CHAPTER SEVEN

FREUD AND JUNG
"We must not quarrel when we are besieging Troy,  
Do you remember the lines from the Philoctetes:  
These arrows alone will take Troy."

Sigmund Freud

"I told myself, Freud is far wiser and more experienced  
than you. For the present you must listen what he says and  
learn from him. And then to my own surprise, I found myself  
dreaming of him as a peevish official of the Imperial Austrian  
Monarchy, as a defunct and still walking ghost of a customs  
inspector. Could that be the death-wish which Freud had insinuated I felt towards him?" Once held as a prophet to Jung,  
Freud was transformed as a hunting spirit, through the course  
of their interpersonal relationship visa-vis psychoanalysis. The  
source of the conflict was a kind of egoclash between the two  
giants and also the fear of intellectual subjugation in part of  
Jung. It was a struggle in a way in Jung's part to liberate  
himself from Freud. In psychoanalytic terminology Jung becomes  
the rebel son who wanted to dethrone his father. Ultimately, the time came for his final parting with Freud. Once
thought to be the heir apparent, the crown prince of the psychoanalytic kingdom by Freud, Jung deserted his master lonely and sad. It was Adler who rebelled first, then others followed suit. In the year 1913, Jung left the Freudian group complaining as Adler did years ago that Freudian psychoanalysis leans too much on sex. After his defection from the psychoanalytic fraternity Jung founded the Analytic Psychology school, in the year 1914. The objective of this school was not only to approach the study of human psyche from altogether a new stand, but an anti-Freud bias was too strong from the beginning.

While under Freud, Jung added some important discoveries to the gamut of psychoanalytic theories. He developed word association test for tracing complexes and produced a valuable study of Schizophrenia through his study of Dementia Praecox, together with an account of temperament (psychological types). The beginning of Analytical Psychology marked a radical shift in attitude and approach to the study of psyche from the initial methods.

Jung not only differed methodologically from his mentor but conceptually also. On the concept of the psyche, Jung differed both from Adler and Freud. If Freud's metapsychological concepts are to be considered as the high acme of his thinking where psychology verges into philosophy; Jungian psychology from the very beginning took to a more esoteric and mystical approach. Philosophically, Jung's thought bears strong resemblance to the philosophy of Henri Bergson. To Jung, the Freudian touchstone; the unconscious mind is much more
what Freud had explained. He felt that Freud had only touched on a fraction of the whole thing. Contrary to Freud's concept on human psyche, Jung believed that human evolution consists of the enlargement of consciousness, a process of progressive adaptation to reality.

Jung put the unconscious in a more broader perspective. Alongwith the personal unconscious he identified a "collective unconscious" or racial unconscious. In a way the whole concept in Jungian understanding in this context is the extension of Freudian concepts of ontogeny and phylogeny. But the way Jung interpretes these concepts are in varience with Freud, substantially. The archaic elements in man's unconscious constitute the collective psyche. As consciousness in personal development enlarges, it makes materials from primitive unconscious conscious. What is individual is a selective process by means of which the impersonal unconscious becomes personal. According to Jung there is no limit to consciousness. It is capable of indefinite extension. The unknown in the inner world is the territory of the unconscious. "Besides these we must include all more and less intentional repressions of painful thoughts and feelings. I call the sum of all these contents the personal unconscious. But over and above that, we also find in the unconscious qualities that are not individually acquired but inherited, e.g. instincts as impulses to carry out actions from necessity, without conscious motivation. In this deeper stratum we also find the .... archetypes.... The instincts and archetypes together form the collective unconscious, it is not made up of individual
and more or less unique contents but of those which are universal and of regular occurrence."\(^4\) Jung's concept of the *unconscious* is substantially different from that of Freud's in the following respect.

1. The unconscious mind of the individual is said to contain not only those primitive processes which are held repressed and forbidden entry into the consciousness, but also different aspects of mental life which have been neglected in the course of development.

2. It also contains unapprehended personal experiences and ideas which have quite simply been forgotten, because they have lost certain energetic value.

3. In the understanding of Jung, the personal unconscious (in the Freudian sense) is only a relatively insignificant fraction of the total mass of unconscious material. That which lies below the personal unconscious is known as the collective beliefs and myths of the race to which the individual belongs.

