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Jung, Oct. 14. Not yet a semantics. Philosophers neglected: Ricoeur, Cassirer, ^{hunger} Bachelard. Also Eliade. ①

Introduced last week the 3rd major topic: the reaches of psychic depth. Reviewed the heightened performances of the ues. Saw briefly how in the period 1910-1912 Jung discovered the presence of archaic images in the depths of the psyche. The psyche can autonomously & w/o conscious knowledge resurrect mythological themes from past generations and ages. "At least a part of our being lives in the centuries." M, D, R, 91. This discovery was the origin of the notion Jung wd call the collective ues. My formulation: there is to the human psyche an archetypal function which is in touch with a sphere of being that transcends the individual.

We saw too how for Jung the decisive factor is always consciousness, which can understand the manifestations of the ues and take up a position toward them. The ues knows in a way different from the ego, better than the ego, & yet needing the conscious ego if its knowledge is to be integrated & to bear fruit. Jung is always insistent on this, and correctly so. Even in 2nd half of life. This is being forgotten by some, e.g. Hillman.

Jung's very discovery wd not have been fruitful for human evolution w/o the previous consolidation of the ego. 2000 years.

These archaic images cannot be explained by the Freudian theory of the ues. The appeal must be to deeper, impersonal sources, to an objective psyche, becoming conscious in its own time.

We saw too how Jung knew that this discovery would bring him into territory previously untouched by scientific psychology, into the realm of religion. Freud's psych. of religion became manifestly incomplete & misdirected, since religion was a function not of repression but of the objective psyche, the collective unconscious. Joseph Campbell speaks of the possibility now being opened up of exploring "the deep, very deep well of the past" so as to build up "a science of the roots of revelation." At this point, then,

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we are moving more directly into Jung's contribution to the psychology of religion.

What, then, is the difference between the personal and the collective unconscious? CW 6, p. 485, a twofold layer to the unconscious psyche. Read.

I shall approach the c. ues. first by speaking of Jung's psychology of fantasy, then of archaic fantasies, thirdly of goal-directedness in relation to the c. ues., fourthly of the notion of the primordial image, and finally of the archetype.

1. The Psychology of Fantasy. Jung characterized himself as primarily a thinking type. So was Freud, the extraverted, while Jung is introverted. Characteristically, then, Jung shared Freud's view of fantasy in his early career. Thinking types do not spontaneously value fantasy as every bit as real as thinking. Fantasy will be viewed as a distortion of thinking due to the interference of "merely subjective" wishing, imagining, and feeling.

The bases for transcending this pov were, of course, given in Jung all along, and it was only a matter of time before he would correct this understanding. He would later come to see much fantasy, tho not all, as having an objective purpose of its own, an unconscious but real meaning and direction.

This understanding has been expanded by Ira Progoff in The Symbolic and the Real into a notion called "twilight imaging." Read p. 92 to 94. This is an elaboration and refinement of Jung's notion of active imagination. Both of these are techniques of participating in the active flow of the psyche at this objective level from whence our dreams arise.

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Obviously not all fantasy is purposive in this way. E.g., the fantasies of Communist-baiters, racial bigots, Nazis, the "silent majority." Much fantasy is ideology, and much ideology is symptomatic of repressions that can be explained in a Freudian manner. Pornography hunters. Andrew Greeley. Distortion of thinking.

Jung was aware of this. He never totally abandoned the Freudian point of view, but set it in a dialectical relation with the teleological point of view. Thus, in CW 6, p. 478, he says: (Read).

With the notion of this objective source of meaning, Jung reaches a notion of subjectivity as not "merely subjective." A contribution to the notion of the subject as control of meaning. Corresponds to & complements Lonergan's "authentic subjectivity is objectivity." The ontological rather than ontic. Beyond psychologism.

Thus, the Jungians maintain, correctly, I believe, that Jung was the first to pose the question of whether objective meaning resides in psychotic fantasies. If so, the goal of therapy would depend on understanding this meaning correctly and in acting on it for the sake of the reorganization of the self. Psychosis was not for Jung a matter of wish-fulfilment, of delusion, so much as it was a matter of the ego being overwhelmed by impersonal objective meanings. Perhaps there is a deeper hidden method in the madness, perhaps even here an attempt of a future personality to break through from the unknown depths of the psyche. These psychotic fantasies, like those of normal patients, would derive from a foundation common to all human beings. Jung said way back in 1908: "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 all those vital problems

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on which we are all engaged." CW 3, p. 178. Psychosis is a failure in the ego, in intentionality, not in the depths. Perry: "It seems that pathology lies in the ego's wrong relation to the affect-images, in allowing itself to identify with them, or to be overwhelmed by them." P. 35. P. 8.

Perry asks: (pp. 5 f.). The secrets of psychosis: take them seriously. They do know something the rest of us don't know.

Jung took the tremendous step forward, then, of establishing a link between the ~~psychotic~~ 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 these fantasy formations did have a meaning common to all human beings!

