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Jung's cultural writing and *Modern man in search of a soul* (1933): spiral essays and performing symbols

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C. G. Jung published in English, in 1933, *Modern man in search of a soul*. This book, I argue, is a response to related problems of psychologists writing cultural analysis, and to the difficulty of writing down the psyche itself. Given that Jung's most foundational belief is of the importance of the unconscious as source of creativity and of mystery, writing itself has to make room for 'other' voices and 'other' ways of arguing, in addition to rational abstract concepts, in order to fulfil Jung's vision. Symbol, myth, narrative and, crucially, spiral form *embody and enact* the psyche in culture.

Keywords: Jung; writing; symbol; myth; spiral form; metaphor; cultural analysis; *Modern man in search of a soul*

Introduction: Jung as a writer

It is my argument that C. G. Jung's writing is not so much *about* the psyche as an *intervention into the psyche*. Jung's writing enacts and embodies his ideas. He tries to bring the psychic 'other' into the arena of modernity by summoning *other voices* into his texts. An example I have used several times concerns the tensions surrounding his portrayal of gender. When describing the feminine side of a man, the anima, who gets to speak for/as her?

> The anima has an erotic, emotional character, the animus a rationalising one. Hence most of what men say about feminine eroticism, and particularly about the emotional life of women, is derived from their own anima projections and distorted accordingly. On the other hand, the astonishing assumptions and fantasies that women make about men come from the activity of the animus, who produces an inexhaustible supply of illogical arguments and false explanations. (Jung, 1925, para. 338)

Here are three sentences apparently about gender, which stem from *different positions* in the psyche. The first statement is conceptual, balanced and abstract in that the speaker is not gendered. Secondly, we have the perspective of men who can never achieve genuine objectivity on women because of their own irrational feminine dimension. Finally, there is an outpouring of irrational resentment about women. Who is speaking here? Since this outburst immediately follows the gendered view of men on women, perhaps Jung is generously supplying an example of the irrationality of men? The answer to the question, who is speaking, is surely the anima.

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On the other hand, such a reading is paradoxical because it deduces rationality to invoke irrationality. Maybe 'the astonishing assumptions' is a fragment even more unconscious than the tricky author letting the anima have her say? Maybe this is not logic and reason drawing aside a veil to let out one 'other' creature within. Perhaps the logic just breaks down here and the anima takes over without waiting for permission.

My point here is that we do not know. We cannot know whether Jung is trickily playing with the reader, or is *being played with* by his potent unconscious feminine. The meaning or intention of the speaker of the third sentence is undecidable. What is evident is that the unconscious disrupts rational argument about psychology. My belief is that Jung would not have it any other way.

We could call this Jung being a trickster writer (Rowland, 2006), or see Jung's writing as dialogical between rational concepts and messy, embodied, fantasy-imbued feeling (Rowland 2005). On a more philosophical level, the writing may be trying to reconcile two attitudes to myth, indicating the *narrative* function of the psyche. Going right back to Ancient Greece is the belief that the mythical story, or *mythos,* is a foundational source of knowledge in itself (Coupe, 1997, pp. 9–35). Yet the Greeks also developed the notion that myth is valuable for generating a more abstract and rational kind of knowledge that they called *logos.* Jungian writing tries to rethink a relationship between these two kinds of myth (Rowland, 2010).

Another framework for understanding this is Jung's texts as a reweaving of psychic immanence and transcendence (Rowland, 2008). For the building of the abstract concepts of analytical psychology provides *an experience* of the transcendent qualities of rationality. Concepts are transcendent because they soar above the local conditions that generated them. They convince us that they are valid in all times and in all places. By contrast, Jung's querulous anima gives us a dose of immanence. This is writing from an embodied psyche, *animated* and of the earth. Jung's writing brings into modernity a vital retexturing of unconscious immanence and rational transcendence.

In all these ways I have tried to explore the teasing and tricky text-ure of Jung's writing. Now I want to look at his writing about culture as his writing *in culture.* For example, in 1933, an intriguing essay collection, *Modern man in search of a soul,* appeared in English. The book appears to be devoted to contextualizing the growing practice of analytical psychology as therapy. For example, it contains an essay on literature as capable of functioning for its culture like the dream does for the individual, providing it harbours enough of the collective unconscious (Jung, 1933, pp. 175–199).

Another essay, 'Archaic man', situates the history of psychoanalysis both in terms of the evolution of the human mind and the analogical reading of non-Western societies (Jung, 1933, pp. 143–179). Robert Segal has published an insightful criticism of Jung's attempt at anthropology in 'Archaic man', to which I have contributed a reply concentrating on the performing quality of the writing (Segal, 2007; Rowland, 2007). However, it is in those essays with deceptively 'local' titles like 'The basic postulates of analytical psychology' that some of the most arresting cultural analysis occurs (Jung, 1933, pp. 200–225). In the first part of this article I will try to sum up what Jung's writings on culture aim to do. Then I will demonstrate the nature of his *writing as social engagement, or performance,* by exploring the implications of the reading experience in 'Basic postulates'.

