CLARIFICATION OF JUNG'S CONCEPT OF THE ARCHETYPE

by

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This thesis is dedicated to the memory of

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ABSTRACT

A careful reading of Jung's collected works reveals that his description of the archetype has four basic components:

1. The archetypes occur universally in humans with normal brains. Universality can also be inferred by the world-wide occurrence of symbols; myths, images and rituals.

2. The archetype is a metaphoric representation of the inherited facilitated emotional pathways. The symbol is not the archetype.

3. The archetype contains a necessary emotional reference which is in response to the existential issues of life.

4. The archetypes are experienced in consciousness as projected affect-laden symbols, or symbolized emotions.

Difficulties arise when one tries to identify specific examples of archetypes using Jung's interpretation of his definition. Jung himself presented examples which contradicted his own definition, thus confusing his theory and leading many to reject the entire notion of the archetype. Using only his basic definition, research from other schools of thought suggest that Jung's notion of an innate archetypal structure is a valid and useful concept. In addition, by applying logical consistency, a fundamental principle of research methodology, to Jung's fourfold definition, it is possible to identify archetypal references with universal

significance. With the identification of non-cultural, and thus universal, examples, the clarity which has evaded Jung's theory is granted.

INTRODUCTION

Scholars have debated over the meaning of Jung's concept of the archetype since the publication of his original theory in 1919. This is in part due to the lack of clarity which permeates Jung's theory of the archetype. Jung attempted to elucidate his theory with examples that contradicted his fundamental definition. With the pervasive inconsistency between definition and descriptions, scholars and researchers have often responded to his theory with skepticism.

Jung granted that his theory was "altogether provisional," and this proclamation opened the door for successive researchers to give clarity to his theory. Jung's immediate successors, referred to as the Jungians, have attempted to clarify Jung's theory, but without apparent success, as they seemed to repeat the mistakes Jung made. The purpose of this thesis is to clarify Jung's concept of the archetype.

In Chapter 1, the origins and antecedents of the term archetype are investigated. It also discusses the schools of thought which support Jung's notion of an inherent archetypal structure. Chapter 2 outlines in depth Jung's model of the human psyche (the conscious and unconscious processes that make up the sum total of human psychological activity). It is in this chapter that Jung's fourfold definition of the archetype is presented. Chapter 3

discusses Jung's application of his theory, and also gives examples of the ways in which Jung's descriptions contradicted his basic definition. This chapter also includes examples of the manner in which Jung's successors have repeated these contradictions. Chapter 4 outlines a model devised by Busick (1989) which firmly establishes feminine, masculine, and syzygy symbols representing archetypes which satisfy Jung's definition. The purpose of this chapter is to suggest that Jung's basic definition does hold true at the transpersonal or universal dimension, and that there are a number of examples which demonstrate that his theory is valid. Jung suggested himself that dreams are the main source of symbols representing archetypes. Chapter 5 discusses the presence of symbols representing archetypes in dreams. This chapter gives examples of interpretations of dream symbols from Jung's perspective, and from the perspective of Jungians. The erroneous manner in which these symbols representing archetypes have been interpreted is outlined using the information in Chapter 3 as a basis for the argument. A more appropriate interpretation is then offered using Busick's model in Chapter 4 as the foundation for interpretations given. Chapter 6 is a summary outlining conclusions and further thoughts.

CHAPTER 1

AN INTRODUCTION TO JUNG'S THEORY OF THE ARCHETYPE

Antecedents of the Term Archetype

The term archetype finds its genesis in the Greek word "arche," meaning origin or first cause, with "typos" meaning "the mark of a blow" (Lewis, 1989, p. 48). Arche, the formative term of archetype, therefore implies an original pattern, or ancient imprint (Ross, 1986, p. 241). The Greek word typos suggests that arche, the original pattern, has a functional dynamic aspect.

Although the term "archetype" is primarily associated with the work of Jung, Keutzer suggests that the concept is synonymous with Plato's "original ideas" (Keutzer, 1982, p. 257). Jung recognized the parallel between his archetypal theory and the Platonic ideas, as both concepts were seen as original creative forces (Jarrett, 1981, p. 197). In his collected works, Jung said that, "Archetype is an explanatory paraphrase of the Platonic eidos [idea]" (Jung, 1968,[1] vol. 9, i, p. 4). Platonic ideas are supraordinate and pre-existent to all phenomena (Keutzer, 1982, p. 257), and as such "are the foundations from which all subsequent matter and ideas are derived" (Samuels, 1983, p. 429).

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[1]Hereafter referred to as "C.W."

Kant also influenced Jung's concept of the archetype (Bar, 1971, p. 114; Eckman, 1986, p. 89; Pauson, 1969, p. 94; Samuels, 1983, p. 429). Kantian thought proposes that, "If knowledge depends on perception, then a notion of perception must precede the acquisition of knowledge" (Samuels, 1983, p. 429). From this supposition Kant postulated an a priori (innate) perceptive form, or rather an a priori source of cognition (Singer, 1973, p. 118). As a result of this idea, Kant formulated the notion of a priori schema, which organize sensory data into fundamental categories (Samuels, 1983, p. 429).

Kant had actually reformulated the Platonic idea to mean a priori forms, or "keys to possible experiences" (Bar, 1976, p. 116 as quoted in Kant, 1965). Although Kantian categories are logically isomorphic with Jung's fundamental definition of the archetype, in particular, the notion of the archetype as a priori (see Chapter 2), the basic epistemologies of these two men differ. Kant espoused an ideology which gave rise to the philosophical system known as Kantian Enlightenment. The greatest achievement of this school of thought was the differentiation between subject and object (Eckman, 1986, p. 88), which Pauson suggests remained in a state of irreconcilable dualism (Pauson, 1969, p. 94).

Kant's dualistic perception of the human experience mirrors the Western tenet of "two realities" brain and mind, good and evil (Busick, 1989, p. 3), phenomena and noumena, object and subject (Pauson, 1969, p. 94). Therefore, when Kant proposed that categories

exist beyond time and space, thus lacking any kind of relativity to the body and everyday experiences (Samuels, 1983, p. 429; Singer, 1973, p. 118), he was preserving the Western belief of a dual universe.

When Keutzer (1982) and Mahlberg (1987) postulate that Sheldrake's (1981) theory of a "morphogenetic field" that exists beyond space and time translates into Jung's concept of the archetype and the collective unconscious, it is clear that the notion of a dual universe is permeating this idea too. The premise of Sheldrake's theory is that an energetic field exists beyond the experienceable (Mahlberg, 1987, p. 23) into which we tap, as though it were some king of universal mind that stores the cumulative experiences of humankind (Keutzer, 1982, p. 258). However, Kant's Western tenet of dualism is not adopted by Jung in his theory of the archetype. Categories, from Jung's perspective, are intrapsychic (within the brain), rather than transcendent realities (Eckman, 1986, p. 99). This view stems from the way in which Jung understood the Kantian notion of a priori as innate or inherited (Pauson, 1969, p. 94). Jung believed a priori to mean existent within the human mind (brain) prior to the individual's experience (Eckman, 1986, p. 96). When Jung defines the archetypes as inherited intrapsychic structures (C.W., vol. 9, i, p. 101), he is proposing one reality. He states,

> All that is outside is inside. . . . But this inside, which modern rationalism is so eager to derive from outside, has an a priori structure of its own that antedates all conscious experience. (C.W., vol. 9, i, p. 101)

In contrast, Kant proposes that categories are "transcendental concepts existing beyond one's experience (C.W., 6, p. 438). In consequence, it is fallacious of Keutzer and Mahlberg to suggest that a similarity exists between Jung's theory of the archetype and the collective unconscious and Sheldrake's theory of morphogenesis, as Sheldrake's theory is clearly based on Kant's Western tenet of dualism.

The Kantian concept which Jung does claim as being influential in his theorizing is the notion of a priori. He says, "There are however, innate possibilities of ideas a priori conditions for fantasy production which are somewhat similar to the Kantian categories" (C.W., 10, p. 10).

Jung's epistemology reflects a monistic view of the universe, a unity of opposites (Pauson, 1969, p. 94), or a sense of the universe as a harmonious whole. Jung states,

> The development of Western philosophy during the last two centuries has succeeded in isolating the mind in its own sphere and in severing it from its primordial oneness with the universe. (Jung, 1971, p. 481)

Although Jung was very open about his dislike of Hegel's writing, saying that the philosopher's language was arrogant and laborious, and that the man was simply not to be trusted (Jung, 1963, p. 88), and a prime influence on his ideas of the unconscious (Jarrett, 1981, pp. 194-195). Schopenhauer, in his exploration of Plato's parable of the caves, wrote of "prototypes" or "archetypes," suggesting that these original forms, "always are but never become nor pass away" (Jarrett, 1981, p. 201). Schopenhauer, like Jung,

had a propensity to look to the philosophical concepts of Plato, Kant, and the East, and this commonality may well explain the similarities in their ideologies (Jarrett, 1981, p. 203).

"There is not a single important idea or view that does not possess historical antecedents" (C.W., vol. 9, i, p. 33), said Jung. This statement seems to demonstrate the delight Jung found in discovering in his predecessors precursors to his own ideas. These precursory ideas, which include the concepts of "an original, pre-existent pattern," "an a priori schema that organizes sensory data into fundamental innate categories" (Samuels, 1983, p. 429), aided Jung in formulating his theory of the archetype.

The Structure of the Archetype: Its A Priori (Innate) Quality

When Jung postulates the archetype as an "inherited, unconscious predisposition to form" (C.W., 10, pp. 9-12), "a preconditioned intrapsychic structure (C.W., vol. 9, i, p. 101) which is "an inborn form" (C.W., vol. 8, pp. 133-134), he is suggesting that the archetype is "an inherited brain structure" (C.W., 10, p. 11). In Jung's view, the human being is not born "tabula rasa" (C.W., vol. 9, i, p. 66), with a brain void of innate schema. The archetype as an inherited brain structure is a priori: "it comes first in the order of knowledge" (Pauson, 1969, pp. 93-94).

Jung proposes that the archetype is an inherited structure which is present across time and culture (C.W., vol. 9, i, p. 42). Busick (1989) suggests that this idea of universal innateness is

supported by the theory that we share the same body structure and brain size as our paleolithic ancestors. During its evolution our brain has developed rational capacity. Intellect has developed, but essentially our brain structure and its non-rational functioning has not changed over the past 40,000 years. Our common biology is thus inherited from one generation to the next; "if the archetype is also held in common, it too must be inherited" (Samuels, 1983, p. 431).

Jung theorized that other fields of knowledge have analogous concepts to the archetype (C.W., vol. 9, i, pp. 42-43). These parallels do not necessarily prove the existence of the archetype (Samuels, 1983, p. 430), but the accumulation of such information does strengthen Jung's theory that the archetype is a biological construct. An example of a concept paralleling the archetype is anthropologist Lévy Bruhl's notion of "représentations collectives." Lévy followed the French sociological theory of inherited units (categories) of thought, known as prelogical collective ideas (Tul'viste, 1987, pp. 4-8). According to Lévy Bruhl, certain categories of thought are common to all by virtue of their inherently organic nature. This suggests that "categories" exist in the mind (brain) of every individual (Tul'viste, 1987, p. 14). Bruhl proposed that the prelogical nature of these categories separated them from logical thought patterns which have qualitatively changed over time (Tul'viste, 1987, p. 8). The premise here seems to be that categories, similar to archetypes, are brain processes which function non-rationally.

In a quotation from Psyche and Symbol, Jung discusses archetypes (forms) in terms similar to Bruhl's:

> One could also describe these forms as categories analogous to the logical categories which are always and everywhere present as the basic postulate of reason. Only in the case of our "forms," we are not dealing with categories of reason but with categories of imagination. . . . The original structural components of the psyche are no less surprising a uniformity than are those of the visible body. The archetypes are, so to speak, organs of the prerational psyche. (Jung, 1958, pp. 292-293)

Another anthropologist whose theories parallel Jung's is Lévi-Strauss (Leach, 1974, p. 16). Lévi-Strauss was basically interested in "universal mental processes" (Lévi-Strauss 1963, p. ix), and like Jung he posits the notion of innate brain structures which have been biologically inherited. He also suggests that the sum of these structures, which are the same for everyone, form the unconscious (Lévi-Strauss, 1963, p. 199). This statement is comparable to Jung's theory that the archetypes make up the collective unconscious (C.W., vol. 9, i, p. 43). D'Aquili (1975) argues that Jung gave Lévi-Strauss the foundation from which to present his social theories.

Linguistic theory, mainly structuralism, also influenced Lévi-Strauss, and he actually presented Jungian-type concepts in linguistic terminology (D'Aquili, 1975, p. 43). The supposition of structuralism is that there are basic universal constituents or pre-existing structures within the brain. These structures biologically condition the way we perceive the world due to an innate tendency to classify sensory data in accordance with a priori schema (Samuels, 1983, p. 439).

The linguistic theory espoused by Chomsky and the genetic epistemology of Piaget are also based on the premise of structuralism. Piaget wrote of "schemata" (his term for structural units), which are innate, and as such are genetically inherited. Schemata are the framework onto which incoming sensory data assimilate (Phillips, 1981, p. 9), and are also the basis of perceptuo-motor activity, and the acquisition of knowledge (Samuels, 1983, p. 439). In an article by Scott, Fordham (1969) is cited as having made a correlation between the thoughts which led Jung to posit the concept of the archetype and Piaget's innate schemata (Scott, 1978, p. 306).

Chomsky, in his pioneering work on psycholinguistics, adopted the structuralist's supposition of pre-existent structures which classify sensory data. In an attempt to understand the universal and unvarying pattern of language acquisition, Chomsky asserts that language, to a large degree, is genetically determined. He posited the term "universal grammars" as a means to describe the parts of speech that are the same for all humans (Fuller, 1982, p. 132). Chomsky uses the term "deep structures" to define the biological origins from which the universal grammars manifest into consciousness (Chomsky, 1968, pp. 27-32). These deep structures have been used as examples of "primitive constructs" which Katz (1984) suggests are a direct parallel of Jung's concept of the archetype. Furthermore, Scott suggests that linguists have been working with the theory that

Chomsky's deep structures are similar to the idea of an archetypal structure (Scott, 1978, p. 308).

Both Chomsky and Jung in attempting to give validity to their biological premise, use the analogy of natural phenomena such as "chicks emerging from their eggs, birds building nests, and other species-specific behavior" (Bar, 1976, p. 117; Samuels, 1983, p. 431). In his collected works, Jung uses the analogy of the botanical order of nature to support the biological aspect of the archetype:

> Critics have contented themselves with asserting that no such archetypes exist. Certainly they do not exist, any more than a botanical system exists in nature! But will anyone deny the existence of natural plant-families on that account. (C.W., vol. 9, i, p. 183)

Jung's archetypes have been associated with a modified version of George Kelly's construct theory. In an article by Katz (1984) it is postulated that each individual inherits "primitive constructs" as a component of his biological constitution. Jung's archetypes are theorized as an example of the primitive construct due to their inherent structural nature (Katz, 1984, p. 320). In addition, Chomsky's "deep structures," the ethologists "imprinting" and "innate releasing mechanisms" are cited as examples of primitive constructs (Katz, 1984, pp. 318-320). Gordon postulates the congruence between the ethologists and Jung's concept of an inherited archetype, which parallels the primitive construct. She argues that, like Jung, the ethologists favor the notion that there is an inherited predisposition to form (Gordon, 1985, pp. 119-120).

Both Katz and Samuels claim that there is an immense range of concepts paralleling Jung's theory of the archetype as a biological constituent (Katz, 1984, p. 320; Samuels, 1983, p. 438). Covered here are some of the more supportive theories of the a priori (innate) premise. Certainly this has not proved the existence of the archetype, but the current literature does give credence to the notion of inherited form. Samuels suggests that "it is perfectly reasonable to argue that while content is not inherited, form is." The concept of the archetype meets this criterion, as according to Jung's definition, the archetype is a purely formal structure (Samuels, 1983, p. 430). A more extensive discussion of these issues is presented in Chapter 2.

The Archetype as an Inherited Facilitated Pathway

In this era of neurobiological discovery, Turner asks the unremitting question, "Can these archetypes be located in the brain?" (Turner, 1986, p. 222). Ernest Rossi claims archetypes are contained within the right hemisphere of the brain, which is concerned with patterns and wholism (Rossi, 1977, p. 47). In reply to Rossi's assertions, Henry (1977) cites that neurophysiological findings nominate the reptillian brain as the repository of the archetypal structures. He suggests that both the brain stem and the limbic system together may be the region of the brain in which archetypal structures are located (Henry, 1977, pp. 54-56). Katz warns that primitive constructs, which parallel archetypes, have been tangibly

linked to functioning neurons, but that research here is provisional and thus circumstantial (Katz, 1984, p. 320).

Current research in neurophysiology postulates the theory that archetypes do exist as structures within the brain. One model used to explain the neurophysiological activity of the archetypal structure is the "inherited facilitated pathway" model (Busick, 1989, p. 22). In order to understand Busick's model, it is necessary to summarize the function of cells within the brain, and also their neurological responses to sensory input. Busick states, "Pathway facilitation describes the electrochemical pathways that traverse designated brain structures to produce each facet of our experience" (Busick, 1989, p. 22).

Electrochemical pathways are made up of interconnecting cells or neurons. Neurons interconnect via the process of synaptic transmission (Busick, 1989, pp. 22-23), which takes place when there is neural stimulation as a result of sensory input. Neurons are alerted into action by an electrical signal. The electrical signal passes from one neuron to another (Cotman & McGaugh, 1980, p. 152), setting up the process of synaptic transmission. This process facilitates an entire pathway of the brain into action, whether that be registering a thought, emotion or action (Busick, 1989, p. 23).

Busick (1989) maintains that there are two ways we process sensory data. The first communicates and interprets information received through the senses from externally-derived sources. The other communicates and interprets internally-derived psychological

states such as introspection, reasoning and emotions. Importantly, there are two types of pathways involved in processing both internally- and externally-derived information. They are: "inherited facilitations," which process the internally-derived psychological states, and "acquired facilitations," which process the externally-derived information (Busick, 1989, pp. 23-24).

Chomsky's deep structures may be seen as inherited facilitated pathways or "neural systems that are in place" (innate) (Beckwith & Rispoli, 1986, p. 191). Developmentally, children first learn the universal grammars, those invariants of language such as nouns, verbs, adjectives and adverbs (Fuller, 1982, p. 132). This is a neurological possibility for all humans with normal, rather than damaged brains, because we inherit pathways genetically specialized for language facilitation (Busick, 1986, p. 18). Languages differ phonetically, and therefore the specifics of a language are learned. This is what Chomsky referred to as "surface structures" (Chomsky, 1968, pp. 27-34), that part of language which is acquired through conditioning, or reinforcement (Beckwith & Rispoli, 1986, p. 191). Conditioning involves the repetition of thought, action or emotion, and it establishes facilitation of acquired pathways within the brain (Busick, 1989, p. 24).

When a child is born, the inherited language-learning pathways are present, but they are not fully functional/facilitated (Busick, 1989, p. 24). In the first year of life, as the child experiences linguistic stimuli, the neurons within the speech center of the brain

are alerted into action and synaptic transmission takes place. The child's brain undergoes repeated synaptic transmissions which connect the inherited pathways within the speech center of the brain to neurons in language interpretation and thought centers. Conditioning has enabled these connecting pathways to become facilitated, and Busick refers to them as acquired facilitated pathways (Busick, 1989, pp. 24-25).

