Chapter VII

JUNG'S CONCEPT OF THE PSYCHE

I

By the psyche Jung means the totality of all psychic processes, conscious and unconscious. He shares Freud's view that the conscious mind is only a fraction of the human psyche, the unconscious being by far the more extensive portion. The ego is the focal point of consciousness. "By the ego", says Jung, "I understand a complex of representations which constitutes the centrum of my field of consciousness and appears to possess a very high degree of continuity and identity."¹ Ego and consciousness are so interconnected that it is impossible to conceive of the one without the other. The ego, according to Jung, consists of record-images resulting from the sense-functions that transmit stimuli both from within and from without, and images of past experiences. Consciousness may be regarded as a sort of "gravitational force", drawing the various processes and contents in the direction of a virtual centre.² The ego has a fluctuating composition and is changeable. So Jung speaks of the ego-complex which forms the centre of our conscious individuality.

Most people confuse self-knowledge with knowledge of their conscious ego-complexes. But the ego knows only its

¹ Jung, C.G., Psychological Types, Kegan Paul, Trench Trubner, London, 1946, p. 540
own processes, not the unconscious and its contents. In
Freud's view, the unconscious is mainly a store house of re-
pressed complexes and forgotten experiences and is thus of an
exclusively personal nature. Freud of course spoke of the
phylogenetic origin and archaic heritage of the unconscious,
but he did not probe this primordial depth of the psyche.
Pathological research centred his interest too exclusively on
the repressed. Jung distinguishes between the personal un-
conscious and collective unconscious and thus extends the fron-
tiers of the unconscious to a limitless extent.

The personal unconscious is formed of all those expe-
rences in the individual's life from which attention is diver-
ted. It "derives its content from personal experience in three
ways:

(a) By repression - that which is neglected in develop-
ment or rejected by the conscious.

(b) From unapprehended personal experience.

(c) By simple forgetting - i.e., all ideas that have 'lost
a certain energetic value'.

It is evident that the Freudian pre-conscious repres-
sents only the frontier of the personal unconscious. Since the
individual life is limited, the number of unconscious acquisi-
tions should be correspondingly limited. It ought to be

3. Crichton-Miller, H., Psychoanalysis and its Derivatives,
Oxford University Press, London, 1948, p. 141
possible to empty the unconscious by analysis. But analytical experience shows that this is possible only to a very limited extent, for there are contents in the unconscious which have never been in consciousness and therefore have never been individually acquired. Thus the personal unconscious, according to Jung, rests upon a deeper layer which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer is called the collective unconscious.

Jung says that the collective unconscious is "the mighty deposit of ancestral experience accumulated over millions of years, the echo of prehistoric happenings to which each century adds an infinitesimally small amount of variation and differentiation." It is the psychic residue of man's evolutionary development, a residue that accumulates as a consequence of repeated experiences over many generations. It is entirely detached from anything personal in the life of the individual and is entirely universal. Jung attributes the universality of the collective unconscious to the similarity of the structure of the brain in all races of men, and this similarity is in turn due to a common evolution. In the opinion of Jung the collective unconscious can be conceived of as having a basic layer representing animal life in general, then a layer representing primitive human ancestors, then large ethnological groups, then nations, tribes and finally the family heritage. As he says,

4. Jung, C.W., Vol. 8, p. 376
"The collective unconscious contains the whole spiritual heritage of mankind's evolution, born anew in the brain structure of every individual."  

The ego-consciousness in Jung's system may be compared to the tip of an iceberg, the submerged part forming the personal unconscious and the ocean constituting the realm of the collective unconscious. "Our consciousness has developed cumulatively, as well as individually, from the darkness and the twilight of the primordial unconscious." Thus the unconscious is older than consciousness. It functions together with, or despite, consciousness. It is autonomous. So Gerhard Adler observes, "It is this collective unconscious which is not ego, and as it is not derived from the ego either, it is also non-ego. It has not only existed before consciousness, but is 'the mother of consciousness'." The structural components of the collective unconscious are called by Jung archetypes. They are like the "organs of pre-rational psyche." In other words, they are pre-existent forms of apprehension, the a priori determining constituents of all experience. As Jung says, "These archetypes, whose innermost nature is inaccessible to experience, represent the precipitate of psychic functioning

