, expanding the personality*. All depends on what consciousness does with it.

In CW6, 528f., Jung says:

Complexes obviously represent a kind of inferiority in the broadest sense – a statement I must at once qualify by saying that to have complexes does not necessarily indicate inferiority. It only means that something discordant, unassimilated, and antagonistic exists, perhaps as an obstacle, but also as *an incentive to greater effort*, and so, perhaps, to new possibilities of achievement. In this sense, therefore, complexes, are focal or nodal points of psychic life which we would not wish to do without; indeed, they should not be missing, for otherwise psychic activity would come to a fatal standstill.

The *weak* point of psychic life can thus prove to be the area of potential *victory*. In 1934, CW 8, p. 96, Jung described the feeling-toned complex as

the *image* of a certain psychic situation which is strongly accentuated and is, moreover, incompatible with the habitual attitude of consciousness. This image has a powerful inner coherence, it has its own wholeness, and, in addition, a relatively high degree of autonomy, so that it is subject to the control of the conscious mind only to a limited extent, and therefore behaves like an animated foreign body in the sphere of consciousness ('A Review of the Complex Theory').

B. *Psychic Totality. The guiding principle in all of Jung's investigations. A comprehensive whole, according to which the subject and his life story are the center of psychotherapy.* Freud too tended in the same direction, but (1 The Transformation of Energy) Jung moved more and more away from the Freudian notions of displacement mechanisms for psychic energy to the notion of the *transformation* of energy. Thus for Freud, psychic mechanisms are laws determining the play or dynamism of forces in man: repression, substitution, symbolization, etc. Jung initially adopted these ideas of Freud, but later moved to a wider approach, which allowed for the ideas of a *creative aspect* in the life of the psyche and a *teleological viewpoint*.

Thus in 1907, 'The Psychology of Dementia Praecox,' CW 3, Jung agreed with Freud that there were 'screen causes' responsible for the product of repression which eventually can lead to a psychotic depression. In 1946, 'The Psychology of the Transference,' CW 16, however, psychotic depression is connected with a total change of personality, a general lowering of energy, a mutation of character, a negative transformation of energy.

Also with fantasy-thinking and symbolization: in 1912 he would speak of a *distortion* in fantasy processes due to subjective thinking, whereas in 1952 he would describe the same phenomena as due to motives of the *objective* psyche, with a *very distinct purpose of their own*. Thus in CW 5, p. 28: 'There is no real ground for assuming that it [fantasy-thinking] is nothing more than a distortion of the objective world-picture, for it remains to be asked whether the mainly unconscious inner motive which guides these fantasy-processes is not itself an *objective fact*. Cf. treatment of psychosis in Perry and Laing.

Generally, then, over the course of time Jung abandoned the concept of displacement mechanism in favor of that of 'an entirely natural and automatic process of *transformation*' (CW 5 p. 59). An unconscious *meaning*. Thus *some* of what Freud regarded as merely *symptomatic* actions, compromise-formations, are really *symbolic* actions bearing a hidden meaning. They are not merely *derived* from something but they seek to *become* something (CW 6, 478).

Thus Jung gradually came to understand symbolic actions and experiences, e.g., fantasies and dreams, in the context of *their inherent symbolic value*, while initially he had seen them as particular cases of substitution to be judged according to their *symptomatic significance*. *The final approach complemented (at least) the causal*. From the Freudian view of *the symbol* as a form of inferior thinking, Jung moved to seeing the symbol as ‘the best possible description of a relatively unknown fact’ (CW 6, 474).

## 2 Transformation and repression. 5 points.

(1) The association experiment uncovered *a series of phenomena which coincided with what Freud described as repressed contents*. But from the beginning, Jung made exceptions and *could only partly accept the idea of a struggle* between conscious beliefs and emotional experiences. He could not accept *the tracing of repression back to elemental forces and the laws governing them*: too much of an *analytical dissection* of the *total experience* into its elements. Only in schizophrenia did Jung find this mechanism of dissociation between idea and affect.