The child eventually learns to speak using both inherited and acquired pathways. There is an interdependence between the genetically inherited brain structures (facilitated pathways) and the learned pathway responses, but there is also a difference between the two. Busick distinguishes between these two pathways as follows: "Inherited processes and structures are the physiological boundaries of our behavior, while learned patterns are shaped and dictated by our environment" (Busick, 1986, p. 18).

Archetypes, like Chomsky's deep structures, provide the universal component in the human experience (Busick, 1989, p. 34), because they are inherited facilitated pathways (Busick, 1989, p. 24). In addition, archetypes as brain structures, or electrochemical pathways, supports Katz's proposal that primitive constructs, which parallel archetypes, have been linked to neurological activity (Katz, 1984, p. 320). However, functioning neurons are not directly experienced. In the case of language acquisition, the theory is that the universal grammars are consciously experienced, not the deep structures. Likewise, it is not the archetypal structures, the

inherited facilitated pathways, that we are aware of, it is the accompanying psychological state, or experience (Busick, 1989, p. 35).

Jung defines the psychological condition that accompanies an archetypal experience as an emotional component (C.W., vol. 8, p. 436). This psychological condition cannot be explained intellectually (C.W., vol. 9, i, p. 161), but can be experientially known (C.W., vol. 9, i, p. 30). Busick describes the "emotional component" or accompanying psychological state as "the universal human emotional (non-rational) responses to living that manifest in consciousness as the function of inherited facilitated pathways" (Busick, 1989, p. 183).

The collective unconscious, which Jung states is an "indispensable correlate of the idea of the archetype" (C.W., vol. 9, i, p. 42), is made up of inherited pathway facilitations which occur across time and culture in humans with normal brains (Busick, 1989, p. 39). The inherited pathways of the collective unconscious contain facilitated emotional pathways which are called archetypes (Busick, 1989, p. 39). The archetypal emotions, "The inherited emotional parameters of the human experience" (Busick, 1989, p. 33), are internally-derived psychological states, which manifest in consciousness in relation to the existential issues of life (Busick, 1989, p. 41). (These ideas will be discussed in more detail in Chapter 2.)

The act of processing internally-derived psychological states, such as the archetypal emotions, stimulates neural activity within the inherited pathways of the collective unconscious. Then, as discussed previously, the neurons undergo the process of synaptic transmission, and facilitate an entire pathway of the brain into action (Busick, 1989, p. 23). In this instance it would be the emotional pathways of the collective unconscious. Emotional experiences find their origins in the limbic area of the brain, and are promptly projected from one hemisphere to the other (Cotman & McGaugh, 1989, pp. 780-785). Some limbic pathways move into the non-verbal hemisphere of the brain, the right hemisphere in right-handed people and the left hemisphere in left-handed people (Busick, 1989, p. 15). When Busick suggests that pathways which generate emotional experiences, such as the archetypal emotions, emerge from the limbic area, and then are essentially directed to the non-verbal hemisphere of the brain (Busick, 1989, pp. 26-27), she is employing already established theories of the brain. However, theories such as those cited by Rossi and Henry, which located the archetype in the right hemisphere only (generally the non-verbal hemisphere), the limbic brain, and the limbic and reptillian brain together (Rossi, 1977, pp. 47-56), are hypothetical.

As yet there is no established theory locating the collective unconscious within a particular region of the brain. In reply to Henry's theorizing on the location of the archetype, Rossi suggests that "there is something about the right hemisphere that is more

closely associated with archetypal experience than is the left hemisphere," "but this is as far as we can go with our current level of understanding" (Rossi, 1977, p. 58).

CHAPTER 2

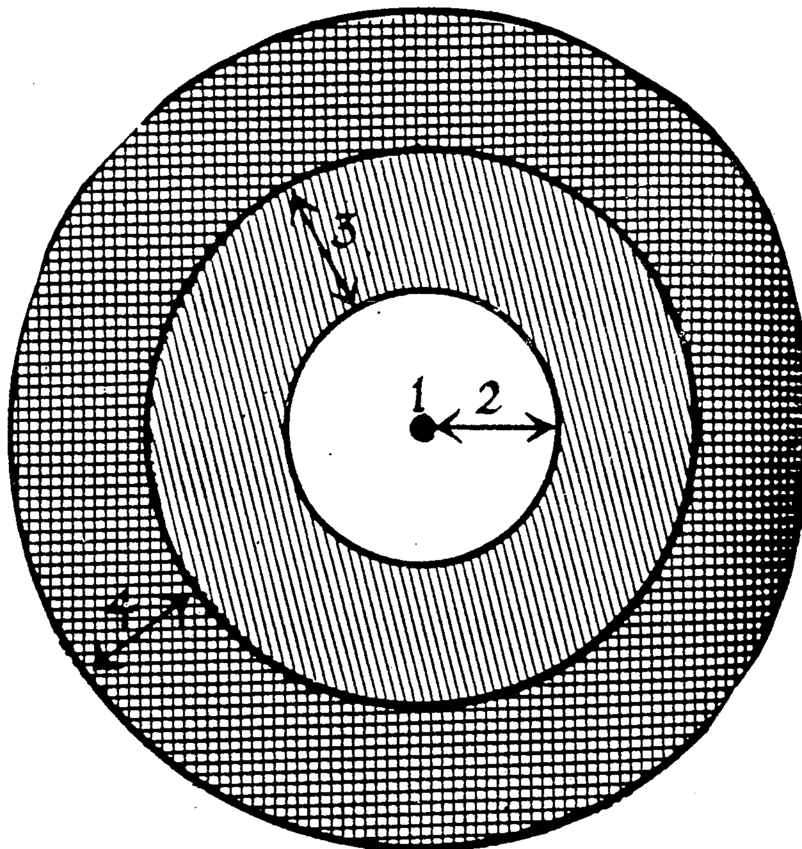
JUNG'S THEORY OF THE ARCHETYPE AND THE COLLECTIVE UNCONSCIOUS

Jung's Model of the Psyche

Jung theorized that the archetypes make up the body of the collective unconscious and occur in the human psyche (C.W., vol. 9, i, p. 42). The psyche, according to Jung, is "the totality of the psychic processes, both conscious and unconscious" (C.W., vol. 8, pp. 140-144), or rather, "the sum total of human psychological activity" (Busick, 1989, p. 36). Jung also suggests that the psyche is made up of consciousness, the personal unconscious and the collective unconscious (Jung, 1971, p. 38), which operate as three distinct psychological process (Busick, 1989, p. 36).

Figure 1 is a reproduction of Jung's diagram of the psyche as depicted by Zinkin (1979). It is a basic "sketch-map," which gives a sense of how Jung perceived the three areas of the psyche to be related to one another.

Figure 2 is an adaptation of Jung's model of the psyche, take from Beyond Crisis by Busick (1989). This diagram suggests that Jung's concept of the psyche may be compared to an iceberg, with only consciousness above water level, and the personal and collective aspects of the psyche, submerged or unconscious. The tip of the iceberg, or the psyche, is consciousness. Consciousness is not a



1. Ego
2. The sphere of consciousness
3. The sphere of the personal unconscious
4. The sphere of the collective unconscious

Figure 1. Jung's diagram of the psyche.

Source: Zinkin (1979, p. 230).

"thing." It is the result of brain pathway processes or acquired pathway facilitations (Busick, 1989, pp. 36, 40), and is a function of one's biology. It also refers to those mental activities such as the intellectual, perceptual, emotional and intuitive (Busick, 1989, p. 38) processes which people are aware of (C.W., vol. 8, pp. 140-

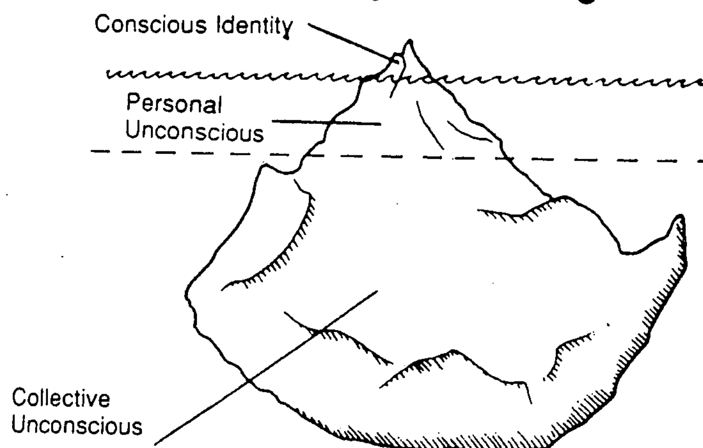


Figure 2. The psyche iceberg

Source: Busick (1989, p. 37).

141). The "organ of awareness is called the ego" (Singer, 1973, p. 11),and as such the ego, the sense of "I," or personal identity, is the center of consciousness (Zinkin, 1979, p. 230) (see Figure 1).

Ego functioning to a large degree is overlaid by the "persona" (Singer, 1973, p. 214). By this, Jung meant that ego-consciousness identifies with the persona: "that compromise role in which we parade before the community" (C.W., vol. 7, p. 158). By the process of identifying with one's persona, vocational or recreational role, body image and personal qualities, the functioning ego assumes itself to be the totality of the psyche. According to Busick, that which is unconscious is actually the bulk of the iceberg/psyche, and hence supports consciousness; "which would lose its very nature if the mass should change" (Busick, 1989, p. 37).

The next layer of the psyche, below or surrounding consciousness (see Figures 1 and 2) is the personal unconsciousness. Jung regarded the personal unconscious as somewhat similar to Freud's

concept of the unconscious: "it consists of contents which were once conscious, but were later repressed and which may as well be conscious" (this is a simplification of Freud's theory) (Zinkin, 1979, p. 235). In Jung's model of the psyche, the term personal unconscious implies "that part of what is personally experienced which is later repressed" (Zinkin, 1979, p. 235).

Material which was once conscious but then repressed is comprised of forgotten memories of personal events, subliminal perceptions (Klaff, 1983, p. 119), and experiences which are incompatible with the ego (Chang, 1984, p. 106). Busick suggests that the personal unconscious contains repressed emotions which the functioning ego or consciousness finds too painful to integrate (Busick, 1989, p. 187). Jung called these emotions, which are first conscious, but then repressed, and thus unconscious, shadow emotions (C.W., vol. 9, ii, p. 8).

The shadow is defined as that side of ourselves which is unacceptable to ego functioning or the persona:

> The shadow is a dominant of the personal unconscious and consists of all those uncivilized desires and emotions that are incompatible with social standards and with the persona; it is all that we are ashamed of. (Singer, 1973, p. 215)

The personal unconscious is also the storehouse of Jung's "feeling toned complexes" (C.W., vol. 9, i, p. 42). The complex is a personal neurosis which can be traced to an emotionally painful experience in one's life. So painful in fact, that the functioning ego cannot endure the accompanying emotions and thus represses them (Singer, 1973, p. 83). The "feeling toned complex" comprises shadow

emotions which find their origin in one's personal history (Jacobi, 1959, pp. 6-9), and thus are unique to each individual.

The personal unconscious, like consciousness, evolves as one develops a personal history, and so both these states of the psyche also shape our perception of who we are. The personal unconscious and consciousness are, in effect, the processes of acquired facilitated pathways (Busick, 1989, p. 40), pathways in the brain which have been facilitated into action via conditioning or reinforcement (either positive or negative). Unlike consciousness, the personal unconscious contains repressed emotions (which also help shape our identity) unique to that person's individual experience (Busick, 1989, p. 40).

The repressed shadow emotions consist primarily of fear and anger which have been associated with negative reinforcement (Busick, 1989, p. 39). The shadow emotions are not conscious, because if they were, these negative feeling states would threaten the individual's persona or perceived self-identity. For example, a child gets angry, and as a consequence facilitates the emotional pathways in the limbic brain. The parent finds the angry behavior inappropriate due to their own conditioning, and suggests the child control their temper by counting to ten. The process of counting is a rational, linear activity, and this facilitates left hemisphere pathways. As a result of facilitating pathways in the left hemisphere of the brain, the emotional pathway (anger) in the limbic brain is inhibited. The child is then reinforced for not getting

angry and so perceives themself as "a good person who can control his/her anger." The child is conditioned to understand angry behavior as inappropriate and unconsciously disidentifies with this emotion, anger then becomes a repressed, shadow emotion. Therefore, Busick theorizes that the personal unconscious is made up of acquired, emotionally charged pathways, which are inhibited by inhibitory brain pathways (Busick, 1989, p. 39). Inhibitory brain pathways operate in the effort to defend one's persona or conditioned perception of who they are in the world.

The collective unconscious is that outer layer (see Figure 1), or submerged bulk (see Figure 2) of the psyche. It is the unconscious section of the human psyche which is transmitted to every individual by genetic inheritance (Chang, 1984, p. 106). The collective unconscious is thus a species-specific phenomenon (Bar, 1976, p. 116), a determinate of the human species' evolutionary development (Busick, 1989, p. 40). In contrast to the acquired emotional pathways of the personal unconscious, the collective unconscious is made up of inherited facilitated emotional pathways called archetypes (Busick, 1989, p. 39). Busick also suggests that unconscious brain pathway processes, such as the inherited facilitations, are not as clearly understood as conscious processes, primarily because they are unconscious (Busick, 1989, p. 15). Neurophysiological research indicates that the neural system operates fairly consistently throughout the brain (Cotman & McGaugh, 1989, pp. 54-57), and emotionally charged inherited facilitated pathways

would function in the same way biologically as conscious pathway processes or acquired facilitated pathways (Busick, 1989, p. 15). Both inherited and acquired pathways are facilitated into action via the process of synaptic transmission, the biological function resulting from sensory input.

Jung states that archetypes are "not individual acquisitions but, in the main common to all" (C.W., vol. 9, i, p. 66). In consequence, the collective unconscious is not formed by the individual's emotional history, it is not made up of repressed emotions which were once conscious (Busick, 1989, p. 40). Instead, the emotions of the collective unconscious have never been in consciousness (Kalff, 1983, p. 116), or rather, they are not known to consciousness until they are experienced via a projected affect-laden symbol (Chouinard, 1970, p. 159) representing an archetype. These suppositions find their origin in Jung's definition of the collective unconscious. He emphasized that,

> The collective unconscious is a part of the psyche which can be negatively distinguished from the personal unconscious by the fact that it does not, like the latter, owe its existence to personal experience and consequently is not a personal acquisition. While the personal unconscious is made up essentially of contents which have at one time been conscious but which have been forgotten or repressed, the contents of the collective unconscious have never been in consciousness, and therefore have never been individually acquired, but owe their existence exclusively to heredity. Whereas the personal unconscious consists for the most part of complexes the content of the collective unconscious is made up essentially of archetypes. (C.W., vol. 9, i, p. 42)

The collective unconscious according to Jung's definition is the storehouse of the archetypes. The term "collective" denotes the

universal nature of the archetypal structures, which function as certain kinds of unconscious processes. Jung's model of the psyche defines the collective unconscious and the archetype as universal phenomena because, "They owe their existence to heredity" (C.W., vol. 9, i, p. 42), and as a result of their inherent nature they are "present always and everywhere" (C.W., vol. 9, i, p. 42). Jung postulates the universality of the archetype and the collective unconscious, as his theory states that: "they [archetypes] are inherited through the brain structure from one generation to the next" (C.W., vol. 7, pp. 65-68).

The concept of the archetype as an inherited facilitated pathway (Busick, 1989, p. 39), assumes that within the normal human brain there are universal genetic structures. Neurological evidence suggests that "whatever is present in one neural system is present in all others" (D'Aquili, 1986, p. 143), and consequently universality can also be inferred by the genetic sameness of the normal human brain.

Jung's Definition of the Archetype

Jung's collected works are a summation of his ideas and theories. When he discusses the archetype he does not actually outline in a cohesive manner a fourfold definition. A careful reading of his works reveals that he reiterates ideas which in essence define the archetype in four fundamental components. The first component in Jung's definition of the archetype is the inherent, universal nature of the archetype. Busick's theory of

inherited pathway facilitation gives support to Jung's postulation of universal intrapsychic structures. The universality of the archetype can also be inferred by the cross-cultural occurrence of symbols; images, myths and rituals representing archetypal experiences (Busick, 1989, p. 36).

Jung researched cross-cultural symbols to determine if in fact there was a symbolized universal human experience which would support his theory of a collective unconscious. His research led him to conclude that mythical motifs were metaphors for certain universal human experiences (C.W., vol. 9, i, pp. 42-43) which link humankind psychologically (Busick, 1989, p. 36). These symbols, he discovered, did not find their origin in "perceptions, memory or conscious experiences" and thus Jung supposed, theories of cultural migration could not explain the pervasiveness of certain symbolism (Samuels, 1983, p. 430). He concluded that universal unconscious experiences, represented in consciousness by archetypal symbols (C.W., vol. 9, i, pp. 5-6) are, passed down through the generations by inheritance (C.W., vol. 9, i, p. 155).

Dreams, Jung postulated, are intrapsychic phenomena which spontaneously transmit such unconscious experiences to consciousness (Jung, 1964, p. 56). He suggests that: "As a general rule, the unconscious aspect of any event is revealed to us in dreams, where it appears not as a rational thought but as a symbolic image" (Jung, 1964, p. 5).

Since the symbol is a projection from the unconscious realm of the psyche, it is neither rational nor verbal (Bernbaum, 1974, p. 102), and therefore can never be fully explained in the rational sense (Brown, 1988, p. 277). The significance must be felt, because the symbol works through the emotions it arouses (Bernbaum, 1974, p. 102). It is a non-verbal, and thus generally a right-brained phenomenon (Turner, 1986, p. 219), operating independently of language (Busick, 1989, p. 34). Language and words are rational activities, generally associated with the left brain (Turner, 1986, p. 219). They are signs (Busick, 1989, p. 34), and so denotate specific, obvious and immediate meaning, unlike symbols which are connotative, and stand for more than that which is obvious (Jung, 1964, p. 41).

According to Busick's pathway model of the brain, inhibitory pathways, which inhibit the unconscious emotions from becoming conscious, relax during dreaming and fantasy (Busick, 1989, p. 34). While dreaming or fantasizing the repressed emotions in the unconscious, whether personal or collective, can be expressed in consciousness via a projected symbol. When an unconscious archetypal emotion is experienced, language is not the primary medium used to express the emotional message in consciousness (Busick, 1989, p. 34). Inherited unconscious emotions are primarily experienced through a projected symbol, usually a right-brain phenomenon. Language, on the other hand is a sign, and commonly associated with

the left-brain. Of course, if language is used metaphorically, as in poetry, then it is symbolic language.

Jung also found that particular images in dreams could be understood as symbols representing universal unconscious experiences (C.W., vol. 9, i, pp. 48-49). These collective images he termed archetypal symbols (Jung, 1964, pp. 56-58). The archetypal symbols are the projections through which we experience the universal unconscious emotions (Busick, 1989, p. 33). Dream symbols representing archetypes can be distinguished by the dreamer's inability to recognize any personal references, and by the symbol's association to mythological motifs (C.W., vol. 9, i, p. 49). In contrast, personal unconscious shadow emotions manifest in consciousness when projected onto or experienced through dream symbols which are known to that person (C.W., vol. 9, i, p. 48). Both the archetypal and the personal symbols function as projections of the unconscious emotions onto something or someone (Busick, 1989, p. 35).

However, in his fundamental definition of the archetype, Jung states that symbols are not the content of the archetype (Jung, 1984, pp. 57-58). Instead, the archetype is: "A structure whose form is not at first determinable but which is endowed with the faculty of appearing in definite forms by way of projection" (C.W., vol. 9, i, p. 70).