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In 1912, in Transformations & Symbols of the Libido, Jung showed that the new foundations of dreams & archaic fantasies were objective sources of creativity, largely independent of personal motivations. Here he began to draw on historical parallels & mythical motives. He began to show the psychological meaning of myths, in an effort to work out the implications of all these historical & spiritual factors which come together in fantasy formation.

He did this gradually, bec. still under the influence of Freud. Thus even in this book, he still speaks of fantasy thinking as "an overwhelmingly subjective and distorted picture of the world," based on sexual wish-fulfilment. In the 1952 revision, Symbols of Transformation (CW 5), he mentions "distortion of the objective world-picture," but asks whether it is not guided by an inner motive, wh. itself is an "objective fact." (p. 28). And he no longer thinks of infantile reminiscences, but of "archaic thought-forms." (28-29).

This does not mean he devalued personal aspects of fantasy. He always recognized the signif. of formations based on personal reminiscences, impressions, and experiences related to events in a person's life. But he cd not agree with the limitation to exclusively personal factors because, in his research on the hist of religion & mythology, he found objective & impersonal motives. He discovered ageless motives in myths, fairy tales, & folklore wh. pointed to symbols common to all humanity, to primordial images. This led him to assume there were impersonal nuclear processes in the unconscious psyche, collective archaic patterns or archetypes. There is a creative urge to mythology in the psyche (CW 5, p. 20). He found a lower & a higher meaning in everything psychic (p. 50) ^{instinct & spirit} -- cf. Ricoeur. -- ^{from this} and a ^{even} ^{truly} tension of opposites in symbols, so that the ind'n process became a matter of reconciling & transcending the opposites.

2. Archaic Fantasies. This new outlook liberated Jung from the "narrowness of the materialistic concretism" of the 19th century. In CW 5, p. xxiii, Jung writes: "The whole thing came upon me like a landslide that cannot be stopped. The urgency that lay behind it became clear to me only later: it was the explosion of all those psychic contents wh. cd find no room, no breathing-space, in the constricting atmosphere of Freudian psychology and its narrow outlook. I have no wish to denigrate Freud, or to detract from the extraordinary merits of his investigation of the individual psyche. But the conceptual framework into which he fitted the psychic phenomenon seemed to me unendurably narrow."

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2. Archaic Fantasies. Eg. of Faust dream, wh. itself & images from about the 2nd or 3rd century A. D.
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In ibid., p. 29, he says there is found in the archaic images a "plain objective fact" which is "no more dependent upon ind'l exp. or personal choice than is the inherited structure & functioning of the brain or any other organ." In 1924 (ibid., p. xxix): "Beside the obvious personal sources, creative fantasy also draws upon the forgotten & long buried primitive mind w. its host of images, wh. are to be found in the mythologies of all ages and all peoples."

Thus the nas psyche rests on a "condensation of the average run of historical experience." (Ibid., 49). In the dream, a "historical layering" (22-25) manifests itself in the blending of personal and collective contents. The background of the psyche is clearly not only personal but also had characteristics common to all humans, of an impersonal and objective nature.

How then were these contents to be understood? Not by deducing their meaning from material already known (Freudian) but by questioning the fantasy-formation so as to determine its nuclear significance. Thus accepting it as substantial and factual, searching for analogies. A hermeneutic method. Active imagination. Only thus cd one discern in the formations of the psyche what was authentic & genuine, what surpassed man's personal horizon, lifted him above an existence limited to mere drives, & gave an inkling of the depth of his psychic background. Archaic fantasies were formations of a timeless character whose meaning could be found in objective data originating in a collective primal foundation.

3. Goal-Directedness in the Psyche. The psyche directs and anticipates. In 1908, CW 3, "The Content of the Psyche," Jung arg recognized in psychotic fantasies not only a flight into childhood memories but also meaningful germs of new solutions to otherwise insoluble problems. But bec. of the loss of reality, such attempts at solution cd seldom be used productively. 1916: The psyche shows a tendency toward a "preliminary exercise or sketch, or a plan roughed out in advance. Its symbolic content sometimes outlines the solution of a conflict." (CW 8, "General Aspects of Dream Psych.", p. 255).

Stages in working this out:

a. 1909, "The Signif. of the Father in the Destiny of the Ind'l." (CW 4, 320 f.), Jung posed the qu. not of the causal effect of family on neurosis, but of the prospective significance of the father in the child's future life, hidden in the neurotic symptom. These directing tendencies may be positive or negative. The father-imago may continue to side with infantile constellation tendencies ~~or it may~~ ^{and block} further the urge to self-individualization, thus leading to a neurosis.

b. 1910, "Psychic Conflicts in a Child," (CW 17). Jung saw the sexual function as the seed of higher spiritual functions, and the prospective signif. of the resistance of children agt their parents & environment, as expressions of the child's attempt to orient himself in the world and as the start of intellectual development.