(2) *Not all that was unconscious was repressed* (a view Freud held until he developed the notion of the superego). For Jung, *always*, unconscious phenomena exist which are far less a product of repression than *a spontaneous effect of the dark background of the psyche, of something greater in man*. Personality number 2.

(3) Thus Jung meant by repression ‘relatively inadmissible to consciousness’ or ‘dissociated from the ego.’ The primary factors for repression for Jung were not hostility and conflict, but ‘*forgetting*’ and ‘*devaluating*.’ Forgetting = an *artificial loss of memory, a not wanting to understand*. Devaluating = unconscious complex in neurosis *devalues* reality and the patient retreats to his world of complexes. In both, *less a matter of interplay of forces of an activity of the whole subject*.

(4) Repression is related to the *development of consciousness, and not to a tension of drives*. Thus the notion of repression *is not accidental* but is basically *combined with the process of the differentiation of consciousness*. Thus it is *typical also of the normal psyche*. Consciousness includes *directedness* and culminates in the discrimination of ego and non-ego, good and evil, beautiful and ugly, true and false. Thus its unfolding is accompanied by the tension between *conscious and unconscious contents*. In ‘The Stages of Life’ he writes: ‘One-sidedness is an unavoidable and necessary characteristic of the directed process ... It is an advantage and a drawback at the same time’ (CW 8, p. 388).

(5) The *result* of the unconsciousness of the repressed part of the psyche = *the formation of an inferior part of the personality, encompassing the unadapted, primitive, and archaic, as well as the painful and unacceptable and repressed.* In CW 11, p. 165, 'A Psychological Approach to the Dogma of the Trinity': 'The differentiated and differentiable functions are much easier to cope with, and, for understandable reasons, we prefer to leave the 'inferior' function round the corner, or to repress it altogether, because it is such an awkward customer. And it is a fact that it has the strongest tendency to be infantile, banal, primitive, and archaic.'

3 Explain in Terms of Functions. CW 6. Thus coming to consciousness *demands* splitting the personality as a whole, dissociating the *superior and inferior parts*. These inferior parts, then, form *unconscious feeling-toned complexes*. They are *centralized and organized*.

4 The Shadow. The *inferior* personality fragment manifests itself primarily in the '*shadow*.' CW 7, p. 66, n. 5: 'By shadow I mean the "negative" side of the personality, the sum of all those unpleasant qualities we like to hide, together with the insufficiently developed functions and the content of the personal unconscious' ('On the Psychology of the Unconscious'). Ibid. 35: 'We discover that *the 'other' in us is indeed 'another,*' a real man, who actually thinks, feels, does, and desires all the things that are despicable and odious ... A whole man ... knows that his bitterest foe, or indeed a host of enemies, does not equal that one worst adversary, the 'other self' who dwells in his bosom.'

The shadow is that unconscious personality *of the same sex*, that 'reprehensible,' inferior other which the individual had forgotten or had failed to recognize, had suppressed and relegated to the unconscious.

But the shadow is *negative only when viewed from consciousness*. *Potentially contains values of the highest morality as yet unknown to the ego. The prospect of constructive seeds for future development. A seed of transformation even in the underestimated, inferior content of the unconscious.* The shadow retains a connection with the '*ancient paths*' in the psyche and connects the individual with the whole and can make the individual a whole, if the individual gives credit to the hitherto unknown positive potentialities in what had been considered worthless and incompatible. The roots of the Jungian claim that *the 'shadow complex'* represents the true moral problem of the individual. *True of second half of life.*

The shadow personality is *by no means pathological* but might assume the characteristics of mental disease under the influence of aggravating attitudes, such

as the blockage of the connections between consciousness and the unconscious. → Jekyll-Hyde phenomena: split into opposites.

5 Something greater in man. The unconscious also has a capacity to achieve *heightened performances*, a receptivity far surpassing that of the conscious mind. It manifests *attempts of the personality of the future to break through*. Also *heightened intellectual performances* and a *richer store of memories* than Freud's repressed and a *greater autonomy of the combination of memories*. It *premeditates new ideas and their combination*. It can perceive and associate autonomously.