By projection Jung meant the "unconscious, automatic, extrapolation of a psychic content into an object" (Jacobi, 1959, p.

48). Therefore, everything that is unconscious in our psyches manifests outside ego consciousness via a projected symbol.

The archetype, then, is defined as the structure from which the images or symbols representing the archetypal experience emerge into consciousness (Hough, 1973, pp. 85-86). The archetypal forms are the inherited structures held in common, but the universal symbols representing the archetypal experience are the conscious representation of the form, and as such are not inherited images (Jung, 1964, p. 57). Jung clarifies this when he says,

> The archetypal representations [images] mediated to us from the unconscious should not be confused with the archetype as such. They are very varied . . . and point back to one essential irrepresentable form. The latter is characterized by certain formal elements, although these can only be grasped approximately. . . . We must however, constantly bear in mind that what we mean by "archetype" is in itself irrepresentable, but has effects which make visualizations of it possible, namely the archetypal images. (C.W., vol. 8, p. 213)

Jung was at great pains to point out that the archetype is purely formal and only indirectly experienced through a symbol (Lewis, 1989, p. 42):

> Again and again I encounter the mistaken notion that an archetype is determined in regard to its content, in other words that it is a kind of unconscious idea. It is necessary to point out once more that archetypes are not determined as regards their content, but only as regards their form. . . . (C.W., vol. 9, i, p. 79)

An archetype is not a pattern we are consciously aware of, it is a psychic predisposition to form patterns (Hough, 1973, p. 85). The archetypes are actually the structural elements of the unconscious psyche, and as functioning neurons they cannot be experienced directly (Busick, 1989, p. 35). These ideas find their

origins in Jung's statement that "the archetypal image is a psychic expression of the physiological and anatomical disposition" (C.W., vol. 6, p. 444). If we can never experience the archetype first hand, the symbol must be a metaphoric representation of the archetypal form (C.W., vol. 9, i, p. 157).

A symbol representing an archetype then, "is an individually and consciously filtered metaphor for an essentially ambiguous archetypal form" (Chouinard, 1970, p. 162). Archetypal symbols would thus vary in character as they are filtered through the consciousness of a single individual with a unique perception of the world. Jung explains this as follows:

> The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its color from the individual consciousness in which it happens to appear. (C.W., vol. 9, i, p. 5)

Although symbols representing archetypes may vary according to the individual consciousness through which they are filtered, archetypal symbols reflect a universal human experience (Busick, 1989, p. 41). In contrast, images which emerge from the personal unconsciousness via dreams, for example, are personal symbols unique to that person. Furthermore, personal symbols find their origin in the history of that individual, and should not be confused with universal symbols which emerge from the collective unconscious (Busick, 1989, p. 41). Jung makes a distinction between the collective/universal symbol and the symbol which has been presented to consciousness from the personal unconscious in the following statement:

> I call the image primordial when it possesses an archaic character. . . . I speak of its archaic character when the image is in striking accord with familiar mythological motifs. It then expresses material derived from the collective unconscious, and indicates at the same time that the factors influencing the conscious situation of the moment are collective rather than personal. A personal image has neither an archaic character nor a collective significance, but expresses contents of the personal unconscious and a personally conditioned conscious situation. (C.W., vol. 6, p. 443)

Thus far Jung's definition of the archetype has involved two components. First, the archetype occurs universally in humans with normal brains and this phenomenon Jung calls the collective unconscious. Universality can also be inferred by the cross-cultural appearance of symbols: myths, images and rituals all represent archetypal experiences.

Second, the archetypal structure cannot be known directly, but symbols representing archetypes can be known to consciousness. The archetype, then, is represented in consciousness by a symbol, and the symbol is a metaphoric representation of an archetype. The symbol is not the content of the archetype, nor is the symbol literally the archetype. Instead, it is a representation, a metaphor.

The third and fourth components in Jung's fourfold definition of the archetype have already been alluded to. The third proposes that the archetype contains a necessary emotional reference: "They [archetypes] have a specific charge and develop numinous effects which express themselves as affects" (C.W., vol. 8, p. 436).

These affects cannot be explained intellectually (C.W., vol. 9, i, pp. 160-161), but they can be experientially known (C.W., vol. 9, i, p. 30). The fourth proposes that this emotional reference is known to consciousness via projection (C.W., vol. 9, i, pp. 65, 70) onto or expression through a symbol (Jung, 1960, p. 87). When Jung suggests that the archetype possesses an emotional reference, he is suggesting that

> in contacting the archetypal dimension of the psyche (the collective unconscious), one meets transpersonal [universal], primitive, and peculiarly universal human modes of apprehension; of experiencing life. (C.W., vol. 8, pp. 137-138)

These "universal modes of apprehension" are the archetypal affects which manifest in consciousness as emotionally charged symbols (Jung, 1969, p. 87): "where there is an archetypal image there is an affect" (Stewart, 1987, p. 36), and Jung similarly suggests,

> It is a great mistake to treat an archetype as if it were a mere name, word or concept. It is far more than that: it is a piece of life, an image connected with the living individual by the bridge of emotion. (C.W., vol. 18, p. 257)

Jung further suggests that the archetype manifests as "dynamism which makes itself felt in the numinosity and fascinating power of archetypal image" (C.W., vol. 8, p. 211).

When Jung defines the archetypal emotions as components "which cannot be explained intellectually," he is suggesting that the experience of these affect-laden archetypal images is a non-rational one. Thus, he gives his theory of the archetype an "existential flavor" (Bar, 1976, p. 115) which is particularly obvious when Jung states that the archetype is an inherited brain structure and:

"tells its own story, which is the story of mankind: the unending story of birth and death" (C.W., vol. 10, p. 10).

Stewart suggests that the "existential flavor" which the affect-laden archetypal symbol possesses has evolved in response to the fundamental crises of life (Stewart, 1987, p. 41). Mahlberg also suggests that the archetypal images relate to universal human experiences such as "birth and death" (Mahlberg, 1987, p. 24), and consequently have a numinous quality (Lewis, 1989, p. 42; Stewart, 1987, p. 36). Busick proposes that the archetypal affects are the universal human responses to the existential issues of life and death (Busick, 1989, p. 10), and are the most intense emotions we experience (Busick, 1989, p. 40). In fact, they are even more intense than the shadow emotions of the personal unconscious because the archetypal emotions are an expression of our inherited responses to the meaning of life (Busick, 1989, p. 33).

The emotions made conscious by the projected archetypal symbols are the function of inherited pathways, and as such are the inherited responses we experience when reflecting on our identity, meaning, and purpose in life (Busick, 1989, p. 36). Busick suggests that the inherited emotional parameters of the human experience, which link humankind psychologically are transpersonal fear, awe and wonder, and bonding (Busick, 1989, p. 39). Transpersonal fear relates to the universal experience of anxiety over the inevitable--our own death (Busick, 1989, p. 185; Grof, 1973, p. 25). Transpersonal awe relates to the feeling of wonder we experience

when confronted by the power of nature: birth, nurturing and life. Also it is the universal response to our own human power and uniqueness which we use to manipulate the natural world for the purpose of controlling the source of the human species' survival (Busick, 1989, pp. 34, 183). Transpersonal bonding is the universal experience of emotional attachment, of feeling bonded and connected to all humans and to all living things (Busick, 1989, p. 184). Mammals bond to their offspring too, but humans bond to the extent that they are prepared to risk their own lives in the effort to save another's.

These archetypal emotional experiences, the function of inherited facilitated pathways, surface in consciousness via an affect-laden symbol when a crisis in our lives goads us to ponder the existential questions of identity: "who am I?" meaning; "why was I born?" and purpose; "where am I going" (Busick, 1989, p. 36). Jung suggested that the reason we ask these questions about our existence is because we fear death (C.W., vol. 8, pp. 405-415). Death is the great unknown (Garfield, 1975, p. 170), and thus it provokes the non-rational affect fear (Stewart, 1987, p. 41). When we consider the essential aspects of human existence there is a realization of the impermanence of one's life, that no matter what one does, there is no escaping death (Grof, 1973, p. 25).

The fear of death is an inherited emotional response, and our psychological and thus biological survival has depended on the human species maintaining a sense of perceived control over the ultimate

unknown; death (Busick, 1989, p. 37). In an effort to gain control over our fear of death we ask the existential questions and attempt to reason an answer about our existence (Busick, 1989, p. 34). For some people an illusion of control is gained by the seemingly rational answers that cultural belief systems offer them. For example, in the West, Christianity offers us identity, by suggesting that we are children of god. We find meaning in the Ten Commandments, which dictate that we should live morally sound Christian lives. The dilemma of life's purpose is placated in the idea that when we die we will return to god and live eternally in heaven. These Christian concepts inhibit our fear of death, and empower us with a perceived sense of control by answering the existential questions in cultural terms. According to Becker, who has studied human responses to death, culture and belief systems were developed by humans in order to maintain a sense of control in the natural realm (Becker, 1973, pp. 15-24).

Belief systems, which are the function of acquired facilitated pathways, offer rational answers, and thus the non-rational archetypal emotions; the function of inherited facilitated pathways is inhibited (Busick, 1989, p. 33). Belief systems are conditioned ways of thinking which neurologically operate in the same way that counting to ten functioned as a means of inhibiting the child's expression of anger. The intention of belief systems is to maintain the repressed state of the archetypal emotion fear, thereby fostering an illusion of control over death (Garfield, 1975, p. 147). As Hoy

suggests, the archetypal affects can be controlled or even inhibited by the world religions (Hoy, 1983, p. 24), because belief systems provide cultural solutions to transpersonal and transcultural crises (Busick, 1989, p. 18).

However, the existential questions cannot be truly answered through logical reasoning, as there is always another "why?" (Busick, 1989, p. 17). When one is unable to rationally answer these queries on their identity, meaning and purpose in life, inherited pathways are facilitated into action and a universal set of symbols manifest in consciousness communicating the non-rational emotional nature of the answers (Busick, 1989, p. 34). As dreaming and fantasy are the states in which inhibitory pathways relax, it is most likely that during these times the answers we seek will appear symbolically.

Symbols representing archetypes manifest in consciusness relaying the universal emotional affects humankind experiences in response to the existential issues of identity, meaning and purpose. From our experience of the symbolized archetypal emotions of fear, awe and wonder, and bonding we can personally answer the existential questions without the aid of cultural belief systems. We can experience transpersonal identity from our fear of death, from our experience of ourselves as just another animal which is born, lives and dies. We also experience ourselves as more than our biology. We have a sense that we are unique from the animal kingdom, because we have uniquely human qualities that transcend our biology, and this evokes the archetypal emotion of awe and wonder (see Chapter 4

for more details). Therefore, our symbolized archetypal experiences reveal to us that our identity is paradoxical in nature. We are both biological beings that will decay and die, and uniquely human which transcends our biology. Life's meaning and purpose is found when we integrate the paradox of our transpersonal identity, of who we are at the archetypal or universal level (Busick, 1989, pp. 16-19). (See Chapter 4 for further details on this discussion.)

It seems then, that archetypes are manifested in universal human experiences with an emotional component. These experiences which we are neurologically programed through genetic inheritance serve as responses to the existential issues of life. This follows from Jung's definition of the archetype. The four components of his definition, as outlined in this chapter, are as follows:

1. The archetypes occur universally in humans with normal brains. Universality can also be inferred by the world-wide occurrence of symbols; myths, images and rituals.

2. The archetype is a metaphoric representation of the inherited facilitated emotional pathways. The symbol is not the archetype.

3. The archetype contains a necessary emotional reference which is in response to the existential issues of life.

4. The archetypes are experienced in consciousness as projected affect-laden symbols, or symbolized emotions.

Busick summarizes the fourfold components which make up the definition of the archetype in the following working definition:

The archetype is a response pattern occurring universally in the human experience and is characterized by an emotional charge to the existential issues of identity, meaning and purpose. (Personal communication, 1989)

CHAPTER 3

INCONSISTENCIES BETWEEN DEFINITION AND DESCRIPTIONS OF THE ARCHETYPE

Inconsistencies Between Definition and Descriptions of the Archetype

Jung recognized himself that his theory of the archetype "is pioneer work which by its very nature can only be provisional" (C.W., vol. 9, ii, p. 14). This candid statement may well explain the presence of contradictions and inconsistencies in Jung's interpretation and application of his theory on the archetype. Jung's successors, the Jungians, have repeated these discrepancies, and as a result they have failed to offer clarity to a "provisional" theory.

It has been suggested that Jung's work is bound to appear inconsistent because he rarely revised anything he wrote, preferring instead to insert up-dated modified material into his earlier work (Samuels, 1987, p. 185). However, Jung was not a rigorously systematic thinker (Hoy, 1983, p. 17), and there are serious epistemological difficulties in accepting his theory of the archetype (Greenstadt, 1982, p. 485), due to the confusion between form and content (Samuels, 1983, p. 429). The internal inconsistencies, such as contradictions between definition and descriptions, were consequences of the way in which Jung interpreted and applied his

theory of the archetype. Hoy proposes that this problem was the result of tension between Jung's role as a scientist and as intuitive therapist (Hoy, 1983, p. 21). Busick suggests that in fact, the inconsistencies arose due to Jung's attempt to explain universal human experiences from a Western cultural perspective (Busick, 1989, p. 3).

Jung's inability to transcend the cultural milieu of his time posed as an additional problem, in that it limited the methodological approach he used to support his theory of the archetype. Jung states that "the method of proof" he used to support his theory of the archetype entailed collecting symbolic data from the dreams and fantasies of persons, and then "adducing convincing mythological parallels" (C.W., vol. 9, i, p. 49). In other words, Jung's methodology required that he gather dream data from his clients and then survey the data for motifs "which could not possibly be known to the dreamer" (C.W., vol. 9, i, p. 49), but which functioned as archetypal symbols according to the definition of an archetype. As a means of establishing the dream symbols' true archetypal nature, he then looked to myth, as he postulated that mythological motifs are metaphors for archetypal/universal experiences (C.W., vol. 9, i, pp. 42-43). Finally, by paralleling his clients' dream symbols with symbols in ancient myth, he qualified their universal or archetypal status.

More current archeological and anthropological research validates Jung's method of looking to the ancient world for

supportive models of symbols; images, myth and ritual (Ross, 1957, p. 167) which are still in use today (Thompson, 1981, pp. 11-12). Bachofen found that each myth carries within it a basic "sameness," which is altered by the distortion of time and culture. He suggests that by looking to the ancient world (the earliest possible time that a myth or symbol was detected) as a point of reference, one is able to identify the original meaning of the symbol (Bachofen, 1967, pp. 215-216). He also suggested that each myth should be considered according to the circumstances and environment in which it originated (Bachofen, 1967, p. 245). The implication here is that myth should be interpreted according to the cultural context out of which it arose, and not according to the analyst's world-view, such as cultural bias, personal values, and unfounded speculation (Bachofen, 1967, p. 76).

Likewise, anthropologist Lévi-Strauss' methodology advocated the assessment of a myth's historical context. Yet he felt that the point was not to search for the "authentic version of a myth," but rather consider all the variants. These variants he suggested are the product of differing cultural belief systems. Having assessed the variants within their cultural context, Lévi-Strauss proposed that the analyst should then look for the common uniting thread (Thompson, 1981, pp. 11-12, 181).

Essentially, it seems that research of myth involves the assessment of a symbol's significance within its historical and cultural context. The true meaning of myth lies within its

contextual framework and not within the analyst's world-view. However, Bachofen does suggest that in searching for a symbol's original form, one must avoid using cultural references in the analysis and let the myth speak as the metaphoric representation that it is (Bachofen, 1967, pp. 81-82, 245). Symbols, then, should not be interpreted literally, but considered in terms of the emotions they arouse (Bernbaum, 1974, p. 101). Lévi-Strauss supports this methodological approach when he suggests that "myth remains the same as long as it is felt as such" (Lévi-Strauss, 1958, p. 58).

Jung and Lévi-Strauss were both interested in universal unconscious processes, and essentially they used the same methodology of looking to historical sources for support of their premise of universality. Yet Jung limited his otherwise valid method of proof by only researching myth as far back as the Greek deities, circa 600 B.C. As a consequence, he overlooked the significance of earlier symbols which actually date back as far as 100,000 B.C., to Neanderthal Man (Campbell, 1969, p. 84).

Certainly the Greek pantheon finds its origins in the gods and goddesses of the ancient world (Campbell, 1969, p. 102), but there is actually very little mythology left in the Greek myths due to extensive cultural and literal distortion (Hough, 1973, p. 86) resulting from historical events in the Mediterranean beginning in the fifth millenium (Eisler, 1987, pp. 43-44) (see Chapter 4 for details). Perhaps as Hillman suggests, we are Greco-Roman in mind and civilization (Hillman, 1979, p. 68), but this is no excuse for

Jung failing to consider the wealth of symbolic material that predated the Greek civilization.

Jung limited his own methodology by not returning to the earliest possible time that a particular symbol was detected. His research of dream data, and its parallel to ancient myth is confined to the Greek civilization, a comparatively recent period in history. In addition, the recorded Greek myths have lost their mythical quality due to historical and literary distortion, and thus serve as inaccurate references. Also, when Jung looked to the Greek myths as an ancient point of reference, he analyzed them according to his world-view or cultural bias (Busick, 1989, p. 3), instead of the context out of which they arose, and so further limited and distorted his method of proof.

An example of the distortion Jung imposed upon his method by analyzing mythical data with cultural references can be found in his discussion on the anima and animus. Anima and animus, he suggests, are archetypes, and he attempts to support this proposal by paralleling these psychic states with the Greek god Eros and the Greek term logos. Jung uses the Greek male god Eros as a means to describe the function of the anima or projected female side of a male's psyche (C.W., vol. 9, ii, pp. 11-12). The anima archetype, he says, is found in men, and is the compensating female element of relatedness, feeling or eros, which a male needs for intrapsychic completion (C.W., vol. 9, i, p. 70). Men, Jung continues, tend to deny or repress the anima, and thus project it onto women in their

lives (C.W., vol. 9, ii, pp. 11-12). Yet the God Eros was a companion, or in the service of, the goddess (Hamilton, 1969, p. 36), and representative of an aspect of her function; the principle of generation (Guthrie, 1962, p. 319). Therefore, within his historical context, Eros really had nothing to do with feelings and relatedness. He was simply associated with the birth aspect of the triple goddess (see Chapter 4 for details). Jung then suggests that,

> since the anima is an archetype that is found in men, it is reasonable to suppose that an equivalent archetype must be present in women; for just as the man is compensated by a feminine element, so woman is compensated by a masculine one. (C.W., vol. 9, ii, p. 14).

He uses the Greek "logos" to describe the function of the animus or the compensating male element in a woman (C.W., vol. 9, ii, p. 14). But again a distortion appears when Jung uses the doctrine of logos to describe the stereotypical male traits of discrimination and cognition, which he suggests a woman possesses, but projects onto men in her life (C.W., vol. 9, ii, p. 14). The doctrine of logos in its original context referred to the power of creation. The creation of the world was mythically said to have been planned by god's intelligence and to have been implemented by his spoken word; logos. Creation, which is actually an aspect of the goddess (see Chapter 4), was carried forth by the word (Parrinder, 1971, p. 139), and thus logos had nothing to do with cognition, but rather the task of bearing the creative power of the goddess. Consequently, neither eros nor logos as Jung utilizes them, are free of distortion as he takes them out of their original context

and uses them to describe the contrasexual stereotypical traits of men and women in Western cultures. An additional example of this distortion appears in the following quotation:

> In men, eros, the function of relationship, is usually less developed than logos. In women, on the other hand, eros is an expression of their true nature, while their logos is often only regrettable an accident. (C.W., vol. 9, ii, p. 14)

Unfortunately this blatantly sexist remark made by Jung is an expression of the time in which he lived, and it ignores the fact that such stereotypes are not universal or archetypal. Other cultures demonstrate that these traits are not specific to gender. In matrilineal, or goddess-worshipping societies, intellectual pursuits were highly advanced (Eisler, 1987, pp. 66-68). Furthermore, stereotyping males as having a less well-developed feeling function ignores the Eastern, Buddhist, Bodhisattva tradition, with its male heroes who were models of compassion (Parrinder, 1971, p. 283).