5. ibid., p. 138
of the whole ancestral line, i.e., the heaped up, or pooled, experiences of organic existence in general, a million times repeated, and condensed into types. Hence, in these archetypes all experiences are represented which since primeval time have happened on this planet.9

Jung says that one of the first experiences which led him to the idea of archetypes was the case of an old schizophrenic patient who abundantly hallucinated, day and night. The patient once declared that he saw that the sun had a phallus whose movements produced the wind. The origin of that strange delusion seemed inexplicable, until Jung's eyes fell on a recent book about the liturgy of the Mithraic religion, such as revealed by a hitherto unpublished Greek papyrus. This text contained the mention of the wind originating in a tube hanging from the sun. The possibility that the patient had read that recently discovered text was ruled out. The similarity between the two visions could not be regarded as purely fortuitous. Jung found that in certain medieval paintings, this tube is actually depicted as a sort of hose-pipe reaching down from heaven under the robe of Mary, showing the Holy Ghost flying down in the form of a dove to impregnate the Virgin. He also found in ancient texts that the Holy Ghost was originally conceived as a mighty rushing wind. To Jung, the only explanation seemed to be that there are universal symbols which may appear in religious myths as well as in psychotic delusions.10

10. Jung, C.W., Vol. 8, pp. 150-151
Jung's theory of the archetypes has often been misunderstood. Archetypes are not to be regarded as fully developed pictures in the mind. Rather they are like the negatives that have to be developed by experience. A distinction must be made between the non-perceptible archetypes proper which are present only potentially in every psychic structure and the archetypal images which enter into the field of consciousness. Jung says, "A primordial image is determined as to its content only when it has become conscious and is therefore filled out with the material of conscious experience. Its form, however, ... might perhaps be compared to the axial system of a crystal, which, as it were, preforms the crystalline structure in the mother liquid, although it has no material existence of its own. This first appears according to the specific way in which the ions and molecules aggregate ... the axial system determines only the stereometric structure but not the concrete form of the individual crystal." Similarly "the archetype ... has an invariable nucleus of meaning - but always only in principle, never as regards its concrete manifestation."\(^{11}\)

Thus the archetype proper as a potential 'axial system' is pre-existent and immanent in the psyche. The 'mother liquid' is the experience of humanity in which the precipitate must form. It represents the images which crystallize around the axial system. The images are not produced at the time

\(^{11}\) Jung, C.W., Vol. 9, Part I, pp. 79-80
when they are manifest to consciousness, but are already in
the womb of the collective unconscious. When they rise to
consciousness, they become visible in every detail. Thus, for
example, the 'mother' archetype precedes and is superordinate
to every individual manifestation of the mother-image. As
Hall and Lindzey point out, "the archetype of the mother pro-
duces an image of a mother figure which is then identified with
the actual mother. In other words, the baby inherits a pre-
formed conception of a generic mother which determines in part
how the baby will perceive his mother."\footnote{12}

According to Jung, the archetypes are limited in num-
ber, corresponding to the relatively limited number of typical
and fundamental human situations, rooted in the generalities
of our existence. They do not appear frequently in normal
thinking. They may be found in profound religious thought, in
works of art which draw their universal inspiration from the
depths of the psyche. They also appear in dreams and psychosis.
They appear in many guises - as persons, as supernatural fig-
ures, as natural forces and objects, as geometrical forms, num-
bers and the like. The archetypes taken as a whole represent
the latent potentialities of the human psyche - the wisdom of
ages. They constitute the hidden treasure upon which mankind
ever and anon has drawn, and from which it has raised up its
gods and demons. Munroe aptly observes, "The archaic aspects
of human life are both beautiful and terrifyingly hideous. On

\footnote{12} Hall, C.S. and Lindzey, G., Theories of Personality,
John Wiley and Sons, New York, 1970, p. 84
the one hand the deep unconscious is seen as the undifferentiated primitive force which may engulf the life of the individual spirit in darkness and destruction. But it is also the essential source of creative power, necessary to fullness of living.  