Jung's understanding of this aspect, very early (1902-1905), was considerably expanded by his investigation of archaic images in the depths of the psyche.

Thus *certain phantasies could never be explained through repression but only through deeper, impersonal motives*. Their strange and fascinating effect, along with the complete lack of personal experience, could be explained only by *the existence of something greater and impersonal*, something capable of accounting for their effects. *Not repressed*, because they *had never been conscious* and could be made conscious only with the greatest difficulty. Here the conscious attitude would be far from hostile, but quite *favorable*, because these contents would be *creative and favorable*.

Thus Freud's notion of the unconscious is too narrow for Jung and cannot do justice to these impersonal contents.

6 An organizing center. Thus Jung's new interest increasingly became the exploration of individuality and its characteristics. The psychic phenomena were considered as parts of an all-encompassing whole and understood from the perspective of the whole. Particularly in confronting his own darkness, by coming to terms with the images, tendencies, and ideas of his own hidden psyche, he gained the conviction that an organizing center is active in the psyche, which is generally unknown to the ego. A central nucleus, inherent in each individual, and oriented to the totality of the psyche. A tendency to integrate many parts into a comprehensive unity. *The regulating principle of individuation* ('On Psychic Energy,' CW 8, p. 51). The sequence of images not only exhibited a disorderly variety of dissociated fragments but also *a tendency toward gradual centralization*. *'They pursue definite, unconscious lines of direction which converge upon a definite goal'* ('Relations between Ego and Unconscious,' CW 7, p. 230).

The *process of individuation* always leads to *'the unfolding of the original potential wholeness'* ('Psychology of the Unconscious,' CW 7, p. 110). Gradual

centralization around a mid-point of the personality ('Relations ...', CW 7, p. 221). *The Self*.

Jung knew that here he was coming close to a realm previously left to *religion and philosophy*.

### C. The Personal and Collective Contents of the Unconscious

1 The Psychology of Fantasy. Even after Freud abandoned the sexual childhood trauma origin of fantasies, he continued to stress the etiology of memory traces in developing fantasies. Fantasies, even if not historical, were transformations of memories, and always had infantile or erotic characteristics. They expressed either a distortion of memory or a tendency to wish-fulfilment. They veiled reality and substituted for the absence of satisfying experiences. They were marked by regression into infancy and by Oedipal characteristics. They always expressed turning from the outside world and were a compromise between wish and reality.

Jung began also by conceiving fantasy images as compensation for what was unfulfilled in a person's life. In psychotics fantasies extended throughout the entire waking state and occasionally completely replaced it, damaging the reality function. In a psychotic the *conscious* life exhausted itself in the production of willful images while the *unconscious* was influenced by repressed and contradictory or compensatory processes having more to do with the *reality function*.

Jung was the first to pose the question of the *meaning* of psychotic fantasies, and to see that the goal of therapy depended on understanding this meaning. Perry. This led him beyond the notion of wish-fulfilment, and even to the point of discovering that psychotic fantasies revealed an *impersonal* meaning. This is a deeper, hidden 'method in the madness,' a meaning based on the 'still unknown' depth of the psyche ('The Content of the Psychoses,' 1908, CW 3, p. 165). Psychotic fantasy formations, like those of normal patients, derived from a foundation common to all human beings. Ibid. p. 178: 'Even the most absurd things are nothing other than symbols for thoughts which are not only understandable in human terms but dwell in every human heart. In insanity we do not discover anything new and unknown; we are looking at the foundations of our own being, the matrix of those vital problems on which we are all engaged.' But *no ego to integrate*. This is what characterizes psychosis.

Thus he established a link between the psychic life of psychotics and that of normal and healthy people; but he also gained a new approach to psychotherapy.

Instead of dismissing the systematized fantasies of demented persons as bizarre and nothing more, he found it more appropriate to arouse in the patient a feeling that his fantasy formations had a meaning common to all humans. This meaning was teleological.

Source of Perry's success. Also glimpsed by R.D. Laing.