Describing anima and animus as archetypes, by virtue of their parallel with the Greek god Eros and the doctrine of logos, is therefore a limitation and distortion of Jung's method. It is such because he interpreted these myths, not according to the historical context out of which they arose, but according to how he could manipulate them to fit his culturally-imbued perception of men and women in the earlier part of this century in Europe. He also contradicts important components in his definition of the archetype when he suggests that anima and animus are archetypes. Archetypes are response patterns occurring universally in the human experience

and are characterized by an emotional charge to the existential issues of identity, meaning, and purpose (Busick, 1989). Describing the anima, which Jung suggests is the female traits of feeling and relatedness that a man possesses, as an archetype, simply does not fit with the above definition. Describing the animus as the male traits of discrimination and cognition existing within a female, does not fit with the working definition of an archetype either. Feeling, relatedness, discrimination, and cognition are not emotionally charged components which men and women experience in response to the existential issues, but cannot explain intellectually.

Hillman suggests, as a result of critiquing Jung's concept of the anima, that "if anima is archetypal then it must be equally relevant to both men and women, and not particular to either sex" (Hillman, 1985, p. 53). If anima is a universal archetype, then it must occur in the psyches of both men and women, and likewise for the animus. Hillman further suggests that "we cannot be sure that the archetypes are really archetypes, unless we extend them beyond sexual differences, and then beyond the human person and psychodynamics" (Hillman, 1985, p. 53).

It seems that Jung was actually describing in his discussion on anima and animus are ways in which men and women in Western culture have been conditioned to behave. Women are conditioned to believe that they are the emotional, feeling sex, with a less well-developed intellect, and men are led to believe that they are not a

man unless they inhibit their feelings and behave more logically. Therefore anima and animus reflect culturally conditioned behaviors, and as such, lack universal references. Actually, anima and animus more closely parallel Jung's "shadow," those personal traits which each individual perceives to be inferior or unacceptable to the persona or ego functioning, and so repress and then experience through projection. Anima and animus are thus more likely expressions of the personal unconscious, rather than universal, emotionally charged projected symbols of the collective unconscious.

Perhaps one of the most obvious distortions, or contradictions Jung makes in the examples he gives of archetypes is the pervasive reference to the identity of the archetypes as if they were symbols. Yet Jung specifically states that the archetype is not the symbol: "The archetypal representations (images) mediated to us by the unconscious should not be confused with the archetype as such" (C.W., vol. 8, p. 213).

Although Jung denies the existence of innate images, and suggests that the symbol is not the archetype, but a projected representation of an ambiguous form (C.W., vol. 9, i, p. 157), he contradicts himself by identifying the symbol with the archetype. For example, he refers to the "mother archetype" and the "father archetype" (C.W., vol. 9, i, pp. 85, 161), describing a literal mother and father as if they were actually archetypes. To remain consistent with the basic definition of an archetype, it is inappropriate to refer to the archetype using literal people

(Samuels, 1983, p. 435). A more appropriate referent statement might be: "the archetype represented by symbols of the feminine or masculine" (see Chapter 4 for a further discussion of this issue). This manner of presentation avoids the error of talking about the symbols as if they were archetypes themselves, which clearly Jung was at fault for doing. Jung did actually utilize a similar format when he described the anima archetype as "the archetype of the feminine" (C.W., vol. 5, p. 332), but he was not consistent in his usage of this reference style, as it appears rarely in the Collected Works.

By identifying the archetype as the symbol Jung also failed to apprehend the symbol's metaphoric quality, instead he took them literally as mentioned. Hillman proposes, in a discussion on the anima as the archetype of the feminine, "that the very symbol of the feminine may not itself be feminine" (Hillman, 1985, p. 173). Nevertheless, Jung committed this error of literalization even though he knew symbols were connotative and to be understood in terms of the affects associated with them (Jung, 1964, p. 5). Assagioli appropriately suggests that,

> Symbols properly recognized and understood possess great value: they are "evocative" and induce direct intuitive understanding. . . . Yet symbols have their dangers. In fact he who takes them literally and does not pass beyond the symbol to reality, but halts before it, does not arrive at the underlying truth. (Assagioli, 1969, p. 34)

We can find an example of this literalization in Jung's discussion on the "mother archetype." He suggests we experience the mother archetype through our own personal mother: "she is the

carrier of the archetype, because we are at first in a state of unconscious identity with her" (C.W., vol. 9, i, p. 10). We can also experience the mother archetype as either good or bad (C.W., vol. 9, i, p. 105), and in addition, Jung maintains she is different for men and women: "For a woman, the mother typifies her own conscious life as conditioned by her sex. But for a man the mother typifies something alien, which he has yet to experience" (C.W., vol. 9, i, p. 105).

Just as in the discussion on anima and animus, the mother archetype is referred to as if it were literally a real person. By assigning specific gender roles to archetypes, Jung literalizes the symbol, and thereby treats it as if it were a person, such as one's personal mother, who has actually been experienced. Yet one's mother is not an archetype; an emotionally charged symbol which manifests in response to the existential issues of life. Even the dichotomous feeling states of good and bad which Jung suggests one may associate with the mother archetype, are not archetypal emotions of awe, wonder, and existential fear. Feelings of "good mother" and "bad mother" are shadow emotions which have become conscious via projection onto an image of the personal mother, or someone or something which reminds the individual of their personal mother. These affects originate in one's personal history, and so are products of the personal unconscious, unlike the archetypal affects which are inherited universal phenomena. Lastly, if the mother archetype, like the anima and animus, is a different psychic

experience for men and women, then again, it is not a universal, archetypal human experience.

Although Jung intuited a universal human experience which he was able to express in his definitions of the archetype, he struggled to validate and clarify it using examples which he suggested, "should be regarded as altogether provisional and tentative" (C.W., vol. 9, i, p. 105). It seems the struggle was due to the way in which he limited his methodology. His inability to transcend cultural interpretations of symbols led him to contradict the most important component of his definition: universality. His examples also clearly demonstrate that he was unable to avoid the error of describing the archetype as if it were the symbol, which then led to the error of distorting the metaphoric nature of the symbol by literalizing it. Due to such pervasive inconsistencies in his interpretation of the archetype, his theory becomes very unclear and complicated.

Jungians have expanded upon Jung's theory in an attempt to clarify and rectify the more obvious theoretical blunders committed by Jung. The Jungian literature reveals that in revising Jung's material, they have failed to keep in mind, or perhaps even understand, his basic definition of the archetype. As a consequence, Jungian theorists have repeated verbatim Jung's theoretical inconsistencies.

Jungians' Repetition of Internal Inconsistencies

When Jung professed that he was aware of the "provisional state of his pioneer work," he opened the door for his successors to expand on and clarify his theory of the archetype. In the foreword to Jacobi's book, Complex Symbol and Archetype, Jung states that:

> the appearance of her study [Jacobi's] is more than welcome to me in that the concept of the archetype has given rise to the greatest misunderstanding and--if one may judge by the adverse criticism--must be presumed to be very difficult to comprehend. (Jacobi, 1959, p. x)

Jacobi's presentation of Jung's theory of the archetype is logically consistent with Jung's definition, and is perhaps the most logically consistent documentation made by a Jungian. She outlines the difference between the archetype and the symbol, thereby giving further clarity to the definition that the archetype is not the symbol, which is where Jung often contradicted himself in his examples and descriptions. Yet there is a repetition of a supposition found in Jung's theory which does not hold true. Jacobi reiterates Jung's notion that the collective unconscious, a correlate of the idea of archetype, is a product of our inherited biology, and is "the source of the instincts, for the archetypes are the forms which the instincts assume" (C.W., vol. 8, as cited in Jacobi, 1959, p. 36).

Neither Jung nor Jacobi, in repeating this assumption, recognize the fundamental difference between the archetype and the instinct. The archetype is concerned with the psychological issues of our survival (Busick, 1989, p. 36), whereas the instincts operate

for the purpose of ensuring the physical survival of the species (Kirkpatrick, 1907, p. 33), and unlike the archetype they do not have an emotional component in response to the existential issues of life. Jung, and then Jacobi, suggest that the two are the same by stating that the archetype is actually an instinct. Jung attempts to explain the sameness by suggesting that the instinct has two aspects. First, he proposes, it is experienced as "physiological dynamism"; such as hunger, thirst and escaping danger (Kirkpatrick, 1907, p. 33), and second, it is experienced in the form of archetypal images, which he also suggests appear in total contrast to the instinct's physiological regard (C.W., vol. 8, p. 212, as cited in Jacobi, 1959). Indeed, the instinct as an archetypal image which, according to the working definition, manifests in response to the existential issues, is quite in contrast to the instinct as a physiological phenomenon concerned with ensuring the individual's, and thus the species' physical survival.

In describing the supposedly like nature of the archetype and the instinct, Jung ironically distinguishes the essential difference between the two. The instinct is common to all and it is concerned with the physical survival of the individual, whereas the archetype, which is also universal, manifests as an image in response to our psychological survival, or the existential issues of life. It seems that Jacobi, in expanding on Jung's proposal that the archetype is an instinct, perpetuates the confusion between the archetype (psychological survival) and instinct (physical survival). An error

which perhaps found its origins in the fact that both the instinct and the archetype are innate, universal physiological phenomena that we are programed to experience as a result of genetic inheritance.

Having expounded Jung's definition of the archetype in her book, Jacobi goes on to give examples of symbols representing archetypes using dream data. However, just as Jung imbued his interpretations and examples of archetypal symbols with cultural bias, so too does Jacobi. (Jacobi's example and explanation of archetypal symbols in the "Bad Animal Dream" will be discussed in Chapter 5.)

Hillman suggests that Jungians have repeated Jung's examples, and thus his mistakes and inconsistencies, thereby failing to offer any intelligent, critical analysis of Jung's theory of the archetype (Hillman, 1973, p. 97). Hillman, who unabashedly passed judgment upon his peers, identified some of the cultural references Jung used erroneously in his discussion on the anima. Yet he too fell prey to the ubiquitous web of error he so clearly detected in the works of Jung and the Jungians. In his book, Anima, Hillman repeats Jung's assertion that anima refers to soul and thus animus to spirit (Hillman, 1985, p. 167). Anima is actually Latin for "soul," and Jung posited that anima/soul is in the feminine gender and likewise animus/spirit is the masculine soul (Singer, 1976, p. 24). Obviously the assignment of gender to soul and spirit supported Jung's "feminine anima," and "masculine animus," but if anima and animus are universal archetypes, then soul and spirit must also be universal

references. Busick suggests that they are cultural terms which depend on belief systems to sustain them (Busick, 1989, p. 5). In consequence, soul and spirit are religious concepts, and they find their origin in cultural belief systems of the Western world. In fact, traditions of the East deny the existence of soul. For example, the Buddhist "Anatta tradition" means no-soul (Parrinder, 1971, p. 370), or rather, this tradition has no concept of human essence; soul, leaving the body after death. Thus, this Western belief has no meaning within this Eastern belief system.

Hillman also makes the mistake of identifying the archetype with a whole array of active personalities, just as Jung did. He posits the child, mother, father, daughter, son, wise old man, hero and so on, as archetypes (Hillman, 1985, p. 169). He thereby relegates the archetype to the realm of literal persons, the arena of "men and women," the very region Hillman suggested Jung, by virtue of his literal descriptions, was at fault for assigning the archetypes (Hillman, 1985, p. 55).

Singer, like Hillman, as analyzed the Jungian literature and detected the pervasive misuse of the archetype. She talks about the error of "reductionism," where various modes of behavior are ascribed to particular Greek gods and goddesses (Singer, 1979, p. 8), who are then termed archetypes. For instance, Bolen (a Jungian) suggests that a woman can be an expression of the "Artemis archetype" or the "Aphrodite archetype" according to the way she behaves, what she personally values, and what she pursues in life (Bolen, 1985, p.

38). She describes Artemis as the virgin goddess, the archetype of independence, pursuit of goals and spiritedness (Bolen, 1985, p. 50), and so a woman who embodies these traits is an expression of the "Artemis archetype." Yet suggesting that such traits are archetypal poses a problem. Independence, pursuit of goals and spiritedness hardly support the component of universal emotionally-charged psychological states that women (and men) experience, but cannot explain intellectually.

Perhaps Bolen's intent was to use the Greek goddesses as archetypal role models for modern women, but then her gravest mistake was using the patriarchal, male-centered, distorted versions of the Greek myths. Artemis in her more ancient form was a triple goddess who symbolized the functions of birth, life and death (Busick, 1989, p. 73). She was not just a virgin, a menstruating woman who has not yet given birth (Warner, 1976, pp. 3-24), but also the ever-fertile goddess who brought forth life, nourished it (Guthrie, 1962, p. 102), and then took life into death (Paris, 1986, p. 140) as a reflection of the cycles of nature (see Chapter 4 for details). The kind of behaviors Bolen describes to women are culturally conditioned gender roles which lack universal references. In fact, Bolen's Artemis "type" behavior could be seen as a cultural expression of women in Western society.

Like Jung, Bolen actually mistakes the personal unconscious with its culturally-based shadow as the realm of the archetypes. Yet that which is born out of one's personal history; social,

cultural, and familial conditioning, is not a priori and universal. Cultures alone cannot develop a priori archetypes: this is an illogical concept. Jung, however, suggests that culture develops its own substitute: the collective psyche (C.W., vol. 7, pp. 156-159). Busick suggests that the collective psyche is a culture's belief that their perception is universal, and in addition, that this view is based on ignorance of other cultural values, rather than a universal experience that connects humankind (Busick, 1989, p. 5). Even though Jung was aware that one could mistake the collective psyche for the collective unconscious he, then Jungians such as Bolen, fell into the very trap of being "confused and blinded by the forces of the collective psyche" (C.W., vol. 7, p. 160).

In looking to the ancient world, Bolen may well have been attempting to locate mythical parallels to support the presence of an archetypal experience. Yet when she identifies particular behaviors as expressions of aspects of the ancient goddesses, she completely denies the symbolic quality of the triple goddess, who so far as we know, existed before individual goddesses such as Artemis. Symbols representing archetypes are to be understood metaphorically, according to the affects or powerful emotions that accompany them. The "Artemis archetype" as Bolen describes her, is not an affect-laden symbol which has manifested in response to the existential issues of life. She is an expression of the way some women in Western culture act out the stereotypical conditioning of their culture. In her more ancient context the symbol of the triple

goddess which Artemis is an aspect of, probably evoked the feeling of awe and wonder at her ability to bring forth life and nurture it, and fear at her power to also take away life.

Singer refers to Bolen's identification of the symbol as if it were the archetype, such as the "Artemis archetype" as the error of "reification," which she defines as "the making of something abstract into a real, concrete, or literal thing" (Singer, 1979, p. 8). Bolen, then, repeated Jung's error of literalizing the archetype, and as a result completely distorts Jung's fundamental definition of an archetype. The archetype, as Bolen describes it, is merely representative of conditioned character traits of men and women in Western society. Like Hillman, Singer is able to detect the errors of her peers, but in her own work she too overlooked the methodological limitation of interpreting symbols with cultural references.

In her book, Androgyny, Singer describes anima as the "receptive feminine" and the animus as the "creative masculine" (Singer, 1976, p. 142). The term creative masculine, as Singer uses it, refers to the male role in procreation, or the male's ability to fertilize. Yet historically, the symbols of men's participation in the genesis of the species has appeared with the advent of animal husbandry, a relatively recent activity (Thompson, 1981, pp. 123-127). Even today there are certain indigenous peoples who do not recognize the role of men in the reproduction of the species; these include Tobriand Islanders and the Tully River blacks of Australia

(Thompson, 1981, pp. 125-126). Consequently, fertilization as a creative function was not, and still is not, a universally recognized concept. In fact, origin myths of the ancient world ascribe the power of creation solely to the triple goddess in her aspect of birth (Eisler, 1987, p. 21). Symbolically, creation was originally recognized as a function of the triple goddess. It seems creativity as a masculine function has been derived through historical and cultural events and thus does not meet the universal component of an archetypal symbol.

When Singer suggests the receptive nature of the feminine, she is referring to the act of receiving the male sperm into the womb. This notion of receiving as a symbol of feminine receptivity is a cultural inversion of the ancient perception of the triple goddess. (Inversion of a symbol refers to the process of transferring the power of the original deity to the deity of another religion, in order to give that religion power over the deities of the religion usurped [Eisler, 1987, pp. 51-58].) The symbol of the goddess was understood in part in terms of her ability to bring forth life and nourish it (Campbell, 1969, p. 139). She was a symbol of the process of nature, and a symbol of the source out of which life came (Campbell, 1969, pp. 139-140). In contrast to Singer's proposal of the feminine as receptive, ancient goddess symbols depict a deified woman in the active process of giving birth, bringing forth life (Eisler, 1987, pp. 20-21), rather than passively receiving.

In her discussion of the anima and animus as archetypes, Singer uses the culturally-imbued references of the "receptive feminine" and "creative masculine" and thereby violates her own criterion of an archetype as "neither culture-bound nor culturally determined" (Singer, 1977, p. 142). As a result, Singer repeats Jung's methodological limitation of interpreting symbols with a cultural bias.

In the Jungian literature, examples of archetypes abound, but these supposed archetypal symbols are continually interpreted using cultural references as discussed above. They are not a priori archetypal symbols of the collective unconscious but reflections of the collective psyche. The mistake Jungians make of using culturally-determined references in their interpretations of the archetype is a repetition of the limitation Jung imposed upon his own method. In repeating this mistake, the fundamental component of universality is automatically contradicted, as it is impossible for a symbol which has been created by culture to also be a priori and universal. In addition, Jungians repeat the error Jung seemed unable to avoid, that of referring to the symbol as if it were the archetype. By committing this error the definition of: "the archetype is not the symbol" is also contradicted.

Busick suggests that Jung's interpretations of his archetypal theory do not have universal validity (Busick, 1989, p. 3), and if, as it seems, Jungians have repeated Jung's examples, then obviously their examples lack universal validity also. However, Jung's

definition is valid because it is supported by other fields of research (Busick, 1989, p. 3). Using only the four basic components of his definition (as outlined in Chapter 2), Busick proposes that a universal set of symbols representing archetypes can be identified, and that these symbols transcend any cultural references and truly reveal the psychological linkage of humankind (Busick, 1989, pp. 3, 36).

CHAPTER 4

THE ARCHETYPES REPRESENTED BY THE FEMININE, MASCULINE, AND SYZYGY SYMBOLS

It is not possible to postulate universal archetypes as defined by Jung without investigating myth. Jung suggests that mythical motifs are metaphors for universal, archetypal experiences (C.W., vol. 9, i, pp. 42-43). Also, myth tells of the unity of the human species (Campbell, 1972, p. 19) relative to the way in which we are psychologically linked to one another (Busick, 1989, p. 36). It also depicts intrinsic human principles, matters fundamental to our experience which lie deep within the recesses of our unconscious psyches (Campbell, 1972, p. 24). In addition, mythological themes have remained constant throughout history (Campbell, 1972, p. 19), and therefore by investigating mythical motifs, it is possible to discern, as Busick has done, universal symbols representing three major archetypes.