Jung: (Other) cultures and symbols

I want to start with what I believe is most fundamental to Jung: the *implications* of the unconscious. For Jung not only believed that there was an area of the psyche not wholly accessible to conscious contemplation. He also considered this factor in humanity to be independently powerful with far-reaching consequences for human activity, cognition, culture and epistemology. In short, the notion that the unconscious could function as autonomous of the ego, is capable of astounding creativity, and would always remain, at least partly, mysterious, is, I suggest, the foundation of Jung's psychology.

By foundation I mean that it is the proposition from which all the other ideas and concepts stem. The creative, in part unknowable unconscious, is thereby the only item that cannot be removed from Jungian psychology without changing it into something entirely different. Moreover, Jung took this principle so seriously that he constantly explored its implications for his therapy and for his understanding of the world. For to believe that the most fundamental aspect of human beings is their possession of psychic creativity bordering upon mystery means that the ego qualities developed by modernity of rationality and knowability have been de-centred. Jung is not dismissing rational knowledge. Yet he signals a radical disagreement with the priorities of Newtonian scientific inheritance by shifting attention to the *problems* of treating knowledge as invariably rational, coherent and organised.

> Nobody drew the conclusion that if the subject of knowledge, the psyche, were in fact a veiled form of existence not immediately accessible to consciousness, then all our knowledge must be incomplete, and moreover to a degree that we cannot determine. (Jung, 1945/54, para. 358)

Rational knowledge based upon honing the conscious properties of the ego is indispensable to human cognition, yet it must always be regarded as partial. In 'Psychology and literature', a pivotal chapter in *Modern man in search of a soul,* Jung's exploration of writing starts to impact upon more than just the arts. For in dividing literature into two categories – 'psychological' and 'visionary' – he is expanding upon his earlier explicit definition of 'signs' and 'symbols' in his essay on poetry (Jung, 1922, paras. 97–132). Where 'signs' are words and images standing for known and comprehensible meanings, 'symbols' embody what is only intuited, not yet perceived, or unknowable (para. 105).

Of course symbols, most often found, Jung said, in dream images, express material from the unconscious. At the level of whole works of literature, a text that consists mostly of signs, such as a novel aiming for a realistic picture of social life, is 'psychological' because most of the psychic *processing* has already been done by the author. By contrast, 'visionary' literature comes from an artist so caught up in her or his vision that the *transmission* in conscious understanding has been minimal prior to the reader's engagement. Visionary art appears to emerge more directly from the unconscious, and is just as likely to indicate collective *social* psychic movements as it is to reflect the concerns of an individual author.

It is intrinsic to what I have said so far about Jung's writing, I believe, that both of these so-called 'literary' categories apply to his own work. They do so because he had a genuine scientific commitment to extending human knowledge. He believed that human knowledge had to make use of *all* parts of the psyche, not just sophisticated tools of ego understanding such as reason. To Jung, the imagination is also a source

of knowledge. Moreover, the imagination drawing upon unconscious creativity was a source of healing. He therefore devoted much of his writing, not to representing, but to *enacting* these therapeutic and epistemological qualities.

Hence in *Modern man in search of a soul*, one striking form of cultural analysis is the symbol. Crucially, it is a symbol generated by diverse cultures meeting in what seems to be a *lack* of common ground. Jung describes visiting a Native American Pueblo in New Mexico and having a short conversation with an Elder he calls Mountain Lake. Despite the very basic exchange of remarks, in which Mountain Lake complains about white Americans interfering with the ceremonies of his people and accuses them of thinking with the head rather than the heart, Jung is deeply impressed. He experiences a revelation. Encountering an-other culture is to be given the gift of a symbol; one that allows Jung to imagine how colonial dominance looks from the 'other' side.

> . . . [T]he Aryan bird of prey with his insatiable lust to lord it in every land. (Jung, 1933, p. 246)

What is fascinating here is that Antonio Mirabal, or Mountain Lake, did not say these words. Jung records in *Modern man in search of a soul* hearing the man talk about the white men and the figure of the cruel bird of prey came into his mind. Here is a clear example of Jung's encounter with another culture becoming the stimulus of *his own* creative imagination. Moreover, the fierce Aryan bird is not a neutral or descriptive image. It is rather politically and morally charged. From meeting Mountain Lake, Jung gains a *post*-colonial vision. He sees momentarily his own imperial culture through the eyes of an-Other; one grievously wounded by it. So here, in the cultural symbol generated by encountering a man from another culture, is a charged fragment of political vision.