In Jung's analytical psychology the conscious personality which consists of ideas that are directly connected with the ego is the superstructure based on the foundation of the collective psyche. He gives a special meaning to personality. He calls it 'persona' because the word originally meant the mask worn by the actors of ancient Greece. It represents the face we show to the world. In the opinion of Jung "the persona is a function-complex which has come into existence for reasons of adaptation or necessary convenience, but by no means is it identical with the individuality." Fundamentally it is nothing real. It is a compromise between individual and society as to what a man should appear to be. He takes a name, earns a title and represents some office. All this may be real in a certain sense, but in relation to the essential individuality of the person it is only a semblance, a secondary reality. If the ego identifies with the persona, as it frequently does, a man becomes a reflection of society instead of an autonomous being. For Jung, the persona is only the mask of the impersonal

unconscious, "a mask which simulates individuality, pretending to others and to itself that it is individual, while it simply plays a part in which the collective psyche speaks."15 Thus the nucleus from which the persona develops is an archetype which originates out of the racial experience of usefulness of social interactions.

Jung shares the view of Freud and Adler that the one-sidedness of consciousness is compensated by a counterposition in the unconscious. So he holds that corresponding to the ego in consciousness there is a 'shadow' of the ego which constitutes the focal point of the collective unconscious. By shadow Jung means "the 'negative' side of the personality, the sum of all those unpleasant qualities we like to hide, together with the insufficiently developed functions and the contents of the personal unconscious."16 It consists of the animal instincts which man inherited in his evolution from lower forms of life. So it represents the animal side of man's nature. This dark part of the individual, though denied, remains attached to him like his shadow. The archetypal figure of the shadow is a frequent theme in art and in dreams. Jung distinguishes between two forms of the shadow. The first form is that of the 'personal shadow'. It contains those psychic features of the individual which are un-lived or scarcely lived from the beginning of his life. The second is the 'collective shadow' which pertains to the realm of the collective unconscious. The former appears

16. ibid., p. 65, note
to the individual as a figure from his sphere of consciousness, as his elder brother or sister, his best friend or as the person who represents his opposite. The latter appears in mythical Mephistophelian forms. Jung says, "We are no longer aware that in carnival customs and the like there are remnants of a collective shadow figure which prove that the personal shadow is in part descended from a numinous collective figure. This collective figure gradually breaks up under the impact of civilization, leaving traces in folklore which are difficult to recognize. But the main part of him gets personalized and is made an object of personal responsibility."  

The persona is inwardly compensated by the 'soul', called the anima in man and the animus in woman. The anima constitutes the feminine attributes of the man which do not appear in his personal make-up. The animus represents the undifferentiated masculinity of the woman. In accordance with the compensatory function of the unconscious, Jung believes, the animus is multiform, since woman is consciously monogamous, while the anima is a single figure in the consciously polygamous male. The anima and animus are not exactly comparable for another reason. Jung speaks of a principle of relatedness and receptivity, a tendency to love and nurture. This is Eros. There is another principle which forms and differentiates and strives for mastery and competence. This is the Logos. According to Jung, the anima represents the principle of Eros and

17. Jung, C.W., Vol. 9, Part I, p. 262
the animus, the principle of Logos. The receptive nurturing tend is feminine, while the forming, mastering trend is masculine. Both the trends are necessary, for both sexes are bisexual. As Gerhard Adler observes, "It is essential to avoid the mistaken assumption that the masculine principle is in itself superior to the feminine. Each is compensatory to the other ... completion can only be achieved by the synthesis of Logos and Eros."20

It is evident that the word 'soul' has a specific meaning in Jungian metapsychology. It is used in the sense of a definitely demarcated function-complex which may be described as an inner personality. It is the inner attitude that is turned towards the unconscious, as distinguished from the outer attitude, the persona. The same autonomy as is granted to the persona is also claimed by the soul. As the soul maintains a complementary relation to the persona, it usually contains all those general human qualities which the latter lacks. The persona is represented in dreams by the images of certain persons who possess the outstanding qualities of the persona. Similarly the soul-image appears in inexhaustible variety of forms. "It is seldom unequivocal, almost always complex and ambiguous; the traits belonging to it must be typical of one or the other sex, but otherwise may embody all sorts of contradictions. The anima


can equally well take the form of a sweet young maiden, a goddess, a witch, an angel, a demon, a beggar woman, a whore ... Typical animus figures might be Dionysus, the Pied Piper ... and on a lower, more primitive plane a famous film star or boxing champion, or ... an outstanding political or military leader." \(^{21}\) Soul-images are also symbolized by animals and objects of a specifically masculinint feminine character.