However, the *collective unconscious* is an area of mind with which Jung was too much involved. He believed that the deepest levels of the *collective unconscious* are common to all humanity, and even it would appear, to man's primate and animal ancestry. The archaic heritage, Jung believed plays a dynamic role in the psyche. The *collective unconscious* helps to interpret man's experience. The phylogenetic material that the newborn carries may be classified as (i) instinctive reactions (ii) the ancestral modes of behaviour. (iii) ancestral interpretations of experience. The last category covers all the primitive
explanations of the forces of nature.

The concept of the self is independent of both the ego and the unconscious. It is called the persona. The persona is like the mask one puts on. "The persona ... is the individuals systems of adaptation to, or the manner he assumed in dealing with, the world. Every calling or profession for example, has its own characteristic persona ..." The persona is a collective phenomenon, a facet of personality it is often mistaken for individuality." But there is significant difference between the individual character and the persona. Role playing becomes inevitable under the pressure of the society. As Jung puts it:

"Society expects and indeed must expect, every individual to play the part assigned as perfectly as possible, so that a man who is a Parson ... must all time .... play the role of Parson in a flawless manner."

Persona is attributed to the nature of role playing in an individual. While persona is one side of the individual, the other side is called shadow. It is found in the personal unconscious. "Jung's concept of the unconscious is very involved when he describes it as being a replica, as it were of the unconscious-or rather vice-versa. Corresponding to the ego in consciousness there is a shadow of the ego which constitute the focal point of the racial unconscious." The shadow appears in the dreams, personified as an inferior, and a very primitive person, someone with unpleasant qualities and someone we dislike. The very concept of shadow emerges from the idea of Jung that what
is weak in conscious is strong in unconscious and vice-versa. And the unconscious plays a compensatory role for the conscious.

The accumulated archaic and primitive ideas in the unconscious are called archetypes. "The concept of the archetype... is derived from the repeated observation that, for instance, the myths and fairy tales of world literature contain definite motifs which crop up everywhere. We meet these same motifs in the fantasies, dreams, deliria, and delusions of individuals living today. These typical images and associations are what I call archetypal ideas." The primordial images in fact, constitute the core of archetypes. The real nature of archetype is not capable of being conscious that it is transcendent. However, "as the elements in the personal unconscious tend to irrupt in consciousness, so material from the racial unconscious presses upwards finding expression chiefly in the dream life."

The "anima" and "animus" concepts are an elaboration on the bisexual character of the individual. These concepts are important in the context of the collective unconscious. The "anima" constitutes the feminine in man. Similarly the animus represents the undifferentiated masculinity in women. Anima and animus according to Jung represent the personification of the feminine nature of a man's unconscious and masculine nature of a woman's. This psychological bi-sexuality is a reflection of the biological fact which is the decisive factor in the determination of sex. A smaller number of contrasexual genes seem to produce a corresponding contrasexual character, which usually remains unconscious. "Anima and animus manifest themselves most typically in personified form as
figures in dreams and fantasies ("dream - girl", dream - love") and in the irrationalities of a man's feeling and a woman's thinking. As regulators of behaviour they are two of the most influential archetypes." Alluding to examples of harsh men being soft and gentle to children and women taking the job of men during war, Jung justifies the presence of anima and animus in man and woman's nature. The archetypal relevance of these two aspects, Jung describes as to be an inherited collective image being present in both man and woman's consciousness. But the two features are not exactly comparable. Because the woman's unconscious is polygamus where as her conscious is monogamus. Therefore, her animus is multiform. It corresponds to the rational and masculine principle. Thus, Jung offers a complicated concept of the psyche which is partly conscious and partly unconscious.

The motive force in Jung's psychology is known as the "libido." It is non-sexual. "The libido to Jung is a primal and universal life force, it is transformable and conceived of as being more or less constant in potential." He identified it with the life-impulse, with the will to live which is the essense of the continuation of the species through the preservation of the individual. The Jungian libido is a primal vital force and corresponds closely to the concept of elan vital of Bergson. Jung differed conceptually on the concept of libido from Freud. To Freud it is primarily the sex energy and imbalances in the libidinal drives lead to mental sickness. Like Adler, Jung on the concept of regression is more concerned with the future
goals than past history. He sees the present situation instead of the past as the key to neurosis. The archaic gradually replaces the recent function which usually fails in regression.