Here we witness imagination embodied in a symbol and stimulating a form of cultural analysis. It is a small example of the wide scope of the 1933 book on the psyche and the social. For *Modern man in search of a soul* is an attempt at tackling two related problems, the problem of modernity and the problem of writing down the psyche. Witnessing diverse ethnicities in travels to America, Africa and India brought together a series of important issues for Jung. These included the formation of psychological theory as a *cultural activity in itself*, the role of the personal and subjective in relation to the collective, and the long history of traditional healing versus the short history of psychoanalysis. He was also struck by the gulf between cultures and the consequences for the imagination, how belief in science could, or could not, work with belief in God, and finally the weakness of Western modernity, particularly manifested in the horrors of the First World War.

Encapsulating all these issues was the problem of writing down the psyche. How is it possible to communicate in sensible words the fluidity, texture and fantasy-fuelled nature of the mind? Moreover, how is it possible to write authentically of the psyche in ways that could contribute to its healing? What is the most effective form for words of psyche, or psychology? Here was see how the title, *Modern man in search of a soul* expresses the breadth of Jung's vision. Not just patients, not just those able to pay for analysis, but the whole of modern culture itself was his concern. Jung's writing becomes a quest to find a form of that will address the wider culture. By examining the structure of these essays, we can see how the reader in drawn into a web of meaning that is designed to explore and re-form the modern psyche.

Second to the symbol, Jung's key form for cultural analysis will prove to be a *spiral* as an experiential structure to his essays.

Writing the unconscious as cultural analysis

The question of writing the psyche is part of the question of cultural difference: as Jung perceptively recognized and symbolically expressed in the Aryan bird of prey, cultural difference is one significant way that the unconscious takes hold of us. The rich complexity of what we do not know becomes the foreign language of our own psyche. Indeed, the metaphor of entering an unknown wilderness for the untrodden paths of the mind is one he uses.

> The moment one forms an idea of a thing ... One has taken possession of it, and it has become an inalienable piece of property, like a slain creature of the wild that can no longer run away ... (Jung, 1945/54, para. 356)

Here he says that if we believe that we completely comprehend some aspect of the psyche, then that is not true understanding; it is the kind of science that knows wildlife by killing it and making it into trophies. For the psyche is a true wilderness of nature where the domesticated ego is out of its natural habitat. We must learn by observation and respect for the mysteries of all that is 'other' to the knowable part of ourselves, the ego.

The phenomenologist Robert Romanyshyn has explored the crucial role of metaphor in writing down but NOT capturing the psyche (Romanyshyn, 2000). Here we have another perspective on the psychic territory Jung mapped in the notion of the symbol. Romanyshyn points out how metaphor is as saying that something *is and is not*. So white colonialism is a cruel bird of prey, but also is not. There is a gap, a 'not said' in that gap. The psyche inheres in the *not said* gap of metaphoric language.

So it is unsurprising to find striking metaphors enact the absence and slipperiness of meaning in Jung's response to the psyche. In *Modern man in search of a soul*, Jung demonstrates how metaphor can draw near to figuring out what can never be fully contained in writing: the protean essence of unconscious creativity. So for example, on one page Jung will personify the collective unconscious as a two-million-year-old man, only to follow it by an alternative; that the unconscious is more like a constant stream of images (Jung, 1933, pp. 215–216). Elsewhere he calls drama and myth 'more expressive' and also 'more exact' than abstract scientific terminology (Jung, 1951, para. 25).

So just as Jung aimed at wholeness in his treatment of patients, so too did he invite wholeness of psyche into his writing. The results are fascinating multi-voiced texts that re-orient the boundaries between science and art. Another aspect of the writing with far reaching implications is Jung's acute awareness that in writing, as in psychology, there is no simple separation between the observer and the observed, author and matter. His powerful portrayal of the theoretical psychologist as a Big Game Hunter, who slaughters what he claims to study, shows sensitivity to cultural and colonial mindsets as capable of contaminating psychology and its writing.

Indeed Jung's sense that psychology as an enterprise is culture as well as 'science' or medicine is increasingly recognized. An important addition to this area is Craig E. Stephenson's *Possession: Jung's comparative anatomy of the psyche* (2009), which looks at Jung's equivocal language as a deliberate response to cultural and anthropological issues.

Writing and culture: spiral hermeneutics and form

In *The wounded researcher* (2007), Robert Romanyshyn develops Jung's realization that modernity needs to invite psyche or soul into the heart of its learning in ways that throw light on the *form* of Jung's essays. Specifically Romanyshyn suggests bringing the creative unconscious into learning through an alchemical hermeneutical spiral of interpretation. Here individuation energies of all kinds are drawn into the reading of the matter of a symbolic text (Romanyshyn, 2007, pp. 259–307). The whole psyche, the soul, fully participates in the research.