Busick hypothesized three major archetypes which she suggested are represented by symbols of the feminine, masculine and the syzygy, or wholism (Busick, 1989, pp. 72, 77, 82). By supplementing Jung's methodology with that of Bachofen and Lévi-Strauss, one is able to illustrate Busick's theory of a universal set of symbols which represent three major archetypes. By looking to the ancient world as a point of reference, and searching for common uniting threads

amongst symbols; images, myth and ritual, it is possible to meet Jung's four fundamental components of an archetype. Also, by utilizing the principles of logical consistency, so lacking in Jung's methodology, but characteristic of philosophical systems, the presence of a universal set of affect-laden symbols can be illustrated without contradicting Jung's basic definition of the archetype.

The Archetype Represented by the Feminine: Experiencing Our Biological Connection to Nature

Fear of death is the very reason humans developed culture and religion (Becker, 1973, pp. 15-24). Busick suggests that religion in the singular sense embodies a "universal mythic theme," that of our relationship to life and death issues (Busick, 1989, p. 10). The religious symbols; myths, images and rituals employed by stone age peoples still exist today (Thompson, 1981, pp. 11-12), because these symbols represent our inherited (archetypal), non-rational responses to the existential issues of life and death (Busick, 1989, p. 10). Yet even though symbols representing archetypes have universal references, they are adapted to fit the world religions, or culturally-based belief systems (Busick, 1989, p. 10). As Becker suggests, culture and its respective belief systems evolved as a means to enable humans to overcome their fear of death (Becker, 1973, pp. 15-24). Belief systems developed in order to give humans a sense of control in the natural world (Busick, 1989, p. 10).

The ancient Paleolithic peoples, our ancestors, existed 40,000 years ago, yet we still have the same body structure and brain size, including mental capacity, as our forefathers (Busick, 1989, p. 9). Our intellect has developed, but essentially our brain's non-rational functioning has not changed over the past 40,000 years. The Paleolithics sought a sense of control over nature, the fundamental source of their food supply, and thus the preserver of life (Busick, 1989, p. 10). Their belief systems offered them a sense of security and the illusion of control over the source of their survival; food, and hence a sense of perceived control over death. Their religious beliefs and relative symbols; images, myth and ritual, expressed both the archetypal emotional responses the Paleolithics experienced in the quest for control over nature, and their fear that nature would deny them sustenance and thus threaten their survival. Although time and culture have modified them, today we still employ the same symbols as expressions of our archetypal emotional responses to life and death and the need to control death (Busick, 1989, pp. 10, 11). This is due to the fact that our brain's non-rational functioning, the pathways which facilitate the archetypal emotional responses to the existential issues, is inherited and has not changed physically over the course of our evolution.

The religious image utilized by our forefathers, the stone age Paleolithics, was a deified woman; the goddess, who was usually depicted pregnant and on the verge of giving birth (Eisler, 1987, pp. 20-21). For our ancestors, a woman's ability to bring forth

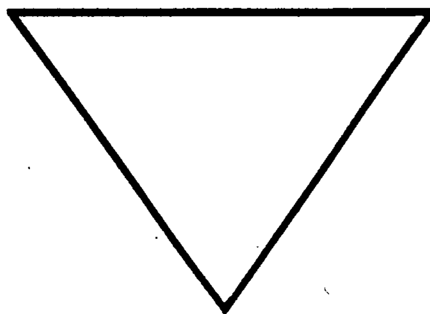
life and nourish it and then no longer produce life, mirrored the cycle of nature with both processes somehow magically influencing one another (Campbell, 1969, p. 139). The goddess was symbolized by a woman's body, as her cycles reflected the impersonal and impartial process of nature: spring, or production of fruit (birth), harvest and thus nourishment (lactation) and winter (death) from which spring comes again.

The image of the goddess which the Paleolithics celebrated, and then more prominently, the Neolithic agriculturalists (Campbell, 1969, pp. 136-141, 375), represented the ancient peoples' efforts to gain control over their life and death. By honoring the goddess, the symbolic image of nature and the provider of their food, they believed that the earth would not deny them and thereby threaten their very survival. In other words, she was celebrated because she represented the awesome and mysterious power to give life, but also the fear-evoking power to give death, or take away life (Paris, 1986, p. 140).

The Neolithics produced female figurines to depict the goddess. She was often pregnant with large milk-filled breasts, and either giving birth or nursing an infant (Campbell, 1969, p. 140). In the caves of the Paleolithics, the "Venus of the Caves" is similarly depicted as pregnant with large breasts and about to give birth (Campbell, 1969, p. 287). These earliest images of the goddess graphically depict her power centers, her extended, pregnant belly and her enlarged, nurturing breasts. The relief sculpture of "Venus

of the Caves" also clearly evidences another power center. A downward-pointing triangle outlines the pubic mound (Campbell, 1969, p. 288), and it is from this area of the woman that life emerges amid blood and water. Consequently blood and water became symbols of life (Eliade, 1958, pp. 188-194) (Figure 3).

The goddess symbol represents
aspects of the human experience as they
relate to the cycle of nature and
to the emotions that accompany these relationships.



Ancient symbol of the feminine archetype
Dating from the paleolithic caves of 25,000 BC.

Figure 3. Discovering the goddess: Naturalism.

Source: Busick (1989, p. 73).

This ancient trinity, the downward-pointing triangle, represents the powerful process of the feminine. Gimbutas explains this as follows:

> Through the act of engraving an enormous triangle in the center of the sculpture the artist perhaps visualized the universal womb, the inexhaustible source of life, to which the dead man returns in order to be born again. (Gimbutas, 1974, p. 159)

The symbol of the feminine process represents intrinsic, biological components of the human experience which connect us to the cycle of nature (Busick, 1989, p. 73). This ancient trinity symbolizes our connection to nature and its cycles of transformation; birth, life, death, and then life from death.

"Venus of the Caves" also holds a bison's horn shaped like the waxing crescent moon, which implies the association between the life and death cycles of the moon (nature) and a woman's cycle (Thompson, 1981, pp. 96-97). In addition, she was possibly painted red, and this seems to indicate the ancient connection between blood and life (Campbell, 1969, p. 287). The use of the pigment ochre as a symbol of blood has been used ceremoniously throughout history to symbolize rebirth or regeneration. For example, Neanderthal, circa 100,000 B.C., was buried with utensils and implements including red ochre; indicating a belief in life after death (Campbell, 1972, p. 31). The Australian Aboriginal performed a ritual which involved painting the exhumed bones of the dead with ochre, then reburying the "bloodied bones" in a hollow log (Allen, 1975, p. 257). Again, this ritual involved practices indicative of the belief that life would be born from the dead, as symbolized by the painted bones. The hollow log symbolized the birth canal from which the dead would be reborn. In more modern times blood as a symbol of new life is utilized in the Catholic Mass. Red wine is a metaphor for the blood of Jesus and it is drunk as a symbol of the transformation of death into life (C.W., vol. 11, p. 221).

Busick explains the ancient goddess worshipping religions' connection between blood and life by suggesting that the cycle of regeneration or birth is symbolized by the young virgin goddess, the kore (the waxing moon) who ceases menstruating and thus holds her blood to create and give birth to life. The mother (the full moon), the next phase of the goddess, transforms her blood into milk to nourish the life she has brought forth. The last phase in the cycle is represented by the krone (the waning moon), the menopausal woman, whose withered, dead womb again holds back the life-giving blood. This phase of the goddess signifies that life production is over, just as winter (death) ceases to abundantly produce. Yet the woman who no longer brings forth life with her blood, fills herself with the essence of life's secrets and becomes the wise old woman, often misrepresented by being called the witch (Eisler, 1987, p. 141), but more appropriately referred to in the seventh century Celtic tradition as the wicca. From the wisdom of the wicca life returns and is born forth from the womb of the kore (Busick, 1989, pp. 73-74).

It is important to remember that the goddess symbol is a metaphor. Even though she is a deified woman, her process symbolizes the cyclical, impersonal process of life to death that humankind, men and women, experience. For the people of antiquity the goddess, as symbolized by the ancient trinity, mirrored three primary forms of the human experience as it related to the cycles of nature. These fundamental cycles are the function of our biology. They are

universal to humankind, metaphorically speaking, such that men do not actually give birth. However, men do experience new beginnings or psychological births, and they also experience nurturing that new state of being to its full potential. As the cycle continues, men and women experience endings or psychological deaths and then the cycle begins again. This process occurs not once but many times in the course of one's life, demonstrating cyclical nature of the transformation process.

Humans also universally experience the same emotional responses to the cycle of birth, life and death. The archetypal emotions represented by the feminine; the goddess, are the function of inherited facilitated pathways. The ancient peoples experienced the deified woman as awesome as she bled cyclically, but did not die with the monthly loss of blood. She was also awesome in her ability to bring forth life when she held back her blood, and then nourish life when she changed her blood into milk. The goddess also evoked fear in the ancients as she represented the power to take away the life she nourished. Today we still experience these intense affects in response to the existential issues, as symbolized by the three phases of the goddess. The kore is the metaphor for psychological birth or new beginnings which is accompanied by the feeling of awe and wonder. The mother, the metaphor for psychological nurturing of life which has just begun, is also accompanied by feelings of awe and wonder. The krone, the metaphor for endings, change and psychological or biological death, is accompanied by fear (Busick,

1989, p. 73). The process is one of continous change, as depicted by the transformation of kore into mother into death krone. This cycle, as nature mirrors it, and as the ancient peoples experienced it, does not end. From the dead womb of the krone/winter, life emerges again. Life/spring, comes from death (Busick, 1989, p. 74).

The Paleolithics and the Neolithics worshipped life coming from life (Busick, 1989, p. 11), as symbolized by the goddess image giving birth. They also celebrated life coming from death, because from the death or sacrifice of other living things, such as animals, food was acquired and thus life was sustained (Busick, 1989, p. 11). The mythology of these people, then, indicates that they celebrated cycles of transformation. This means that although they were aware that youth aged, and that nature around them changed also, change mirrored a cycle of conversion, that is, the essence of whatever died was transformed into life (Busick, 1989, p. 11).

This celebration of the cycle symbolized by images, myth and rituals of the stone age people, can be traced back even further to Neanderthal Man. This remote predecessor of our own species performed rituals indicating that their myths encompassed symbolic expression of human experiences similar to the Paleolithics, and also twentieth-century Homo Sapiens. At the burial sites of Neanderthalis, there is evidence of religious symbols. Skeletons have been found with supplies such as tools (for the next life), and in the fetal position as though within the womb, indicating the belief that the dead would be born again from the womb of the earth.

Also, the skeletons were lying on an east-west axis (Campbell, 1969, p. 67), the axis of the rising and setting sun. This is also a symbol indicating a belief in rebirth or transformation as the ancient peoples witnessed the birth of a new day when the sun rose in the east, and the death of that day when the sun set in the west. This cyclical pattern symbolized endings and new beginnings.

The religious beliefs of our forebearers continues today through the Christian and Hindu rituals of holy communion and prasad (Busick, 1989, p. 11). Both these belief systems still celebrate the process of transformation. The ingesting of sacred or consecrated food which has been blessed, and so contains a divine essence, is essentially the same ritual utilized by the Paleolithics. By eating the sacred food, the divine essence of a living being, Jesus, is transmitted to the reciprocant and becomes part of their body. Having embodied this essence the Christian belief is that people can then control the uncontrollable; change or death (Busick, 1989, p. 11), just as the Paleolithics believed that their lives would be sustained by the eating of sacred flesh. These rituals also involved sacrifice. The Paleolithics believed that the ingestion of sacrified animal flesh would sustain them. The Christians believe that Jesus was sacrificed; put to death, so that they themselves would be exempted from death and be granted immortality (Hillman, 1979, p. 85). These religious beliefs and relative rituals represent the archetypal emotional response of fear; fear of death.

The process of transformation which the ancients honored is symbolized in their relief sculptures of the goddess holding the crescent moon and also being depicted as if giving birth to the head of a horned bull (Campbell, 1951, pp. 136-137). This association between the crescent moon/horns and the cycle of nature reappears in the sixteenth century Christian portrayal by artist Albrecht Durer. Mary is painted nursing her infant whilst sitting on top of a crescent moon (Thompson, 1981, p. 107) which also looks like the crescent horns of a bull. At her side is the waxing then waning crescent moon, with Mary in the middle as the nurturing mother, creating also the image of the full moon or the complete cycle (see Figure 4). In this painting, and in the caves, the horn/moon represents the cycle of regeneration. The horn/moon is re-imaged in the "horn of plenty," the cornucopia from which emerge fruits and foods, the bounty of mother earth that regenerates (Thompson, 1981, p. 105.

This triple, transformative aspect of the goddess pervades belief systems as a symbol of our response to our biological, cyclical condition. Jung noted and postulated the psychological singificance of the number three and its relationship to the ancient gods and goddesses (C.W., vol. 11, pp. 112-120), yet he mistakenly followed the Greeks' interpretations of the ancient deities. The triple goddess was anthropomorphized by the Greeks and as such took on specific names and behaviors in keeping with the aspect of the goddess she represented. For example, Persephone was the kore

Figure 4. Albrecht Dürer, from "The Life of the Virgin," 1511.

Source: Thompson (1981, p. 107).

(Eisler, 1987, p. 23), Demeter the mother (Eisler, 1987, p. 23), and Hecate the "dark angel" (Hillman, 1979, p. 49), or krone. However, the Greeks failed to recognize that the goddesses they anthropomorphized were part of the same process, the cycle of nature, and so they separated her into male-related goddesses (Guthrie, 1962, p. 102). Yet, as this author mentioned in Chapter 3, when the goddess is separated from the process she is disempowered and thus has lost the original meaning. Symbolically, the ancient triple

goddess represents the three-phase cycle of transformation. The multiple goddesses of the Greeks do have meaning, but it is derived from culture and therefore the goddesses are no longer universal symbols representing an archetype.

Western religion tends to separate this process. Death, that part of the cycle which is feared, is alienated from life. Death is denied. Through the religious beliefs and practices such as holy communion Christians are offered ways to escape death and thereby maintain an illusion of control over the fate of their lives. In India, death is feared but it is not denied. Instead, it is honored in the form of Kali, a most powerful form of the triple goddess as "she demands animal (and originally human) sacrifice" (Parrinder, 1971, p. 224). The sacrifice pertains to the regenerative power of Kali, the krone, as she takes life into death, but also transforms death back into life.

In some belief systems the symbol of the goddess has not necessarily been separated and then deified, but rather condensed into one symbol. As an example of a condensed symbol is the tree. In the Jewish tradition it is the tree of life, and in the Eastern Buddhist tradition it is the bodhi or sacred pipal tree (Campbell, 1962, p. 167). In the myth of Innana, dating back to Sumer, circa 4000 B.C., the tree is a symbol of the human body (Thompson, 1981, p. 183), and thus also a symbol of the cycle of birth, life and death. Religious rituals that have persisted into modern times may worship only one aspect of the triple goddess such as death. Some

religions worship her in a condensed form, yet originally she was a deified woman representing the inherent three-phase process of change.

Ancient and modern symbols; images, myth and ritual, reveal that the process of birth, life and death biologically connect us to the natural world (Busick, 1989, p. 40). Both men and women universally experience the archetype represented by the feminine through their inherited emotional responses to the existential issues proliferated by the cyclical process of life and death. The affected responses generated by the archetype represented by the feminine are contradictory in nature. There is on the one hand the experience of awe and wonder over the miracle of birth and life. Yet there is also the powerful feeling of fearing the cycles of life as they impersonally and impartially proceed toward the realm of death (Busick, 1989, p. 40). As a reflection of nature, we are born as just another animal, impersonally nourished through life, only to be taken by nature's unexpected whim. Underlying this experience of ourselves as just another animal that is born, lives and dies, is the need to control something of our destiny so that we are not simply at the mercy of nature (Busick, 1989, p. 40). Yet there is only one thing certain in life and that is our mortality; ultimately there is little we can do to control our death, save accept the fact that we will eventually die (Busick, 1989, p. 41).

The act of processing the experience of ourselves as just a biological being that mirrors the cycles of the natural world

stimulates the facilitation of inherited pathways within the brain. These are the archetypal emotional pathways, our psychological response patterns to life and death issues, and they manifest in consciousness as the affect-laden symbols represented by the triple aspect of the feminine. These symbols of the feminine process are universal, as the images, myth and ritual employed by world belief systems reveal an archetypal response which transcends culture and biologically links humankind. Therefore, in postulating the archetype represented by the feminine, according to universal affect-laden symbols, Busick satisfies Jung's definition of the archetype in particular: universality or non-cultural limitations on meaning.

The recognition of ourselves as mortal beings with the desire to have some control over our mortality is the "first great impulse to mythology" (Campbell, 1972, p. 20). Along with this there is also a recognition of ourselves as more than just another animal; we also experience ourselves as uniquely human (Busick, 1989, p. 77). Hence, the "second impulse to myth" is the expression of ourselves as unique in the natural world. This contrasting but complementary sense of who we are in the world is also depicted in myth, and identfied by Busick as the archetype represented by the masculine (Busick, 1989, p. 77).

The Archetype Represented by the Masculine: Experiencing Our Emotional Attachment to One Another

Looking again to the ancient world as a point of reference we find symbols; images, myth and ritual which indicate an emotionally-

charged response pattern to the experience of ourselves as unique in the natural world, or more than just a biological phenomenon mirroring the cyclical process of nature. This emotionally-charged response pattern, Busick suggests, comprises the archetype represented by the masculine (Busick, 1989, p. 78). In contrast to the archetype represented by the feminine which was experienced through the symbol of the triple goddess, the archetype represented by the masculine was experienced through symbols of the gods (Busick, 1989, p. 45). The mythology of the gods is different from that of the goddess (Campbell, 1951, p. 144). She was one deity; the triple goddess, and associated with the belief systems of the ancient agriculturalists or planting tribes (Eisler, 1987, p. 21). The gods were many, and they were the deities of the nomadic hunting tribes of Northern Europe (Campbell, 1969, pp. 229-356).

During the fifth millennium a long line of invasions from the Asiatic and Northern European nomadic peoples began (Eisler, 1987, p. 44). The Kurgans, as these warrior stocks are referred to by scholars, moved down into the Middle East, Mediterranean, and India, conquering the Southern agricultural goddess-worshipping peoples as they went. The god-worshipping Kurgans eventually usurped the goddess, and this gave great power to the gods of the warriors (Campbell, 1964, pp. 24-25). Mythologically, the denigration of the goddess and her values by the god-worshipping victors in the Western portion of the continent is obvious. The archeological remains of the goddess simply began to disappear (Eisler, 1987, p. 43). The

gods became omnipotent and all-powerful, and the transition from goddess-worshipping to god-worshipping is often noted historically as the shift into patriarchal dominance (Eisler, 1987, p. 47). Accompanying the cultural evolutionary shift to a dominator model was the inversion of symbols representing the goddess, meaning, the power of the goddess was simply transferred to the gods.