The study of psychological types is another important area of Jungian psychology. The processes of "thinking" and "feeling" are dependent on the individual’s adaptability to the situation. The individual may be a thinking or a feeling type, in other words either an introvert or an extrovert. The type psychology is very elaborate and extensive. Jung’s basis for classification of individuals to different types has parallels in the psychology of William James. The two main types, the introvert and extrovert are further divided. The subdivisions are drawn on the main functions of the psyche-thinking, feeling, intuition, and sensation. Every individual possesses these four functions, but it is always with the dominant function that the individual identifies. To the main type divisions, Jung added four compromise forms of functioning. They are (i) between thinking and sensation, (ii) between sensation and feeling, (iii) between feeling and intuition, (iv) between intuition and thinking. On the basis of this classification an introverted type can be either, (a) introverted thinking, (b) introverted feeling, (c) introverted sensorial, and (d) introverted intuitive type. Similarly an extroverted type can be either thinking, feeling, sensorial or intuitive type.

Drawing upon the historical evidences from the Greek period (particularly of Greek physician Galen’s division of individuals into Sanguine, phlegmatic, choleric and melancholic), Jung reduced the total human society into introverted and
extroverted types. In his words:

"There is a whole class of men (he says) who at the moment of reaction to a given situation at first draw back a little as if with an unvoiced 'No' and only after that are able to react; and there is another class who, in the same situation come forward with an immediate reaction, apparently confident that their behaviour is obviously right. The former class would therefore be characterized by a certain negative relation to the object, and the later by a positive one. ... the former class corresponds to the introverted and the second to the extroverted attitude."\(^{16}\)

The extroverted attitude is characterized by an outward flow of libido. An extroverted type takes more interest in life and in his or her surroundings. Outside factors play a dominant role on these types. The extroverted type does not feel alienated in new situations. Instead of withdrawing this type is at home with everything in the world. Extroverts tend to be both optimistic and enthusiastic though their enthusiasm do not last long. The weakness of extroverts lies in their superficiality. They dislike to be alone, lack self-criticism and give least importance to thinking. As they are well accepted in society, they easily accept the morals and other rules governing the society without questioning them. The extroverted thinking type is positive and down to earth. His concentration on objects, puts its own limitation to his thinking process. The extroverted feeling type is well adjusted to the world valuing on the whole what is generally valuable and finding no difficulty in filling ease at any
time any where. Jung identified this attitude mostly with woman. The extroverted sensorial type leads a life where his life is conditioned by his objective environment. His personal resources are minimal and depends mostly on external stimulus. The extroverted intuitive type is unstable like the introvert intuitive type. He always seeks change. His dissatisfaction with anything static makes him to welcome change and he obtains the reputation of an optimist.

On the other hand the introverted attitude, is one of withdrawal; The libido flows inward and is concentrated on subjective factors which predominately influence "inner necessity." This type lacks confidence in relation to people and things, tends to be un-social and prefers reflection to activity. The introverted adults dislike the society and feel lonely and lost in large gatherings. They tend to be over-conscientious, pessimistic, and critical. The introverted thinking type is interested in the inner, not in the outer reality. What is important to him is the development and presentation of the 'primodial image' and its shaping into an idea. The introverted feeling type is governed by subjective factors. While appearing reserved, the introverted person is very sensitive to personal relationship. His feelings, unlike the extrovert gathers intensity without expression.

The introverted sensorial type is very difficult to understand because of his lack of expression. This type is overwhelmed by impressions and events, but need time to assimilate them. The introverted sensorial type is least bothered
about the facts. His world is primarily subjective. This types are very much unstable in their inter-personal relationship. To the mixing of functions, Jung calls co-function. Most people use one function (the dominant one) but more complicated people use two functions, and highly differentiated personality would make use of three functions. The inclusion of the fourth function belongs to what Jung has called the individuation process, which is a process of reconciliation of the opposites in one's nature.\textsuperscript{17}