Further complexity is added to the soul-images by differentiation of psychic functions. The soul-image is antithetical to the superior function which is differentiated in consciousness. This contrast is expressed in the figure symbolizing it. Thus an abstract scientist's anima will be primitive, emotional and romantic, while that of the intuitive sensitive artist will be earthy and sensual. The anima-possessed man gives the impression that an alien spirit has got into him. As Jung observes, "The anima and animus live in a world quite different from the world outside - in a world where the pulse of time beats infinitely slowly, where the birth and death of individuals count for little. No wonder their nature is strange, so strange that their irruption into consciousness often amounts to a psychosis." \(^{22}\)

According to Jung, the psyche has a complex structure. On the conscious side it presents the persona to the external

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world. On the unconscious it presents anima or animus to the collective unconscious. Ego is the focal point of consciousness, while the shadow is that of the unconscious. The focal point of the entire system is what Jung calls the 'self'.

The concept of the self is Jung's most important psychological discovery. It represents the culmination of his intensive exploration of the archetypes. The self is the midpoint of personality. All other subpersonalities gravitate around it. As Jung says, "If we picture the conscious mind, with the ego as its centre, as being opposed to the unconscious, and if we now add to our mental picture the process of assimilating the unconscious, we can think of this assimilation as a kind of approximation of conscious and unconscious, where the centre of the total personality no longer coincides with the ego, but with a point midway between the conscious and the unconscious. This would be the point of new equilibrium, a new centering of the total personality, a virtual centre, which, on account of its focal position between conscious and unconscious, ensures for the personality a new and more solid foundation."²³

In Jung's vocabulary the word 'self' is reserved for the integration of the conscious and the unconscious aspects of the psyche. We therefore shall not carry the description of the self further, because it requires careful delineation of the integration process. We shall take up the problem in the next chapter.

²³. Jung, C.W. Vol. 7, p. 219
Jacobi represents the total psyche as viewed by Jung by a diagram (Fig. 2). This clarifies certain functional relations among different psychic structures. The persona mediates between the ego and the outer world. The ego and the shadow are placed in the same circle, the former involved with the persona, the latter with the contra-sexual trends of the anima and the animus. The anima-animus is deeper than the shadow in the realm of the unconscious. The diagram shows how the persona casts a kind of cloak between the ego and the objective world. Persona and anima-animus stand in a compensatory relation to one another. The more rigidly the mask cuts off the ego from its foundation in the unconscious, the more powerful becomes the contrasexual trends. Jacobi places the self at the centre but points out that it is also at the periphery. The self is in the middle between consciousness and the unconscious but it encompasses them both in the sphere of its rays. It must be noted that a diagram can give only the roughest idea of the complicated psychic structure. As Jacobi says, "Our aim is to provide a hint, a suggestion, of a context that can be properly understood only on the basis of one's own experience."  

We come now to the question of the value and significance of Jung's theory of the structure of the psyche. Jung's discovery of the archetypal character of the collective unconscious has shown that a purely intellectualistic and personalistic conception of the human psyche is unsatisfactory and artificial. The archetypes transcend both personal experience and the limitations of intellect. Freud understood man's psyche in terms of his personal history. Adler, too, accepted the important role of childhood in the development of mental life. In contrast to this accentuation of the temporal and personal, Jung reveals the crucial importance of the timeless and transpersonal. As Neumann writes, "When we speak of the archetypal stages of conscious development, we mean the autonomous unfolding of the archetypal structure of the psyche, within which and through which the development of the ego and of consciousness proceeds. Just as the organism develops in a transpersonal way laid down from the start with the central nervous system built into this development, so also we have an archetypal structure of the psyche that unfolds by itself ... This means that the transpersonal and timeless, which every archetype is and remains, enters into temporal succession and consequently acquires a genetic and historic aspect." 25