c. 1912, Transf.'s & Symbols of the Libido: The products of fantasy were not exhausted in regression to an earlier level, but held out the possibility of renewal. Fantasy should never be regarded as a mere relic of a causal nexus. In it "combinations of future events" ("The Theory of Ψ^s , 1912, CW 4, 201) could be recognized, & so it presented a meaningful bridge fr. the present to the future. Even neurotic symptoms could be understood as attempts at a new synthesis of life, with a core of value & meaning. (CW 7, "On the Ψ of the Ucs," p. 46. Dreams, too, reveal anticipating tendencies. CW 5, p. 51: "In certain cases of long-standing neurosis a dream, often of visionary clarity, occurs about the time of the onset of the illness or shortly before, wh. imprints itself indelibly on the mind and, when analyzed, reveals to the patient a hidden meaning that anticipates the subsequent events of his life." Dreams then can be used to develop the function of self-regulation, and in the context of tendencies toward value and meaning. Jung preferred the term "finalistic" to "prophetic," since it indicates a psychic tendency, related to the psychic goal of the dream. It does not predict an event nor is it related to a pre-existent fixation of a final end. (CW 7, p. 295, "The Structure of the Ucs." Rather it fosters adaptation to the inner man, facilitating a better und ing of oneself & realizing predispositions w/ the framework of the whole. (over)

SKIP

4. The Primordial Image. In 1908-1910, Jung's attention was drawn to the existence of nuclei of meaning at deeper than personal levels, archaic primordial images, wh. both fascinated & constellated es.

Some characteristics:

- a. high degree of emotionality, beyond the subject's reach and woven about by the secret of the numinous. Intensity of energy centred here.
- b. Functioned as self-acting organism affording a co-ordinating and coherent meaning. (CW 6, 447, 445), & expressing an image-creating mind in the psyche (CW 11, "Comm. on the Tibetan Book of the Great Liberation," p. 490.)
- c. Like complex, an ind'l constellation including feeling & an intellectual idea. ("On the Psy. of the Ucs," 1917, CW #7, 119.), and with its own autonomy detached fr. ind'l volition & fr. all personal traits.
- d. Related to the psychic situation as a whole, shows a concentrated expression of the ind'l's particular sit'n & his psychic contents. Thus, exponents of the inner reality, of the psychic values, demonstrating a subjective readiness for inner experiences & showing how the world is reflected in the psyche.
- e. Found in dreams, symptoms, & fantasies of patients & present a surprising consistency in motivation.
- f. Projected onto figures in the patient's life: e. g., transferring the father or medicine man or magician onto the analyst.
- g. The dominants of the superpersonal psyche, the ruling powers of regularly recurring events in inner experience.

After 1921, "archetype" or "archetypal image." "Archetype" 1st in 1919, "Instinct & the Ucs." Later a dist'n betw. "archetypal image" & "archetype." The latter = universal patterns of perception; the former = symbolic manif's & the pictorial expression of the "archetype."

This further dev. introduced an aspect of karma or destiny, preformed structural elements & functional potentials, even preconscious categories wh. channeled thought & action into definite shapes. "Archetype" originated fr. the presentiment of a nonpsychic factor in the background of the psyche, the psychoid.

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1. Fantasy. I will be dealing with fantasy in detail when we get to our next major topic, the collective layers of the psyche. For now let me indicate that fantasy for Freud and for the early Jung was a distortion of one's thinking ^{Jung's Psychology of the Unconscious} due to the interference of "subjective" wishing, imagining, feeling, etc. Later, Jung sees much fantasy (not all) as connected with the objective psyche, as having an objective purpose of its own, an unconscious but real meaning and purpose. ^{Real day dreams, Prolog} In Psychological Types, p. 478, he says: "The fact that there are two distinct and mutually contradictory views eagerly advocated on either side concerning the meaning or meaninglessness of things shows that processes obviously exist which express no particular meaning, being in fact mere consequences, or symptoms; and that there are other processes which bear within them a hidden meaning, processes which are not merely derived from something but which seek to become something, and are therefore symbols. It is left to our discretion and our critical judgment to decide whether the thing we are dealing with is a symptom or a symbol." True of dreams as well as fantasies. Thus frequently the early part of a Jungian analysis is Freudian.

Here Jung has reached a notion of subjectivity acc. to which it is not "merely subjective." Corresponds to Lonergan's "authentic subjectivity is objectivity." Ontological r. th. ontic, in Heidegger's terms.

Many fantasies or dreams, then, are symbolic r. th. symptomatic. From the Freudian view of the symbol as a form of inferior thinking, Jung came to understand it as "the best possible description or formulation of a relatively unknown fact." 474.

SKIP 2. Repression. While Jung recognized the same ϕ as Freud described as repressed contents, he did not accept the tracing of repression back to elemental mechanistic forces and the laws governing them. This was too much of an analytical dissection. He especially took issue with the notion that in repression ideas and affects became dissociated from one another, except in schizophrenia.

Furthermore, as must be obvious by now, for Jung not all that is unconscious is repressed, a view Freud held until he developed the notion of the superego, which is unconscious but not repressed. For Jung, there are unconscious ϕ s which are a spontaneous effect of the dark background of the psyche, of something greater in man. That this was always his position is clear from his talk of "Personality No. 2" in M, D, R.

But Jung did use the term "repression." For him it means