Unlike, Freud Jung considered religion as one of the most important aspects of man's life and society. He believes that "natural religious function is necessary for normal psychic health. Religious functions do exhort tremendous influence on individuals as powerful as the instincts of sexuality and aggression. In this context he has said about the process of individuation. \textit{Individuation} is not usually an aim or an ideal for the very young, but rather for the mature person or for those who have been impelled by a serious illness, a neurosis or some unusual experiences to leave the ordinary safe paths and look for a new way for living. "Individuation means becoming a single, homogeneous being, and in so far as individuality embraces our innermost last and incomparable uniqueness it also implies becoming one's own self. We could therefore, translate individuation as 'coming to selfhood' or 'self-realization'.\textsuperscript{18}

Such a process is described in detail by Jung in \textit{The Integration of Personality}. The person who has undergone through the process of \textit{individuation} gets liberated. In Jung's words:
"It is as if a river that had run to waste in sluggish side-streams and marshes suddenly found its way back to its proper bed, or as if a stone lying on a germinating seed were lifted away so that the shoot could begin its natural growth."\textsuperscript{19}

Ultimately the personality is liberated, cured, and transferred to become the individual in the fullest sense.

Dream interpretation is another area in which, Jung substantially differed from Freud. "A dream", he says, should be regarded with due seriousness as an actuality that has to be fitted into the conscious attitude as a co-determining factor."\textsuperscript{20}

Jung's way of dealing with dreams differ from the method of "free association" of the psycho-analysis. Jung did not believe in Freud's reductionism and advocated the idea that all psychic functions are purposive. To Jung the dream is not only a symbolised account of what has happened already but also a symbolic guidance for the present and future. He regarded the dream as a corrective tendency on the basis of the concept that the unconscious involves a ceaseless compensatory function.

Jung rejects the concept of censor in dreams. On his completely different concepts of the conscious and the unconscious he recognized that though the dream is a royal road to the unconscious its purpose is different to that of Freud's. "He recognizes that the symbol is not merely a sign of something repressed and concealed, but it is at the same time an attempt to comprehend and point out the way of the further psychological development of the individual."\textsuperscript{21} The dream represents a "prospective tendency". In case of the neurotic, in his dreams even if there is regression yet it represents an archaic
presentation of the progressive solution from which he has retreated.

Jung regards the dream as the continuation of the process of reflection and introspection being evoked by every situation in the waking state. Jung also makes a distinction between subjective and objective interpretation of dreams. Dreams emanating from personal unconscious should be objectively interpreted where as dreams originating from the racial unconscious should be subjectively interpreted.

Besides dreams Jung has also dealt with Psychopathology and treatment. He also applied his theories in education, sociology, and other areas of human knowledge. He differs in his approach and concepts radically from Freud. The two systems of both Jung and Freud differ fundamentally, though the basic starting point for Jung was Freud's psycho-analysis. Those who prefer Jungian system over Freud's accuse Freud of offering a system which is one sided and over determined by the condition of causality. On the surface, the Jungian system seems to be in some occasions closer to reality and to experience. Contrasted with Freud, Jung is an optimist and adheres strongly to human values and upholds the importance of religion. However, deeply studied Jungian system fails to crystalize the strong rationalistic temper of Freud's thought. As Rickman puts it:

"Freud is not falliable, but without work by his method it will not be possible to demonstrate that Jung is right."
Rickman's observation is correct in the sense that if scientific demonstration is required Jung's system stands a poor chance of enduring. Jung's thought on the whole is more esoteric and leans on the tenents of traditional concepts of religion and morality without a proper scientific basis. It is apt to say here in the words of Ernst Jones that "the quarrel between Freud and his disciples had their origins not as seemed in doctrinal divergences but actually in unresolved infantile conflicts of the dissidents ...." Even by his own admittance Jung unlike Freud put importance to his inner dictates (inner images) for developing his own theories. His approach to everything was almost Nietzshean. The disciplined demands of reason was substituted by him for his own metaphysical longings. Towards the laterpart of his life he was more drawn towards the spiritual longings of his own inner being than to Freud's cautious revisions of his theories. As he puts it:

"The more uncertain I have felt about myself, the more there has grown up in me a feeling of kinship with all things. In fact it seems to me as if that alienation which so long separated me from the world has become transferred into my own inner world and has revealed to me an unexpected unfamiliarity with myself."24