It may be pointed out that the concept of the collective unconscious was anticipated by Carl Gustav Carus, a philosophically minded physician, in the middle of the nineteenth century. He made an attempt to get at the secrets of the human psyche by descending into its depths. He distinguished three layers of the unconscious. The foundation is the 'general absolute unconscious', totally inaccessible to consciousness. There is the 'partial absolute unconscious' above it. All processes of growth belong to it. The 'relative or secondary unconscious' comprehends the totality of feelings, perceptions and representations which were once conscious. Carus pointed out sharp differences between the conscious and the unconscious. The former is individual and ego-centric, but the latter is supra-individual, unfettered by the categories of space and time, possessing inborn wisdom and the power of healing.26

The speculations of Carus, together with Schopenhauer's philosophy of will, culminated in Eduard Von Hartmann's famous 'Philosophy of the Unconscious.'27 Like Carus he distinguished three strata of the unconscious. The deepest is the absolute unconscious which is the substance of the universe and is the source of other forms of the unconscious. Above it is the physiological unconscious which works in the growth of living beings. Then there is the relative or psychological unconscious


which is the source of our conscious mental life. Hartmann accepted Schopenhauer's idea of the unconscious universal will but endowed it with a mysterious purpose, and considered human reason to be its highest manifestation.

Thus Carus and Von Hartmann and also Schopenhauer conceived the unconscious as a sort of universal mind without any trace of personality or ego-consciousness. Jung points out that the philosophical idea of the unconscious, as presented by these thinkers "had gone down under the overwhelming wave of materialism and empiricism, leaving hardly a ripple behind it."^28

The universal unconscious of Carus and Von Hartmann re-appears in the metapsychology of Jung, but it now presents a picture far more impressive than any because it is backed by solid empirical investigations.

The theory of archetypes is not Jung's brain child. He traces the history of the term 'archetype' in the past. The term occurs in the writings of many ancient philosophers but found its finest expression in Plato's philosophy of Forms or Ideas.\(^29\)

For Plato, things of the world of sense are individualized manifestations of transcendental archetypes. For Jung, the archetypes manifest themselves in the form of primordial images and determine our phenomenal existence. The Platonic conception of the Idea as supraordinate and pre-existent to all phenomena was revived by Kant in his doctrine of the categories. Though Kant

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^28 Jung, C.W. Vol. 9, Part I, p. 3

^29 ibid., p. 4
destroyed every attempt to revive old metaphysics, at the same time he paved the way for a new metaphysics in the Platonic spirit, for, according to him, there can be no empirical knowledge that is not already limited by the a priori structure of cognition. Thus Kant suggested the idea that human thought and experience cannot be regarded as independent processes subject only to the eternal laws of logic. They are psychic functions subordinate to the psychic structure. Like Kant Jung admits a priori factors in all human activities. He says that Plato showed a very high variation of the archetypes, but Kant reduced them to the limited number of categories. 30

The concept of the unconscious is a challenge to the empiricists. Kaplan says, "Freud provides an empirical refutation of Locke's tabula rasa and Baconian induction ... in the place of Kant's pure Reason with its transcendental categories Freud puts a mind with a determinate history, rooted in the biology of the organism and flowering in the sublimations of culture." 31 We may say that Jung's doctrine of the collective unconscious with its archetypes has contributed more than Freud's doctrine of the unconscious to the total rejection of the empiricist tradition. For Jung, the psyche enjoys a full fledged reality, having its own structure and being subject to its own laws. It is not a secondary manifestation but a factor sui generis. 32 The mind of a new-born child is not a tabula

rasa. "The unconscious psyche of the child", says Jung, "is truly limitless in extent and of incalculable age." It consists of a panorama of age-long facts, primordial images and mythological themes.

It is obvious that Jung's collective unconscious is not palatable to the psychologists and philosophers who refuse to go beyond positivism and biological empiricism. It is argued that Jung's archetypes seem to require the assumption of a belief in some mysterious process by which ancestral experiences modify genetic mechanisms so that the consequences of these experiences influence the inherited cerebral constitution of descendants born many, many generations later. Thus Jung's view is an "endorsement of the now generally discredited" Lamarckian doctrine of inheritance of acquired characters. 34

But Jung insists ardently that archetype does not mean an inborn idea. So he distinguishes it, as we have already noted, from archetypal images. "It is not, therefore, a question of inherited ideas but of inherited possibilities of ideas." 35

Hall and Nordby observe that the archetypes do not require to be explained in Lamarckian fashion, for they may be explained by modern biological theory of mutation and natural selection.