Given the distortion of symbols around this period in history, it is important to note the differences in the mythologies of the goddesses and gods. Prior to the invasions of the Kurgans there is a clear distinction between the mythologies, but after the invasions, the goddess was disempowered by being separated from her process. Furthermore, she was understood in terms of her relationship to male gods instead of a process unto herself. Her original meaning was thus lost to meaning derived by cultural usurpation, and so if we look beyond this period of warfare, we are able to consider the distinct mythologies and also discern more clearly symbols representing the goddess (as already discussed), and symbols representing the masculine.

In the hunting cultures the men had the prestige. Through hunting, the men supplied the main source of food for the tribes and so life was sustained. In the agricultural cultures the women produced the food by gathering and planting and thus they were all important (Maher & Briggs, 1988, p. 52). Campbell suggests that as a result of deifying one gender over the other according to whether the men (hunting societies) or the women (agricultural societies)

supplied the main source of food, then "you get a different mythological context" (Maher & Briggs, 1988, p. 52). The differing mythologies of these ancient peoples was also influenced by the opposing climatic zones in which the agriculturalists and hunters resided. The agriculturalists inhabited areas of Southern Europe and the hunters roamed the plains of Northern Europe (Campbell, 1972, pp. 40-41). In Northern Europe, there was a well-defined horizon with the "great sky" over it and this inspired the mythology of celestial gods, such as solar gods, and weather gods of the storm (Eliade, 1960, p. 139). In the Southern, more tropical belt where the goddess-worshipping peoples resided, a different order of nature prevailed. There was teeming vegetable life and the sky was hardly visible above the jungle of tree tops. No clear horizon existed, just a constant tangle of trunks, foliage and undergrowth. Furthermore, in this zone the common sight of nature's cycle; rotting vegetation giving rise to new green shoots, inspired the mythology of the deified woman who also followed a cyclical process like nature (Campbell, 1972, p. 41).

As in the goddess-worshipping cultures, the gods represented those aspects of the natural world which helped sustain life, but also potentially threatened the survival of the individual and the group. For instance there were tribal gods of the hunt and nature gods (Campbell, 1969, pp. 229-282). The tribal gods related to the success of hunting animals, the main source of food for the tribe. The nature gods pertained to the weather, a potential threat if it

redirected migrating herds to areas outside the hunters' territory. There were also deified cultural heroes such as great hunters and warriors (Campbell, 1969, pp. 229-312). All of these gods were worshipped as protectors of the clans, and the hunters of antiquity bound together through rituals honoring their gods (Busick, 1989, p. 78). Such religious practices were performed for the same reason as in the goddess-worshipping cultures. By honoring the deified source of their survival, somehow through imitation magic one influenced the other, life was sustained and the illusion of control maintained.

In the early ice age the Paleolithic hunters were confined to a smaller hunting area due to the adverse weather conditions. Game, such as the woolly mammoth which foraged in these climatic conditions were possibly the staple diet for the hunters (Campbell, 1969, p. 299). Although at this stage in history the tools of the hunter were relatively primitive (a sharpened stick acted as a spear) (Campbell, 1969, p. 299), the hunters banded together, surrounded their game, and slaughtered the beast (Campbell, 1969, p. 299). The means of survival, via a successful kill, depended on the skills of the hunter. Skills such as the ability to create weapons like the spear, and the agility to manipulate the animal into vulnerable positions whereby the hunter could easily defeat him with his weaponry, were uniquely human qualities. As the ice age receded, the hunters became more nomadic, wandering the tundra in search of other game such as the bison (Campbell, 1969, p. 324). His skill as a hunter improved with the creation of more complex weaponry, and

thus also his sense of being powerful and unique in the animal world pervaded his psyche as he continued to manipulate nature for his own survival and that of the group (Busick, 1989, p. 78).

For these societies the male symbolized a combination of qualities which can be described as uniquely human or unique from other animals. The male hunters demonstrated creative and intellectual skills (Becker, 1973, p. 26) in making tools and then physical prowess in using those tools to manipulate the animal world in the quest for food for the clan. He also demonstrated compassion for human life (Becker, 1973, p. 50) as his duty was to entrap potential food for the purpose of sustaining the tribe, while risking his own life during the dangerous process of the hunt. Thus it is evident why the masters of the hunt were anthropomorphised. They were perceived as almost god-like (Becker, 1973, p. 26) because of their flair for adapting nature to accommodate their needs. In addition, the hunter's ability to seemingly move out of his body into another realm during trance-inducing rituals performed to appease his gods, led to the experience of feeling more than just a biological being (Busick, 1989, p. 78).

Busick suggests that people have known since antiquity that they have power in the natural world (Busick, 1989, p. 78). This uniquely human power, represented by symbols of the gods, manifested through the unity of the group and its specific social roles and functions (Campbell, 1972, p. 36), rather than the individual (Campbell, 1951, p. 144). By means of the unique bonds which humans

formed with one another and their gods, the group was able to cooperate in endeavors performed for the purpose of ensuring the safety and life survival of others within the clan (Busick, 1989, p. 45).

The inherited emotional response pathways that make up the masculine archetype are facilitated into action by the unique bonds which emotionally link humans to one another (Busick, 1989, p. 46). Personal relationships such as parent and child have personal bonds, but these are the direct result of inherited facilitations or transpersonal bonds, just as learning a language is the result of universal grammars or inherited speech patterns (see Chapter 2) (Busick, 1989, p. 33). Transpersonal bonding and the influence it has on personal bonding ensures the survival of the species, because without it parents might not feel concern for their children's safety or even their child's life. The bonding which connects us to others also attaches the individual to the preservation of their own life; "people bond to their own survival as an antidote to their fear of death" (Busick, 1989, p. 33).

For the ancient hunters, the ability to bond with one another and overcome the forces of nature, either through rituals to appease the gods or with uniquely human skills, produced the experience of awe and wonder, the emotional charge comprising the archetype represented by the masculine (Busick, 1989, p. 78). Today, because of the inherited nature of the archetype, we still experience the same emotional charge in response to masculine archetypal experiences

as our ancestors. Only the circumstances surrounding the experience have changed. Now we no longer find ourselves in the situation of seeking control over our food supply through community bonding. Instead, we bond around causes and political ideals such as "anti-nuclear" or "save the earth" which fundamentally still pertain to the survival of the species.

For the purpose of supporting the universal component of the definition of an archetype, it is necessary to look for continuity of the symbol representing the masculine archetype in more modern times. Transpersonal bonding was not actually incorporated into cultural belief systems prior to 600 B.C. Known religions predating this period focused primarily on the appeasement of the source of their food supply. Circa 600 B.C. Buddhism and Chinese Confucianism came into being, and with them the doctrines of human compassion were introduced (Busick, 1989, p. 34). Busick proposes that Greek and Chinese humanism, which date back to 600 B.C. (Campbell, 1962, p. 414), demonstrate such continuity in their respective terms _agape_ and _jen_ (Busick, 1989, p. 79). _Agape_ refers to brotherly love (Campbell, 1951, p. 210), or the intense transpersonal bond which emotionally links us to other human beings, total strangers, animals, animate and inanimate things (Busick, 1989, p. 79). For instance, people feel compassion for the suffering of the less fortunate when they bond and become a "foster parent" to a starving child pictured in a campaign used to elicit financial support for starving children in foreign countries. Also, communities bond to inanimate objects

like condemned historical buildings, sometimes petitioning in the effort to save it from being destroyed. Jen, the Chinese term for agape (Busick, 1989, p. 79), refers to benevolence or human feeling, and was regarded by Confucianism as the most powerful agent for the harmonization of life on earth (Campbell, 1962, p. 415). In the Buddhist tradition, such transpersonal bonding is called Karuna, meaning "compassion for all beings" (Campbell, 1962, p. 273).

The universal experience of feeling bonded by our compassion and concern for all life forms is accompanied by awe and wonder at our uniqueness as powerful god-like creatures. This has led some cultural belief systems to regard human beings as "children of gods or as made in the image and likeness of god" (Busick, 1989, p. 46). Originally, though, the gods were deified aspects of the most uniquely human characteristics, and so the symbols of the god carried with them the same emotional commitment which humans felt for one another. Such commitment was, and still is, apparent in cultural gods, such as the Christian god, who graciously responds to the prayers of his worshippers with compassion and love. Gods care about humanity, and therefore they symbolize such qualities as compassion and bonding, traits which separate humans from other animals (Busick, 1989, p. 79).

Jung was able to identify three essential universal god symbols which pervade ancient and modern mythology. These are the father (C.W., vol. 9, i, p. 161), the trickster (C.W., vol. 9, i, p. 255), and the wise old man (C.W., vol. 9, i, p. 35) which Busick

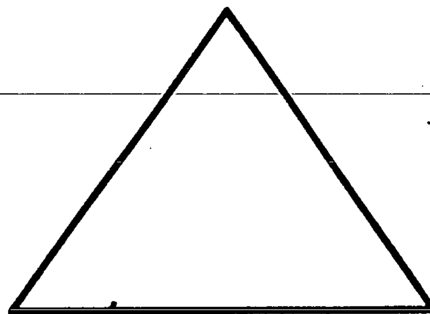
describes as symbols of the archetype represented by the masculine (Busick, 1989, p. 80). However, Jung interprets these god symbols erroneously, literalizing them as though they were three distinct "real life" characters. According to Busick, "they are symbolic aspects of the uniquely human experience" (Busick, 1989, p. 80), and as such are representative of one archetype. Unlike Jung, Busick does not literalize the symbols. The father aspect of the archetype is not interpreted as a literal father, but as a representative of "the values of agape as they are embodied in personal relationships" (Busick, 1989, p. 80). The father is a symbol of the emotional bonds which attach us to others in our immediate group; family, community, etc. Through such relationships he teaches the myth of the culture to the young, passing judgment on the values espoused by it (Busick, 1989, p. 46).

The trickster is a symbolic figure representing the responsibilities that accompany the expression of agape (Busick, 1989, p. 187). He teaches in rather unorthodox ways and often appears in myth under many guises, both animal and human. Campbell suggests that he was the "chief mythological character of the Paleolithic world of story" (Campbell, 1969, p. 273). In Native American myth is is Coyote, then Br'er Rabbit in Negro folktales, and Reynard the Fox in Europe. In carnival customs the trickster appears as the clown, buffoon, devil and a host of other peculiar characters (Campbell, 1969, pp. 273-274). Along with the religious and moral teachings that he symbolizes (Busick, 1989, p. 46), the

trickster symbol also makes us laugh. The message is that even though we have responsibilities to fulfill, imposed upon us by agape, life need not be taken so seriously; we can have fun too. Humor is also a uniquely human quality, suggests Busick, 1989, p. 80). So too, is self-consciousness, creativity, imagination, intellectual dexterity and ethereality (Becker, 1973, p. 26).

The wise old man is a symbol of the expression of agape, of universal bonding to one another and to all living things (Busick, 1989, p. 187). The affects of compassion, awe and wonder which the wise old man evokes within us, bond humans to one another. These emotions also bond humans to something greater than their biological selves, such as their gods (Busick, 1989, p. 80); the deified, uniquely human characteristics of humankind which set us apart from other animals. Mythological characters such as the hermit, the sage,

The god symbol represents aspects of the human experience as it relates to compassion and transcendence and to the emotions that accompany these relationships.



Ancient symbol of the masculine Dating from the 5th century BC

Figure 5. Discovering the gods: Humanism and spiritualism.

Source: Busick (1989, p. 81).

and Confucius, are images of the wise old man and they also symbolize the masculine archetypal emotions of bonding, awe and wonder.

It seems that these symbols which make up the archetype represented by the masculine depict the way in which humankind honors their connection to each other through human society and culture. Campbell detected this when he suggested that the masculine represents human linkages to each other through culture, while the feminine depicts our connection to others through the biology of the species (Bachofen, 1967, p. xxix). This idea is exemplified further in the notion that the first birth is of the mother and nature, while the second birth (through baptism, or initiation) is of the father (Eliade, 1958, pp. 194-199), society and human cultural values.

Again, it is important to keep in mind that the symbols of the archetype represented by the masculine are just that--symbols. They are not men whom we know personally: if they were, then they would be symbols of the personal unconscious and thus shadow images connected with one's actual history. Symbols representing archetypes, on the other hand, are of the collective unconscious, and thus universal. Therefore, when Busick reinterprets the god symbols identified by Jung as metaphors for universal human experiences, she is logically consistent with the definition of the archetype, in particular: universality or non-cultural limitations on meaning. In addition, using examples with universal references, Busick is able to give clarity to Jung's theory of the archetype

simply because her interpretations of his definition do not contradict the four components of the archetype.

The archetype represented by the masculine connotes an experience which both men and women may have in response to the existential issues of life: identity; Who am I? meaning; Why was I born? and purpose; Where am I going? The archetype represented by the feminine gives us identity without meaning, as the symbolized archetype experience suggests that we are "just another animal that is born, lives and dies, a mere reflection of nature's cycle." The archetype represented by the masculine gives us identity with meaning, because the experience relays the feeling of being "more than one's biology, with limitless potential and possibilities." Busick suggests that this is the sphere of "human dreams and hopes" which we experience with the sense of having an apparent unlimited amount of control and power in the natural world (Busick, 1989, pp. 80-82). This paradox of the human condition is our identity at the transpersonal level. Universally, regardless of race, creed, or culture, we are genetically conditioned to experience ourselves as dual beings. When we integrate into consciousness the unconscious affects of fear, awe and wonder, and bonding, that symbolize our transpersonal identity, then life's meaning and purpose is intrinsically revealed. Life's meaning and purpose is inherent within one's transpersonal identity.

Our identity, as we experience it via the affect-laden symbols of the archetypes, is thus paradoxical. Many scholars and

psychologists, including Kierkegaard, Otto Rank, Jung, Eric Fromm, Abraham Maslow, and others, have noted this complementary, but contradictory state of the human experience (Becker, 1973, p. 26). This very idea led Campbell to conclude that

> in every one of mythological systems that in the long course of history and prehistory have been propagated in the various zones of this earth, there are two fundamental realizations on the state of the human condition. (Campbell, 1972, p. 21)

Becker refers to this experience of ourselves as dual beings as the "existential paradox of life" (Becker, 1973, p. 26). By this he meant that we are half an animal of nature, depicted by the symbols of the feminine, and half symbolic, represented by the symbols of the masculine. Our symbolic half removes us from nature and into the realm of intellectual dexterity, ethereality and self-consciousness (Becker, 1973, p. 26).

When we do not honor one experience over the other, for example, our human uniqueness over our biological selves (which we tend to do in the West when we deny death), then we strike a balance, or as Busick suggests, we integrate our duality into a seamless whole (Busick, 1989, p. 82). Jung referred to this union of opposites, "where the one is never separated from the other, its antithesis" as the syzygy (C.W., vol. 9, i, p. 106). Busick proposes that the archetype represented by symbols of wholeness, or the syzygy, constitutes the experience of integrating into consciousness the dichotomous archetypal emotions of fear, awe and wonder and bonding (Busick, 1989, pp. 82-85).

The Archetype Represented by the Syzygy: Experiencing Psychological Integration

Jung termed the union of opposites "syzygy" (C.W., vol. 9, i, p. 106). When Pauson suggested that Jung's theory reflected "a unity of opposites, a harmonious whole," allaying Hegel's monistic view of the universe (Pauson, 1969, p. 94) (see Chapter 1), this is what she was calling attention to. In his model of the psyche, Jung stresses that the ultimate goal in the life of the individual is a "harmonious and balanced relationship with the self" (Jung, 1960, p. 231). Jung refers to this symbolic unity not only as the syzygy, but as the "self" (C.W., vol. 9, i, pp. 164, 304); the individual experience of feeling integrated which in turn links humans to bigger wholes such as their place in the order of nature and society.

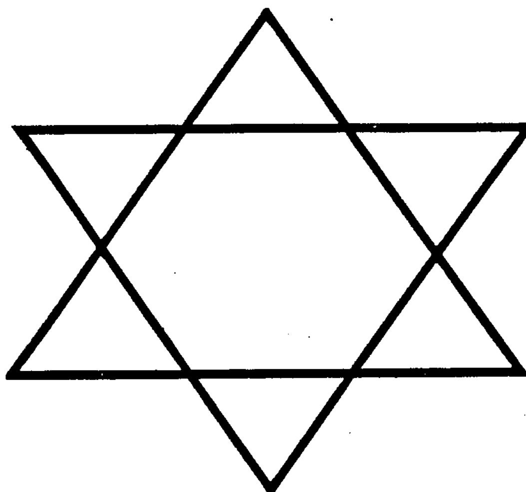
Campbell suggests that the whole function of myth is to unite the dichotomous states of human nature (Maher & Briggs, 1988, p. 106). Myth symbolically depicts our biological links to nature (archetype represented by the feminine) and also our links to each other through human society and culture (archetype represented by the masculine) (Campbell, 1972, p. 20). Humans need to experience both their links to nature and to human culture in order to feel whole; fully human, or psychologically integrated (Busick, 1989, p. 82). Together, the recognition of ourselves as biological beings that will decay and die accompanied by the fear that this evokes, and the experience of ourselves as limitless, which counteracts the fear of our mortality, generates a necessary union (Busick, 1989, p.

50). Busick suggests that conscious awareness and thus expression of the emotions fear, awe and wonder, and bonding surrounding feminine and masculine archetypal experiences, leads to a peaceful experience of feeling psychologically whole, symbolized by the syzygy (Busick, 1989, p. 50).

Jung theorized from his investigation of mythical images that the mandala, a geometric form with perfect symmetry, symbolizes the experience of reconciling and integrating the dichotomous emotional references of the archetypal masculine and feminine (C.W., vol. 11, pp. 90, 92). In addition, he postulated that accompanying the experience of this symbol was the emotional reference of "inner order" or peacefulness, "an antidote for chaotic states of mind" (C.W., vol. 9, i, pp. 10, 384).

The symbol of the mandala appears universally as a metaphor for the archetypal experience of the reconciliation of opposites as described by Jung. In Chinese philosophy such a union is symbolized in the mandala of "yin and yang" (Jung, 1960, p. 357). In Tibetan Buddhism the copulating "yab-yum" couple represent the experience of nirvana (Campbell, 1976, p. 352), the peaceful psychological state resulting from the marriage of our paradoxical nature. The diagram below (Figure 6) also symbolizes this union, as the symbols of the archetypal masculine and feminine clearly unite to form the mandala. The mandala/syzygy also depicts that being fully human is not a stagnant state, but a process that involves movement and action (Busick, 1989, p. 84). The yin-yang perhaps represents this most

Archetypal Symbol
for the Experience of Wholeness
Sumerian Symbol, 3,000 BC
Jewish Star of David
Hindu Sri Yantra
Buddhist Vajravarahi Mandala



The Mandala

Figure 6. Unity of opposites: Psychological integration.
Source: Busick (1989, p. 85).

clearly, both sides flow into each other and reveal that psychological integration is not about stasis, but about movement. Again, it is important to remember that the mandala/syzygy is a symbol of the synthesis of the paradoxical human experience that both men and women experience, and not to be interpreted literally as, for example, two people having sexual intercourse.