Jungian psychology also deals with art and artists. Some of the literary critics found Jungian concepts on art and literature more congenial to Freud's. Some of the practitioners of literary criticism found Freud as a threat to literary values. Jung to them is much more sympathetic than Freud to visionary, religious, and even magical traditions.
In his essay "Psychology and Literature" (1933) Jung spelled out his own concepts about art and the artist. The human psyche is considered as the womb of all sciences and arts. Psychology, being the study of psychic process is naturally drawn to literature and artistic creativity. Like Freud, Jung said that creative act is a complicated psychic process. He considered the case of art product as the basis for understanding the artist. As Jung puts it:

"In the case of the work of art we have to deal with a product of complicated psychic activities—but a product that is apparently intentional and consciously shaped. In the case of the artist we must deal with the psychic apparatus itself. In the first instance we must attempt the psychological analysis of definitely circumscribed and concrete artistic achievement, while in the second we must analyse the living and creative human being as a unique personality .... It is of course possible to draw inferences about the artist from the work of art, and vice versa, but these inferences are never conclusive."  

Though, Jung admits that psychology can not be the final means for the analysis of art and the artist, yet it can help enriching the insight of the critics. However, he has attempted partly an examination of Freud's concepts and partly his own psychological concepts in order to provide a comprehensive view on art and literature.

There are two modes of expression in artistic product namely the "psychological" and the "visionary." While the psychological mode limits itself to human experience, the
visionary mode goes beyond it. The psychological mode is drawn from the realms of human consciousness and in particular. "Whatever its particular form may be, the psychological work of art always takes its materials from the vast realm of conscious human experience - from the kind foreground of life we might say. I have called this mode of artistic creation psychological because in its activity it no where transcends the bounds of psychological intelligibility." On the other hand the visionary mode transcends the human experience to a different world. It is associated with man's primodial experience. It is a strange something that derives its existence from the hinterland of man's mind. In the visionary mode, the value and the force of experience are given by its enormity."

Jung accepts the Freudian pathological consideration for the purpose of understanding the sources of the material in visionary creation. He felt justified Freud's consideration of neurosis as part of the visionary artist to some extent. In his words:

"....I can not avoid taking up in the present connection this Freudian view of the visionary work of art. For one thing it has aroused considerable attention. And then it is the only well-known attempt that has been made to give a "scientific" explanation of the sources of the visionary material or to formulate a theory of the psychic processes that underlie this curious mode of artistic creation." However, Jung felt the significance of "primodial vision" in relation to visionary mode of artistic creation. This vision goes beyond the artist's psychic disposition. The works of art of
this nature should not be confused with the artist as a person. ".... we can not doubt that the vision is a genuine, primodial experience, regardless of what reason mongers may say. The vision is not something derived or secondary, and it is not symptom of something else. It is true symbolic expression that is the experience of something existent in its own right, but imperfectly known." Mythological themes as the essence of primodial experience provides the basis for such a vision. Mythological themes clothed in modern dress are part of the "collective unconscious", to which Jung attributed significant importance in relation to artistic creation.

In the context of the artist Jung accepted to some extent three main considerations of Freud i.e. neurosis; originating from psychic realm, art as a means of gratification, and the narcissistic tendency of the artist. But he differs on the question of Freudian consideration of personal experience as a hidden secret in the product of art. Creativeness, Jung believed like the freedom of will, contains a secret. "Creative man is a riddle" and remains unanalysable. While Freudian psychology holds on to the belief that personal experience is the key for understanding the artist, Jung believes personal aspect as a limitation and even a sin - in the realm of art. He differentiates between the personal life of the artist having a life like other individuals and impersonal life in relation to his creation. He represents the "collective man."

"Art is a kind of innate drive that seize a human being and makes him its instrument. The artist is
not a person endowed with free will who seeks his own ends, but one who allows art to realize its purposes through him. As a human being he may have moods and will and personal aims, but as an artist he is 'man' in a higher sense - he is 'collective man' one who carries and shapes the unconscious, psychic life of mankind.\textsuperscript{31}

In the above observation Jung attributes the artist higher status, and also feels that in his creative work the artist explores the "collective unconscious". He becomes art itself. The artist is like a physician, a teacher, and a person who offers the right corrective to problems of humanity. The great work of art is like a dream, aspired by the total humanity; it is a participation mystique - it leads to the level of experience where man lives as a collective entity, not as an individual.