33. Jung, C.W. Vol. 17, p. 45
35. Jung, C.W. Vol. 9, Part I, p. 66
since a series of mutations can produce a disposition.\textsuperscript{36} But
difficulties still persist. The concept of an autonomous psy-
chic system is thoroughly inconsistent with biological inheri-
tance of archetypes. Jung never says that an archetype is
merely a biological product. On the contrary he holds that it
is "a psychic organ."\textsuperscript{37} Some Jungians interpret the universa-

ty of the archetypes "as the expression of a kind of neo-
Platonic world-soul."\textsuperscript{38} Jung does not deny the possibility of
such an explanation. Nor does he deny the biological aspect
of archetypes. But no natural science has reached absolute
truth. So he says, "Not for a moment dare we succumb to the
illusion that an archetype can be finally explained and dis-
posed of."\textsuperscript{39}

In this connection we must point out that the western
psychologists, both Jungian and non-Jungian, have ignored
Jung's illuminating suggestion that the idea of archetype is
closely connected with "the Karmic factor, which is so very
important in Indian philosophy."\textsuperscript{40} We shall discuss Jung's
relation to yoga philosophy in a later chapter. So here we
only observe that the archetypes may be held by yoga to be
the effects of past experiences of prior lives in the form of
Vāsanās and Karmāsayas.

\textsuperscript{36} Hall, C.S. and Nordby, V.J., A Primer of Jungian Psycho-

\textsuperscript{37} Jung, Vol. 9, Part I, p. 160

\textsuperscript{38} Ellenerberger, H.F., The Discovery of the Unconscious, Allen

\textsuperscript{39} Jung, C.W. Vol. 9, Part I, p. 160

\textsuperscript{40} Jung, C.W. Vol. 7, p. 76, note
With the concept of the collective unconscious Jung steps out of the narrow personal corner into the wider realm of the collective psyche, into the matrix of the human mind, a psychic realm that stretches indefinitely, merging in the general unconscious of the entire physical universe. As Baynes says, "As soon as we have admitted the hypothesis of a fundamental impersonal psyche upon which our personal psyche rests, the facts of our inner life assume a perspective which is not only convincing to the reason but deeply satisfying to feeling."  

With the recognition of the collective unconscious, symbols have wider meaning. According to Freud, formation of symbols is an escape-mechanism whose purpose is to protect the immature ego from a task beyond its capacity. Symbols are really wish-fulfilling phantasies. Jung's theory of symbolism is a great advance on Freud's theory. For him, symbols are representations of the psyche. They express the ancient wisdom of mankind. They can also represent levels of development that are far ahead of man's present status. As Jung observes, "For the significance of a symbol is not that it is a disguised indication of something that is generally known but that it is an endeavour to elucidate by analogy what is as yet completely unknown and only in the process of formation."  


According to Jung, archetypal symbols reveal the yearnings of mankind for completion. They are never devised consciously. They are, as Harding says, "numinous and autonomous products of the unconscious, expressions of unknown, that is unconscious, facts carrying an energy charge that can affect the psyche in drastic fashion."\(^{43}\)

The Jungian notion of symbol shows the difference between the attitude of analytical psychology to dreams and that of Freudian psychoanalysis. Freud looked upon a dream as a pathological product, a complex-progeny. Jung considers dream as an entirely natural and normal psychic function, representing hitherto unacknowledged possibilities, previously neglected owing to the one-sided development of the personality. Dreams focus the total self and forecast the constructive stirrings of the unconscious and thus have a teleological significance.\(^{44}\)

Jung's concept of the persona is an important contribution to the present-day personality theories. As Munroe says, "This construct has seemed to me sufficiently important, especially in our culture, to require recognition as something like a fourth institution in the Freudian structural view of the developing personality."\(^{45}\) But Munroe fails to see that

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for Jung the persona as a complicated system of relations between individual consciousness and society is designed to conceal the true nature of the individual. It is an unavoidable necessity but at the same time a formidable concession to the external world on the part of the individual. The ego's identification with the persona is the source of neurosis. A man cannot get rid of himself in favour of an artificial personality without punishment. He must distinguish between what he is and how he appears to himself and to others. He must strip off the mask. Adler's fictional life-style resembles Jung's persona, for it is also a mask created and worn by the psyche. Life-styles are constituted by guiding fictions. But Adler does not explain adequately why a fiction is necessary. If it is the expression of the will to power to overcome felt inferiority, then it is only the mask of the collective, the universal. If it is only a creation of the individual self, then, as Jung says, it is only an "arbitrary" effort "to separate the persona from the collective psyche and lend it an independent existence."