The archetypal experience of psychological harmony is made possible if no part of the human experience is denied or over-emphasized (Busick, 1989, p. 50). Campbell suggests that in the West we over-emphasize our human uniqueness; the masculine archetype,

at the expense of recognition and expression of our organic nature, the feminine (Maher & Briggs, 1988, p. 106). Perhaps this is so as Western philosophy and theology have regarded the paradox of the human experience as contradictory (Busick, 1989, p. 52). The tenet of the West has resulted in the human experience being differentiated into two separate realities; mind and body, good and evil and subject and object, as propagated by "Kantian enlightenment" (See Chapter 1). Yet this expression of the human experience is self-defeating according to Busick, because, "taken as a whole (syzygy), the masculine will not develop fully without a complementary expression of the feminine" (Busick, 1989, p. 50). To be fully human means simultaneous expression of our paradoxical nature, with an acceptance that these states are not contradictory; good/mind versus evil/body, but instead, complementary. Synthesizing body/mind into one reality creates a complementary state, a unified whole, not unlike the yin-yang and yab-yum symbols. Furthermore, both are essential because together they define the human experience and give purpose and meaning to human existence (Busick, 1989, p. 82). For example, having integrated the experience of ourselves as both limited by our biology and limitless as uniquely human, then we have identity at the transpersonal level.

Campbell suggests "those who seem happiest and in their bliss, have a certain unity in their lives" (Maher & Briggs, 1988, p. 107). Clearly this is possible, if, as Busick suggests, we do not deny or over-emphasize either of the archetypal experiences we are inherently

conditioned to experience. The result is the experience described by Campbell and Jung; a state of peacefulness, or psychological integration as symbolized by the syzygy/mandala.

In theorizing three major archetypes of the collective unconscious, Busick satisfies Jung's definition of the archetype, in particular universality or non-cultural limitations on meaning. Universal experiences represented by symbols of the feminine, masculine, and syzygy, are not, as discussed in Chapter 3, archetypes themselves, but symbolized affects representative of one of the three major archetypes postulated by Busick. With non-cultural symbolic references, Busick gives clarity to Jung's theory by elevating the archetype to the transpersonal, transcultural level of universality. This is the collective realm Jung intuited but failed to find with lingering personal bias and cultural references.

The following chapter outlines Jung's, and the Jungians' pervasive misuse of interpreting symbols representing archetypes according to their world view. Symbolism in dreams will be used to demonstrate this, as Jung felt dreams were the main source of archetypal symbols. In the effort to demonstrate the significance of being logically consistent with the fundamental definitions of an archetype, as outlined in Chapter 2, Busick's model of symbols representing three major archetypes of the collective unconscious will be implemented in the analysis of dream symbolism.

CHAPTER 5

DETERMINING THE PRESENCE OF ARCHETYPAL SYMBOLS IN DREAMS

Jung's Use of Dreams

Jung suggested that the main source of symbols representing archetypes is dreams, as dreams are "involuntary, spontaneous products of the unconscious psyche" (C.W., vol. 9, i, p. 48). He further theorized that archetypal symbols in dreams can be identified as such if they function in accordance with the definition of an archetype (C.W., vol. 9, i, p. 49). Consequently, there must be parallels between the symbols in the dream and mythological motifs (C.W., vol. 9, i, p. 103) because using the myths of the ancient world as a point of reference supports the "universal" component of the archetype (Busick, 1989, p. 78).

Campbell verifies these ideas by postulating that "dreams come from the same zone as myths; the collective unconscious, which is a term used to recognize that there is a common humanity built into our nervous systems out of which symbols representing archetypes manifest" (Maher & Briggs, 1988, p. 122). In addition, Jung postulated that there must be an emotional component surrounding an archetypal symbol, "as one can speak of an archetype only when it is represented in symbolic form and charged by emotion" (Jung, 1960, p.

87). The other two components which make up the definition of the archetype (as outlined in Chapter 2) must also be observed when investigating archetypal dream symbols. The third component states that the symbol is a metaphoric representation of the archetype, which suggests that one should avoid literal interpretations of symbols. The fourth component states that affects surrounding the symbol are in response to the existential issues of life, and express transpersonal fear, awe and wonder and bonding. Perhaps one other simple rule postulated by Jung is that dream symbols representing archetypes are not known to the dreamer, whereas dream images known to the dreamer are emotional messages from the personal unconscious (Busick, 1989, p. 35). Jacobi also makes an important point when she suggests that archetypal dreams may also include contents stemming from the personal unconscious (Jacobi, 1956, p. 127), indicating that "mixed dreams" are not unusual.

In this chapter, under the subheadings of symbols of the archetype represented by the "feminine," "masculine" and "syzygy," examples of archetypal dreams will be provided that Jung has discussed in the <u>Collected Works</u>, revealing where he has interpreted the symbolism according to his world view and personal bias (as outlined in Chapter 3). Following Jung's dream examples and interpretations, is a discussion of the symbolism using Busick's model of universal references. Then an example of dream data interpreted by a Jungian will be presented. This author will again draw attention to the repetition of Jung's erroneous manner of

interpreting symbols (as outlined in Chapter 3) before introducing non-cultural mythical parallels, and thus a more powerful and accurate analysis.

When analyzing dream data of the collective unconscious, Jung suggests that archetypal symbols are "manifold, unpredictable, and arbitrary, and they do not lend themselves well to simple deductive theories" (Jung, 1974, p. 117). Using Bachofen's methodology for studying myth: "looking to the ancient world, the earliest possible time a symbol was detected [see Chapter 3] alleviates some of the arbitrary quality of a symbol's meaning. Bachofen's method of studying symbols is useful in the assessment of dream symbols because archetypal dream symbols and myth manifest from the same region in the brain. Archetypal dream symbols can indeed be complex, yet attempting to analyze them according to one's world view, such as cultural bias, personal values, and unfounded speculation, as Jung does, complicates and distorts the meaning of the dream symbols even more. Furthermore, such inaccurate analysis disempowers the symbol by alienating it from its mythical context and affect-provoking original meaning. Therefore, investigating Jung's and Jungians' analysis of archetypal dream symbols will require that the symbol be separated from its culturally derived meaning and paralleled with more archaic references.

The term "personal associations" will appear in this chapter. This is a phrase used to describe Jung's method of deducing meaning from symbols of the personal unconscious. Jung suggests all

unconscious emotions, both personal and collective, are projected (see Chapter 2) into conscious awareness via affect-laden symbols. Symbols projected from the personal unconscious will have significant meaning for the dreamer only, whereas symbols projected from the collective unconscious have universal meaning. The method of association is described by Jung as follows: "one selects some specifically striking portion of the dream, and then questions the dreamer about the associations that attach themselves to it" (Jung, 1964, p. 9).

Symbols of the Archetype Represented by the Feminine in Dreams

In Dreams, selected writings from Jung's Collected Works outline comprehensive examples and interpretations of dream data from Jung's anonymous clients. The discussion on symbols representing the archetype of the feminine will begin with an example given by Jung from the text Dreams: "By the sea shore. The sea breaks into the land, flooding everything. Then the dreamer is sitting on a lonely island" (Jung, 1974, p. 122).

This is one of the first in a series of dreams which Jung's client shared with him. Jung does not suggest that this dream has archetypal references, but given close scrutiny, this will become obvious. Jung's interpretation is as follows: The sea is the symbol of the collective unconscious, because unfathomed depths lie concealed beneath its reflecting surface. . . . Such invasions (from the collective unconscious) have something uncanny about them because

they are irrational and incomprehensible to the person concerned. They bring about momentous alteration of his personality since they immediately constitute a painful personal secret which alienates and isolates him from his surroundings. . . . (Jung, 1974, p. 123).

Apparently the dreamer also experienced terror at being isolated on the island. Given that the dream is of no known incident and it is accompanied by the extreme affect of terror, and that "water" is a mythical motif, then indications are that this dream has archetypal references. Yet, the lonely island upon which the man sits is not archetypal. This may be a "mixed dream" with personal references which we can only hypothesize about, as Jung did not record the dreamer's personal associations to the "lonely island" motif.

Jung suggests that water is a symbol of the unconscious. He theorizes that unconscious material has suddenly burst forth into conscious awareness, as symbolized by the flood, thereby creating an alteration in the persona, ego identity of the individual, and at the same time isolating him as symbolized by the dreamer sitting on a lonely island. However, Jung's interpretation uses unfounded speculation in describing the flooding water as a symbol of unconscious material invading consciousness. Water may well be seen as an appropriate way to describe the unconscious; running deep and so forth, but this is not the most archaic, archetypal and powerful reference for the water motif. Hence, Jung misinterprets the flood motif, and fails to recognize that the dream symbolizes the extreme

affect of terror which the dreamer was possibly experiencing around an existential crisis in his life. He does suggest that the flooding water symbol precipitates a change in the ego identity of the individual, but if we parallel the symbol to its most archaic reference, then the dream indicates that an extremely powerful transformation is taking place in the life of the individual.

By looking to the ancient world as a point of reference, we find that "water" is a universal mythological motif. Our forebearers witnessed all life originating from water and then dissolving back into its source; water, upon death (Maher & Briggs, 1988, p. 83). They also saw that water made vegetation grow, even from a death-like, dormant state. Consequently, water symbolized to the ancient mind the feminine process of germination, as they witnessed life coming from water (Eliade, 1958, pp. 188-190).

Given the presence of this powerful "generative" motif within this individual's dream, what is being symbolized is this man's emotional response to a personal transformation of sorts; a change in his identity, or a psychological death as symbolized by the flooding water submerging the land. Of course, new life grows out of the water too, so the flood motif also symbolizes potential for the emergence of a new identity. But it seems the psychological death has not been completed, as the dreamer has not surrendered to the dissolving waters. Instead, he sits in isolation and terror upon an island. We can assume that the dreamer is terrified of the change; the breakdown of his identity, and further assume that the

island represents the manner in which the dreamer is holding onto his old identity for fear of surrendering to dissolution. We can "assume," but a more appropriate manner of interpretation would involve the dreamer volunteering his personal associations to the "lonely island." The irony of holding onto the old is that one does not experience a complete transition; a new identity does not emerge. If the transition had been complete, then this may have been symbolized by the dreamer being fully submerged in the water, then emerging, as if being born out of the water.

The dream has made conscious the feminine archetypal emotion of fear/terror, which this man was experiencing in response to the existential issue of a change in identity. As such, it seems that this dream is a symbolic representation of the krone/death aspect of the archetype represented by the feminine, as the emotion surrounding the flood symbol is in response to a personal change in this man's identity, and expresses transpersonal fear. By relating the archetypal symbols in the dream to ancient mythical parallels, a more powerful and potentially meaningful analysis manifests. Jung hypothesized that a change was taking place in the dreamer's life, but he failed to determine the power of the symbolized archetypal emotional component.

Jacobi, a successor of Jung's, discusses a very powerful archetypal dream in her book, Complex Archetype Symbol. The dream is titled "The Dream of the Bad Animal," and it reads as follows:

> Once in a dream I saw an animal that had lots of horns. It spiked up other little animals with them. It wriggled like a

> snake and that was how it lived. Then a blue fog came out of all the four corners, and it stopped eating. Then God came, but there were really four Gods in the four corners. Then the animal died, and all the animals it had eaten came out alive again. (Jacobi, 1959, p. 139)

This was dreamt by an eight-year-old, who died about one year after the dream was recorded, of scarlet fever. Both Jacobi and Jung have attempted to analyze this dream, but the interpretation given here is Jacobi's. It is an edited description of her analysis, as the original version is fifty pages long.

Essentially, Jacobi suggests that the snake belongs to the damp, cold element, and its horns connect it with the fiery, hot element of penetrating passion. The snake is also a darkly chthonic, feminine-passive, devouring earth symbol, which is complemented by the active, masculine aspect of the horns. Jacobi describes the fog as a kind of intermediary between below and above; the earthly and the celestial, and representative of the four pillars supporting the higher powers that bring reversal and transformation. The gods, she suggests, are representative of the spiritual; the divine as supreme fulfillment. Adding that the dream is on "three planes," the "animal-material, to which the bad animal belongs, the intermediary realm of the psyche, represented by the blue fog, and the realm of the divine, symbolized by the gods" (Jacobi, 1959, pp. 139-198). What do these "out of context" cultural references she uses mean? What is she trying to say about the symbolism in this dream? After fifty pages of analysis one would hope to have gained some insight, but unfortunately this does not happen.

Jacobi's interpretation is filled with cultural bias, personal values, and unfounded speculation which serves the analyst, but robs the dream of the simple, profound statement it is making. Jacobi is aware that this dream has archetypal references, and she is correct in her assessment here. The dreamer was struck by the dream's frightening, strange quality and there are no personally known figures; features indicative of an archetypal dream. Also, symbols such as the horns, the snake, the devouring animal, and the dead animal transforming into lots of little animals are symbols of the archetype represented by the feminine, and this will be explained shortly. However, using culturally derived meanings such as the snake representing the "chthonic, passive feminine," and the horns representing the "phallic masculine, which is the element of penetrating passion," does not fit the universal criterion of the archetype (see Chapter 3). Nor do personal judgments such as the title Jacobi uses "The Bad Animal Dream," or the "bad monster," which she also uses to describe the horned animal in the dream. Archetypal dreams are neither good nor bad; they just symbolize projected emotions of the collective unconscious. Furthermore, references such as good and evil are cultural, and thus have no place at the archetypal level.

Looking to the ancient world as a point of reference, we find that the symbol of the moon/horn represented the transformative process of the triple goddess (as discussed in Chapter 4). The crescent-shaped horns symbolized the cycle of birth, life and death.

In the dream the horns symbolize the death aspect, as they "spike up other little animals in a devouring fashion." The animal is a devouring creature, it devours life, and as such is representative of the krone/death aspect of the triple goddess. In the dream this animal also wriggles like a snake. If we look to antiquity again, the snake was perceived to be an awe-inspiring creature. It transformed itself regularly by being reborn out of its own skin. It was often depicted alongside symbols of the goddess (Gimbutus, 1974, p. 112), because they both represented the same process of transformation. The uroboros, the image of the snake eating its tail and forming a circle, symbolizes this process of "bearing, begetting and devouring" (Neumann, 1963, p. 30).

Blue fog is not an archetypal symbol, although Jacobi attempts to explain it as such using cultural references. Yet there is no archaic reference for blue fog. Blue fog is thus a personal reference and would require the personal associations of the child to give clarity to its meaning. The symbol of the four gods coming out of four corners Jacobi also suggests is archetypal, but she describes these symbols using Western Christian concepts. Consequently her references for this symbol do not have universal validity. It is uncertain whether the four gods are symbols of the archetype represented by the masculine or symbols of the personal unconscious. To clarify the nature of this symbol, personal associations from the child would be needed.

The image of the animal dying and giving birth to the other little animals it has eaten is purely a symbol of transformation. Devouring animals, and devouring birds, take life, and so represent the krone/death aspect of the triple goddess. This animal also brings forth life from death, hence it represents the cycle of transformation. Thus when one does away with complex and confusing cultural interpretations, such as those used by Jung and repeated by Jacobi, the result is a simple, profound statement. The dream is about transformation. It is about the cycle of birth, life and death, and death from life. As such, it is symbolic of the archetype represented by the feminine.

It is not clear whether the child realized she was dying, or whether she fully understood the implications of this dream. At age eight children are often developmentally unable to comprehend the concept of death, but clearly at an unconscious level this child was aware that she was going through a profound, and possibly frightening transformation.

These two dreams do not exemplify the range of symbols which represent the archetypal feminine. The archetype represented by the feminine is a three-phase cycle and dream symbols may represent just one aspect of the process. for example, the birth aspect of the feminine may be symbolized by a tree sprouting green buds, or oneself emerging out of water, or being forced through a dark tunnel (representative of the birth canal), any image that connotes a psychological birth. The nurturing of new life might appear in a

dream as a tree laden with ripe fruit ready for picking and eating, or feeding oneself on the foods of the cornucopia, or simply nurturing oneself in a universally symbolized fashion. The death aspect might be symbolized by a tree which is bare, having lost its "life" to winter, or by a devouring animal or bird that eats life, or even by the witch, a symbol of the krone.

The symbols of the feminine vary, but if, as revealed in this discussion, archaic refernces with non-cultural limitations are sought, then the symbols present simply, but powerfully. The power is implicit in the archetypal affects of fear, awe and wonder which the feminine symbol evokes.

Symbols of the Archetype Represented by the Masculine in Dreams

The archetype represented by the masculine appears in dreams in a different symbolic form from the feminine. Jung offers a dream dreamt by his anonymous male client which demonstrates the manner in which the archetype represented by the masculine is symbolized. The dream reads as follows:

> A man offers him [the dreamer] some golden coins in his outstretched hand. The dreamer indignantly throws them to the ground and immediately afterwards deeply regrets his action. A variety performance then takes place in an enclosed space. (Jung, 1974, p. 154)

This is a "mixed dream" as there are archetypal references as symbolized by the "unknown man," and also personal images which have no archaic reference. The personal symbols are the golden coins which find their origins in the life history of the dreamer, and as

such are projections from his personal unconscious. Jung does not make these important distinctions when he interprets the dream. Instead, his analysis includes complex cultural references which he uses to describe the meaning of "all" the symbols in the dream from his world view. There is no inclusion of the dreamer's personal associations to the non-archetypal symbols, just Jung's projected, cultural bias.

Jung's analysis of the dream reads as follows: the indignant refusal of the gold coins is the rejection of the "philosopher's stone" (a thirteenth century alchemical term used to describe the "self"). By refusing the gift, the dreamer is unable to attain psychological integration and thus is at danger of suffering a spiritual death. The variety performance is representative of the "satyr play; a mystery performance from which we may assume that its purpose, universally, was to re-establish man's connection to his natural ancestry and thus with the source of life" (Jung, 1974, pp. 154-155).

Again, because of the cultural references it is difficult to establish what it is that Jung is attempting to say about this dream. It is as though he uses the Western esoteric tradition of alchemy (alchemists attempted to transmute base metals into gold which was later understood as symbolic of the process of psychological transformation) which came into being as recently as the thirteenth century, as historical data to support the presence of an archetypal motif. Certainly it is apparent that this is what he is attempting

when he suggests that the "satyr play" is a universal mythical motif. However, in both instances Jung is incorrect in hypothesizing the universal/archetypal nature of the gold coins (philosopher's stone), and the variety performance (satyr play). Neither have archaic references, and clearly the Western alchemical tradition is cultural. The exact nature of the variety performance can only be established through the dreamer's personal associations. If the personal associations were to reveal that the variety performance involved male "trickster"-like characters, then obviously it would have archetypal references, but otherwise it may well be symbolizing projected emotional material of the personal unconscious.

The unknown male character in the dream is the most likely archetypal symbol. It is difficult to ascertain if this character is a representative of the wise old man, or the father (it does not appear to display characteristics of the trickster figure; see Chapter 4 for clarity), but if we simply look at the character as a projected symbol representing the masculine archetypal emotion of bonding then we are able to arrive at a more powerful analysis of the dream.

This dream follows a series of dreams experienced by Jung's anonymous male client. As discussed, the dreamer felt lonely and isolated in the "flood dream," and apparently this feeling of isolation which accompanied the dreamer's personal transformation was a recurring theme. It seems in this dream, the unknown man with the outstretched hand is symbolizing a connection or bond which the

dreamer had not been experiencing in his lonely life. The man reaches out and offers a gift of gold coins, but the dreamer refuses the gift by throwing the coins to the ground. It is as though the dreamer is not ready in his life to accept the compassion and caring of others, which in turn bonds us to our fellow human beings, as symbolized by the unknown man offering gifts. The dreamer regrets the refusal to accept the connection, the bond. We might assume that his regret is about realizing how he contributes in his own life to being lonely. By not accepting the friendship of those who reach out to him in his time of need, he cuts himself off from other human beings, and also denies the archetype represented by the masculine, which is probably why the unknown man has appeared in his dream bearing gifts.