Jungian psychology has been taken up seriously by many critics for literary criticism. The practitioners of Jungian criticism based their strategies on archetypal studies mostly and the various complexes of the character. Jung's famous piece of criticism on Howthorne's "The Good Man Brown" has drawn significant attention, along with his writings on "Ulysses", and "Picasso". Generally, speaking Jungian criticism is concerned with the discovery in literary works, of archetypes, anima, animus, persona, self, and so on, and the elucidation of what is really happening to the story thereby. Jungian criticism is also reductive in its relation to collective unconscious and archetypal symbols. In his archetypal analysis all women become the 'Magna Mater' all men the 'wise old man', and the evil person, is the 'Shadow'. "A literary work, a painting, a symphony,
is more than simply the spontaneous re-working of a long slumbering archetype in the mind of its creator, which when caught and labeled "explains" the work in which it was elaborated." In his frantic desire to eliminate sex from psychanalysis Jung was hailed by many critics of literature as a god-sent alternative to psychoanalysis. Jung's approach without its empirical validity was successful in offering an elevated notion of criticism. Among the practitioners of Jungian mode in literary criticism Maud Bodkin is most noteworthy. In her book Archetypal Patterns of Poetry, she tried to study the archetypes in poetry. Stanley Edgar Hayman, initially started with Jungian cannons but later on found it inadequate. Similarly, critics such as Frye, Fiedler, and a horde of others are practicing today the Jungian method.

However, Jungian approach to literary criticism has its limitations too. First of all it lacks the logical validity and the understanding of his ideas are left to be highly esoteric. Glover in his book, Freud or Jung (1950), found Jungian system to be deficient at the base. He points out that "the truth is that no psychological theory worth the paper it is written on, unless, it can give an objective account of the structure, function, and dynamics of mind, can trace the stages of mental development from infancy to sense scene, can indicate the main factors giving rise to mental disorder and correlate these with the mental mechanisms responsible for the more significant manifestations of normal mental life both individual and social." Glover's argument obviously favours Freudian system.
Joining Glover, Ruth. L. Munroe criticises, Jung's method as unreasonably biased against Freud. Frederic Crews put the Jungian approach to literature in a fine phrase, "the Jungian peril." Victor Von. Weizsaecker in his reminiscences of Jung, concludes that "he befogged his ultimate thoughts in a certain way, but it is not certain whether those ultimate thoughts were clear ... His style is uneven and rather impersonal, and that seems to lack a point of depth in his thinking and of decisive clarity at the base of his character." The observation of Weizsaecker is indeed important from the point of view of comparing the Freudian method with that of Jung. It is interesting to note that Stanley Edgar Hyman, once a practitioner of Jung's method, commenting on the revisionists observed that: "the result of their revisions has nevertheless, in my opinion, been not to improve or modernise psychoanalysis, but to abandon its key insights both as science and as a philosophy. Their effect has been to repress what ever distasteful or tragic truths Freud dug out of his own unconscious or his patients, and to convert the familiar device of resistance into revisionist theory." Thus, the neo Freudians in general and Jung in particular for acquiring some accurate information about the nature of man in society and his various creative endeavours seem to have ended up in some cheerier illusions.
Notes


2. Ludwig Binswanger, **Sigmund Freud : Reminiscence of a Friendship**, (New york : Grunex and Stratton, 1957), p.31

3. J.C.A. Brown, **Freud and Post-Freudians** (London : Cassak and Co, 1963), pp. 42-43


5. The word **Persona** Jung took from the Roman actor whose mask is called so. He found that the danger in persona is that people become identical with their personas - like the Professor with his text book, the tenor with his voice.


8. Jung, **Carl**. "Two Essays on Analytical Psychology", CW, vol, VII, p. 305


10. Fordham, p. 50


12. Chrichton - Miller, p. 143
14. Chrichton - Miller, p. 143
15. William James has classified individuals into 'Tough' and 'Tender' types as Jung did on a broader basis.
17. Fordham, pp. 45-46
18. Jung, *Two Essays in Analytical Psychology*, p. 171
21. Chrichton - Miller, p. 170
22. Ibid, p. 187
26. Ibid, p. 178
27. Ibid, p. 178
28. Ibid, p. 180
29. Ibid, p. 181
30. Ibid, p. 184
31. Ibid, p. 186
32. Kaplan and Kloss, p. 298