Jung's concept of the shadow includes and goes beyond the Freudian notion of the repressed. Different shadow images experienced by individuals may in part be determined by repressions of certain tendencies, but the shadow as an archetype is an organ of the collective unconscious and therefore precedes consciousness. Freud's repressed unconscious is obviously

evil, but for Jung "the shadow is merely somewhat inferior, primitive, unadapted and awkward; not wholly bad. It even contains childish or primitive qualities which would in a way vitalize and embellish human existence." Jung improves upon Freud by giving a better expression to the dynamic antitheses of the unconscious reaction-patterns. Whereas for Freud the repressed unconscious is an unnoticed appendage of the conscious, to Jung the shadow is the unconscious completion of the one-sidedness of consciousness. Its function therefore consists in psychological balancing.

Jung's concept of anima-animus reveals the bisexuality of the psyche. It is a well-recognized view in biology that the male secretes both male and female sex hormones, as does the female. Sex is determined by a majority of male or female genes, as the case may be. But the minority of genes belonging to the other sex does not simply disappear. A man therefore has in him a feminine side and a woman has a masculine side. It must be pointed out that Jung's anima and animus are not biologically conditioned. They represent inborn psychic differences. As primordial images they motivate each sex to respond to and understand members of the opposite sex. Freud's Oedipus complex now appears in a new light with a deeper significance. Jung shows that behind the personal mother there is hidden the mother archetype, which is the symbol of the collective unconscious. Thus

47. Jung, C.W. Vol. 11, p. 78
the whole nature of man presupposes woman --- His system is tuned in to woman from the start ..." Jung thus lays bare the archaic foundation of the infantile incest phantasy. He breaks away from the Freudian interpretation and regards the phantasy not as a true sexual inclination but as a regressive product of the revival of archetypal function. In fact, the mother is viewed as a protective and nourishing figure, not as the object of incestuous desire. Jung regards the Oedipus complex as being either a simple possession complex or a desire for rebirth.  

For Jung, the self is fundamentally different from the ego. While the latter is the centre of our surface consciousness, the former is the centre of psychic totality. Dry asks, "Granted that the self represents a new centring of the total personality, extended, reinforced though the personality may be, is the difference such as to warrant the introduction of a separate entity?" Dry fails to see that the self of man is a far deeper and more mysterious thing than the sum of his conscious functions. The ego, the superficial self of which each of us is aware, hardly counts in comparison with the depth of our being. This depth is called the centre of gravity of the psychic totality. As the concept of self will

48. Jung, C.W. Vol. 7, p. 188


be discussed in the next chapter, we may point out here that it is impossible to understand the self from a narrow empirical point of view. The surest way of missing the self is to look for it in a wrong direction. Empiricism is not bad, it is the narrow view of human experience which must be condemned. Jung's empiricism is as wide as possible. There is no dogmatism anywhere. The self that is the goal of all mystics of the world finds its place in the Jungian system. No wonder that his conception of self is abstruse to many. Edward Glover expresses his hostile attitude by regarding Jungian thought as "a mish-mash of oriental philosophy with a bowdlerised psychobiology." R.S. Peters finds Jung's view "so mysterious as to be almost undiscussable." We may say that truth does not pay homage to any 'ism'. 'Ism' has to pay homage to truth or die. Jung's conception of self is unintelligible to those who cannot regard the psyche as an autonomous system. The objective bias is so deep-rooted in man that the very talk of anything psychic sounds like a meaningless jargon. But man cannot find the psyche in objects, in brain or hormones. As Jung aptly remarks, "Only, it is not there where a near-sighted mind seeks it. It exists, but not in physical form."

53. Jung, C.W. Vol. 11, p. 12