The gold coins are most likely personal symbols and the exact nature of what it is that the dreamer is refusing to accept in his personal life might become obvious via his personal associations to these coins. The variety performance, as mentioned, is also possibly a personal symbol, and without the associations of the dreamer it is uncertain what this image symbolizes.

Without utilizing cultural references as Jung has done, the dream symbolism reveals itself to be powerful, yet profoundly simple. If the analyst keeps in mind that both archetypal and personal dream symbols represent projected unconscious emotions from the psyche of the individual, then the importance of keeping one's personal bias and world view out of the analysis becomes apparent. It was evident

after scrutiny that the unknown man symbolized the masculine archetypal emotion of transpersonal bonding, but because Jung got caught in his cultural associations to the other "personal symbols," he missed the significance and potency of this image.

Marie-Louise Von Franz, a Jungian, offers a dream dreamt by an anonymous female client. She analyzes it as one of Jung's successors, projecting her personal judgments onto the dream symbols. As a consequence, Von Franz repeats Jung's mistake of interpreting symbols from his world view. The dream she discusses is as follows:

> Two veiled figures climb onto the balcony and into the house. They are swathed in black hooded coats, and they seem to want to torment me and my sister. She hides under the bed, but they pull her out with a broom and torture her. Then it is my turn. The leader of the two pushes me against the wall, making magical gestures before my face. In the meantime his helper makes a sketch on the wall, and when I see it, I say "Oh but this is well drawn!" Now suddenly my tormentor has the noble head of an artist, and he says proudly, "Yes indeed," and begins to clean his spectacles. (Jung, 1964, p. 203)

The archetypal symbols in this dream are the unknown male figures. They represent the trickster because of the unorthodox way in which they present their message to the dreamer, and because their guise changes throughout the dream. Of course the dream is also "mixed," as there are personal symbols such as the dreamer's sister. Von Franz interprets the dream in a rather confused manner, as it seems she fails to distinguish between archetypal and personal symbols. She suggests that the unknown male figures are the "destructive, sadistic, tormenting animus," thus judging these archetypal symbols according to her world view, rather than archaic

references which reveal their trickster quality. Animus, of course, is the term Jung used to describe the masculine within a female. In Chapter 3, this author outlines that anima and animus actually describe shadow emotions of the personal unconscious, and are not representative of archetypes. However, under the assumption that animus refers to the archetypal masculine, Von Franz mistakenly interprets the unknown males as though they were shadow figures from the dreamer's personal unconscious. She suggests that they "represent destructive forces with evil intentions, and that behind the anxiety that they evoke, is a genuine and mortal danger." These two male figures, she proposes, need to be transformed into creative and meaningful activity" (Jung, 1964, pp. 205-206).

If Von Franz' negative judgments around the unknown male are replaced with archetypal references, then once again a more powerful and meaningful, and less formidable interpretation of this dream may be deduced. The trickster in mythology related to religious and moral teachers who imparted their messages in rather unconventional ways. In the dream these trickster-like characters have a message to impart. Certainly Von Franz was aware of this message, but she projected her own personal values onto it and so it became imbued with cultural judgments. The message or the moral of the dream seems to lie in the dreamer's personal associations to her sister. Von Franz informs us that her sister was artistically gifted but had never utilized her talent, and had died at a young age. It seems that "creativity" is a theme here, as the trickster male suddenly

appears with the "noble head of an artist." If we recall, creativity is one of those uniquely human characteristics which the archetype of the masculine represents (see Chapter 4). Given also that characters in dreams are the reciprocants of projected material from the unconscious of the dreamer, then it seems that this dreamer was perhaps artistically gifted herself. Von Franz informs us that in fact the dreamer was talented, but doubted whether painting could be a meaningful activity for her. Given this information, the moral which the trickster male imparts to the dreamer is that, "yes in fact creativity is meaningful and a necessary expression of one's uniquely human character." But it seems that the dreamer has been denying this aspect of herself as symbolized by the unorthodox way in which the male figures are bringing to her attention the necessity for her to recognize and integrate her creativity. The trickster also represents the uniquely human quality of humor. So along with the idea that the dreamer needs to integrate her creativity is the message that artistic expression can also be fun.

At the archetypal level, the trickster is not "destructive," "bad," or full of "evil intentions," he is symbolic of the responsibilities that come with the expression of agape and also of humor, qualities that are uniquely human. Certainly in this dream it is obvious that the trickster is quite capable of teaching in unorthodox ways. His bizarre guise can often be frightening, but this ploy certainly gets the attention of the dreamer, and in this dream forces the dreamer to look at what aspect of herself she is

denying in her life. As it turns out, she is denying her creativity, an inherent uniquely human characteristic symbolized in this dream by the trickster.

Von Franz was not altogether incorrect in her analysis, but inclusion of personal judgments, which find their origin in cultural beliefs, are inappropriate at the archetypal level. They only serve the analyst, but fail the dreamer by alienating him/her from the powerful archetypal emotions projected into consciousness from the unconscious.

Symbols of the Archetype Represented by the Syzygy in Dreams

Jung referred to the syzygy as representative of the archetype of wholeness (C.W., vol. 9, i, p. 388), suggesting that the mandala motif symbolizes this archetype (see Chapter 4). In the book Dreams, a large section is devoted to examples of dream mandalas, including interpretations of these dreamt images. Unfortunately, none of the dreams and their relative symbols offered by Jung as examples of the syzygy/mandala are actually symbolic of the archetype representing wholism. Jung prefaces the discussion on "The Mandalas in the Dreams" by suggesting that his anonymous male client has already experienced the syzygy symbol in his dreams. It has appeared, according to Jung, as the "snake," a "blue flower," "the man with the gold coins," "the enclosed space in which the variety performance takes place, "a red ball," and "the globe." Yet, as discussed, the snake is a symbol for the feminine archetypal process of

transformation, and the man with the outstretched hand, a symbol of the father, or the wise old man. The coins, the red ball, the globe, and the variety performance, all require personal associations for clarity, thereby indicating that they do not have archaic references and thus find their origins and meaning in the history of the dreamer.

Symbols of the archetype represented by the syzygy or wholeness, which refers to psychological integration as discussed in Chapter 4, may appear in dreams in the form of mandalas, usually geometric forms with perfect symmetry. Wholeness may also be imaged as the union of opposites, or represented by symbols of the archetypal masculine and feminine in complementary relationship to one another (Busick, 1989, pp. 53-56). Furthermore, these dream images would evoke the archetypal emotional response of harmony or peacefulness, indicating that indeed psychological integration was currently being experienced in the life of the individual.

In the <u>Collected Works</u>, Jung does introduce a dream which supports the criteria above. Most importantly, the dreamer reported this dream as a most impressive experience, suggesting that "it was an impression of the most sublime harmony" (C.W., vol. 11, p. 65). Jung then goes on to suggest,

> In such a case it does not matter at all what our impression is or what we [the analyst] think about the dream. It only matters how the dreamer feels about it. It is his experience. . . . The analyst can only take note of the fact and if he feels equal to the task, he might also make an attempt to understand why such a dream had such an effect upon such a person. (C.W., vol. 11, p. 65)

The dream Jung's anonymous male client reported is as follows:

> There is a vertical and a horizontal circle, having a common center. This is the world clock. It is supported by a black bird. The vertical circle is a blue disc with a white border divided into 4 x 8 = 32 partitions. A pointer rotates upon it. The horizontal circle consists of four colors. On it stand four little men with pendulums, and round about it is laid the ring that once dark is now golden. (C.W., vol. 11, p. 66)

Jung suggests that the images in this dream attempt to make a meaningful whole of fragmentary images which have appeared in previous dreams of this particular man. Actually what the dream does present is the archetypal mandala motif; a geometric, symmetrical form. The dream also includes personal images such as the black bird, colors, and the little men with pendulums. The dreamer would need to make personal associations to these images in order to integrate the shadow emotions which they are symbolizing. The ring is a possible mandala motif, although associations to this symbol would also be needed to establish its significance. The mandala on the other hand is certainly obvious in the archetypal emotions it is projecting into the conscious. Sublime harmony permeates the dreamer's experience which indicates that he has integrated the dichotomous archetypal affects of fear, awe and wonder, and bonding represented by symobls of the masculine and feminine.

Jung makes an important point when he states that "it only matters how the dreamer feels about the dreams." Once the analyst projects their associations onto the dream symbols in an attempt to give meaning to them, the images are no longer symbolizing the

powerful, unconscious archetypal affects of the dreamer, but rather the personal unconscious projections of the analyst. Jung stated himself that:

> Everything that is unconscious is projected, and for this reason the analyst should be conscious of at least the most important contents of his unconscious, lest unconscious projections cloud his judgements. (Jung, 1974, p. 45)

Nevertheless, regardless of this statement, Jung made the mistake of projecting his own personal bias onto the symbolism in his client's dreams constantly. Perhaps he felt as he suggested, that "it was his task to understand why dreams had the effect that they did upon the dreamer." Yet, as is apparent from the discussion in this chapter, when dealing with archetypal symbols, archaic, universal references void of one's world view must be used. If the nature of the symbol is uncertain, that is, if one is unsure if it is archetypal or personal, then the dreamer, not the analyst, needs to make associations to the symbol. In the event that the personal values, judgments and associations of the analyst are projected onto archetypal symbols, the symbols are then immediately imbued with the bias of that person. With the use of confusing personal references which find their origin in culture, the archetypal symbol is misinterpreted and disempowered by being alienated from its original affect-provoking meaning. It is also relegated to the realm of culture, rather than elevated to the transpersonal and transcultural where it belongs by Jung's definition.

CHAPTER 6

SUMMARY, CONCLUSIONS, AND FURTHER THOUGHTS

Jung's theory does not enjoy popular recognition, due in part to the inconsistencies permeating the theory of the archetype. Jung and his successors the Jungians, offer confused and contradictory interpretations of the archetype. As a consequence of the discrepancy between definition and descriptions, there exists a distinct lack of clarity surrounding Jung's theory. Scholars may overlook the limitation Jung imposed upon his methodology, but will not accept the contradictions between definition and examples.

Such pervasive inconsistency has led many to reject Jung's theory on the basis that it is unscientific. Certainly Jung realized himself that his work on the archetypal theory was "altogether provisional," but this proclamation does not amend the errors abounding in his work. Perhaps, as has been suggested, he was caught between his role as an intuitive therapist and rigorous scientist (Hoy, 1983, p. 21). As a scientist he wanted to uphold empirical and replicable psychological ideas, but stated himself that:

> I consider my contribution to psychology, to be my subjective confession. It is my personal psychology, my prejudice that I see psychological facts as I do. . . . So far as we admit our personal prejudice, we are really contributing towards an objective psychology. Each theorist is thus making a "subjective confession," reflecting his "personal psychology," and "prejudice." (Klaif, 1985, p. 55)

If Jung's theory is to enjoy the recognition that it warrants, then his interpretations, which are steeped in his personal prejudices, need to be abandoned. His subjective confessions, reflecting his personal psychology and prejudice, find their origins in culture, and thus only serve to confuse his theory by contradicting his most important definition of the archetype, the component of universality.

The most important component Jung used to define the archetype makes reference to its universal, a priori nature. "A priori" literally means "at first," such that the archetype is an innate biological phenomenon. Universal, of course, refers to the notion that the archetype as an inherent brain structure, occurs in the neural system of every individual, and Jung termed this phenomenon the collective unconscious. Having defined the archetype as such, Jung blatantly contradicted the most important component of his definition by constantly making reference to the archetypes as though they were the psychological consequences of historical cultures. As discussed, cultures do not develop archetypes, only their own substitute: the collective psyche. Jung suggested himself that one could mistake the collective psyche for the collective unconscious, then fell into the trap he so carefully detected for successive researchers.

Jung also made the mistake of interpreting archetypal symbols literally, thereby contradicting his second fundamental component. He specifically states in the Collected Works that the symbol is not

the archetype, but a metaphoric representation of an archetype. Then he goes on to describe literal people, such as one's personal mother, as the archetype itself. The examples which Jung interprets in the collected works as archetypes, such as the mother, father, animus and anima, are not symbols representing archetypes. Archetypes, as defined by Jung, manifest as emotionally charged symbols in response to universal human experiences. The examples of archetypes given by Jung are not symbolized responses to universal human experiences, but illustrations of the personal, culturally-based shadow.

According to Jung's definition, the shadow is unique to each individual, and based on their personal experiences in the world such as responses to family and cultural conditioning. The shadow then, is not an archetype. Jung defines the archetypes as collective phenomena which find their origins in the evolution of the human species, and as such, have nothing to do with one's personal history or literal people.

The fourth component which Jung used to define the archetype refers to the idea that archetypes are repressed emotions which are experienced in conscious awareness as projected affect-laden symbols. Dreams, Jung suggests, are symbolic data that allow for the archetypal affects to be experienced in consciousness. In archetypal dreams, the emotional charge is projected onto people, incidents, devouring animals and birds not personally known to the individual. These symbolized emotions express transpersonal fear, awe and wonder,

and bonding, in response to the existential paradox of the human experience. The existential paradox is the experience of ourselves as just another animal that lives and dies, but also the complementary experience of feeling more than our biology, of feeling uniquely human.

Jung's gravest mistake was using Western, culturally-based shadow traits as characteristic of archetypal experiences. This error, of course, led to the lack of clarity surrounding his theory, and the lack of credibility given his concept of the archetype. If we abandon Jung's interpretations and consider only the fourfold definition of the archetype, the work of other researchers validates the notion of a collective unconscious. Linguistics, philosophy, anthropology, history of religion, all make reference to the notion of an innate predisposition to form the patterns which govern the most species-specific characteristics of the human experience (Busick, 1989, p. 3). The research that has evolved from these schools of thought recognizes a common humanity. Perhaps the collective unconscious, an indispensable correlate of the idea of the archetype, has been subject to misunderstandings because it has alluded corporeal discovery, and thus a thorough scientific investigation. The general theme permeating Jung's theory, and the work of other researchers indicates that the collective unconscious is a function of the human brain. Given the organic state of the archetypes, Busick's pathway facilitation model offers a theoretical

framework in which to understand the unconscious processes that manifest as archetypal symbols.

The brain pathway activity associated with inherited unconscious processes such as facilitated emotional pathways, is not well understood as conscious processes. This is because: "If the unconscious processes were known, they would not be unconscious" (Busick, 1989, p. 15). Structurally speaking, unconscious pathways that are emotionally charged are facilitated into action in an area of the brain called the "limbic" which is recognized for its association to emotional responses (Cotman & McGaugh, 1989, pp. 780-785). In all probability, archetypal emotional pathways follow the same process as pathways in the conscious brain. Busick suggests some limbic pathways move into the non-verbal hemisphere of the brain; the right hemisphere in right-handed people, and the left hemisphere in left-handed people (Busic, 1989, p. 15). Unconscious processes such as the archetypal emotions, are then projected from the non-verbal region of the brain into conscious awareness where they are experienced as affect-laden symbols. Theoretical attempts to isolate the archetypes in exact regions within the brain have not been successful. Continued research in this area may eventually produce even a greater understanding of unconscious, inherited brain processes.

Regardless of the exact location of the archetype within the brain, Jung's theory of an unconscious experience which has been transmitted to modern man from our archaic ancestors by inheritance,

is given validity by research in other respected fields of study. Yet if Jung's theory is to enjoy the same respect as the schools of thought which support his idea of a collective unconscious, then his insights on the archetypal nature of the human experience need to be elevated to the universal realm he intuited, but failed to find due to his pervasive cultural bias.

It is clear that Jung was a man of his times, bound by culture, and sexual stereotypes. As such, perhaps he was simply unable to see that he erroneously used stereotypes of Western culture as examples of universals. Ironically, such ethnocentricity thwarts the very idea which Jung's theory of the archetype was attempting to prove: that there exists a universal experience which links humankind psychologically.

It has been argued that it is impossible to step outside one's cultural conditioning and objectively perceive universals. This theory is based on the idea that no experience is unmediated, meaning all experience is filtered through a psyche conditioned by culture (Katz, 1978, as cited by Rothenberg, 1989, pp. 6-7). Certainly this is true, to a certain degree. As stated earlier, Jung was aware that unconscious phenomena are altered in the process of becoming conscious because it is filtered through the individual consciousness in which it happens to appear.

However, symbols representing archetypal (universal human experiences) reveal an undeniable sameness. Archetypal symbols symbolize the transpersonal affects of fear, awe and wonder, and

bonding, that humans are biologically conditioned to experience. Katz's main concern, it seems, is that there is unfounded speculation in detecting these universals. Indeed, Jung used unfounded speculation in discerning archeological symbols. He erroneously elevated personal symbols, the product of culture, to the universal or archetypal level frequently. Consequently, it does seem that it was particularly difficult for Jung to step outside his cultural conditioning and objectively analyze the symbolic data he investigated.

Katz also suggests that any cross-cultural comparative work needs to include a methodology which investigates data within its contextual framework, as this method eliminates unfounded speculation on the basic sameness of cross-cultural data (Katz, 1978, as cited by Rothenburg, 1989, pp. 6-7). This same idea is outlined in Chapter 3, where the methodology of Bachofen and Lévi-Strauss is discussed. Bachofen states that mythological data should be considered with regard to the cultural context out of which it arose, and not the analyst's world view. Lévi-Strauss advocated a similar method, suggesting that all variants in comparative studies are the result of culture, but that underlying these variants is a common uniting thread. Campbell proposes that myth is the product of culture, the organizing system that holds culture together (Maher & Briggs, 1988, p. 114). The point, he suggests, is not the variants which culture imposes upon myth, but the common themes which we need to see beyond

the differences, and which have been there since the first emergence of humankind (Campbell, 1988, p. 22).

Campbell also supposes that it is an enormous challenge to identify universals, and indeed, an enormous challenge to identify oneself with the transpersonal dimension of humanity. This is so, as one's culture and its "in-groups" are what the individual generally experiences in their everyday life (Maher & Briggs, 1988, p. 113). This idea gives further insight into why Jung had such a problem elevating the symbolized human experience to the transpersonal dimension of universality. Culture and its in-groups have an influential pull and a tradition of self-preservation, and it is likely that Jung was unable to detach himself from such prejudice.

Busick's theory of three major archetypes represented by symbols of the feminine, masculine and syzygy, demonstrates that if the principles of research methodology are applied, then in fact it is possible to formulate archetypal references which have universal significance. With the anthropological and mythological data available today researchers have an advantage over Jung. Such data were not available at the peak of Jung's research. The cross-cultural data which dates back as far as 100,000 B.C. allow current students of Jungian theory to investigate the earliest possible time that a symbol was detected. Furthermore, an opportunity arises with such abundance of data for all variants; the product of culture to be considered. Among the variants, a common uniting thread can be

detected, and this basic sameness reveals the universal human experience being symbolized in the particular mythical data under investigation. Busick's theory of three major archetypes representing the universal dimension of the human experience utilizes these principles. In addition, her model satisfies Jung's definition of the archetype and thus also validates his theory. It also proposes a more scientific theory of the archetype as the concept of three major archetypes utilizes logical consistency and thereby avoids contradicting the fourfold definition of the archetype as postulated by Jung.

Logical consistency permeates Busick's model of universal references which make up three major archetypes. As a consequence, it is a more applicable interpretation than the examples Jung and Jungians give in their discussions on the archetype. Her theory also firmly establishes feminine, masculine and syzygy symbols which represent archetypes of the collective or transpersonal level. Therefore, by combining the definition of the archetype as theorized by Jung, and the interpretation of the archetypal concept as theorized by Busick, the theory of the archetype can enjoy the clarity and credibility that it has so lacked.

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