The spiral is the organic movement between text and psyche: symbol and metaphor provoke the reader's psyche to engage with and embody imagination. Absorption in symbol or metaphor is followed by their energizing of the imaginative faculties. Transformed, the reader returns to the vibrant text to be enchanted anew. In this way, interpretation, or hermeneutics, is a psychic spiral.

Of course, such a spiral of interpretation is alchemical because it *dissolves and coagulates and dissolves again* meaning. Romanyshyn shows that metaphor's is and is not, is both the coagula or fusion of alchemy (colonialism is a bird of prey) and the solve, or dissolution (is *not* a bird of prey). A hermeneutics (science of interpreting texts) of spiral reading of metaphors is a form of psychic alchemy. Fascinatingly, I am here arguing that it is also the *form* of Jung's essays in this volume.

In effect, Jung himself engineers and anticipates a spiral alchemical hermeneutic by writing his essays in the form of spirals of metaphoric and symbolical cultural analysis. An essay like 'Basic postulates' winds around its theme going deeper and wider into historical origins and cultural analogies. Here the reader is given a *process between and within* ideas and images, more than a definitive statement or conceptual argument. Put another way, the spiral essay works more by the rhetorical arts of persuasion through analogy and metaphor, than through the logical methods of finding evidence to 'prove' a thesis.

Importantly the spiral essay form works to emphasize the gap, the hole in the middle. Through the twisting and pivoting work of the spiral, the 'hole' or absence of meaning in the essay is figured as the 'whole', the fullness of psyche that must acknowledge the inexpressible, that which cannot be fully known. The spiral essay is a form that enacts its matter: the centering of the psyche on mystery, or as what might be the spiraling theme of *Modern man*, the de-centring of the ego and rational conceptual argument.

To put it another way, in these essays on culture, Jung wants to shift an ethos of rational transcendence to one of immanence. In a Western world taught to revere reason, truth and concepts, as transcendent of the matter they purport to describe, Jung wants not to eradicate these, but to return them to a living connection to the true nature of the psyche in creativity (Jung, 1933, pp. 70, 248) and the maternal nurturing principle of fantasy (Jung, 1933, pp. 75).

Now we encounter a third creative technique in Jung's evolving cultural analysis, after the symbol and the spiral structure. Jung's de-centring of logos rational knowledge, and the embrace of a psyche of many stories, shows him trying to restore the imaginative techniques of narrative for cultural criticism. For example, story-telling and myth are invoked as necessary to the parched landscape of the over-dominance of abstract theory. In fact, in the spiral essays, Jung's creative psyche-writing situates Jungian psychology as a myth for modernity. It is a myth

because it places itself as rooted in a person and a culture as *one possible* myth, not an over-arching grand theory (see Rowland, 2002).

A grand theory is one that purports to explain all. It tries to possess and control all meaning. To the psyche, Jung says, a grand theory is a big gun and not a figure it can talk to. Jung's myth of psyche in culture is enacted in the spiral essays. Were he to offer his psychology as a grand theory, it would extinguish the spiral form by nailing down the (w)hole in the middle.

So whereas grand theory claims to be the abstract truth of logos, as *transcendence* over historical cultures of knowledge, Jung's psyche-writing as mythical narrative is immanent in its stress on a historical continuity of ideas. One structural form for this, which proves integral to Jung's vision of culture, is the intimate and cosmic relations between space and time. This link of space and time, which is shown to generate meaning, becomes the fourth method of cultural analysis.

Jung explores cultural difference by framing a meaningful connection between space and time. Again, this is apparent in condensed form in the Aryan bird of prey symbol. Colonialism is intensely *spatial,* and of course, historical as events located in time. Here the bird of prey is by contrast *outside* the colonial nexus of culturally measured space and time as a free creature of nature. It serves to emphasize by its exclusion the arbitrary cruelty of colonial attempts to lord it over both space and time.

Such a strategy of using space and time as often mutually signifying has flaws, in particular by describing a culture far away in space as being distant in time, or backwards in sophistication in comparison to his own. Jung can in this way slip into colonial language: he calls tribal cultures 'primitive' and likens them to the European distant past. Such a flaw is particularly apparent in 'Archaic man' where the title, signifying something long past and unsophisticated, is conflated with colonially described 'primitive' Africans. Yet, aside from lapsing into his culture's lazy prejudices, Jung's deeply intuited exploration of cultural space in terms of historical time proves to be a fascinating form for the imagination.

After all, Jung's aim in these essays is to move, or rather to literally dis-place, the European narrative of intellectual and cultural superiority. Jung seeks 'other' ground for the modern psyche than its smug hugging of its supposedly rational ego. So the landscape of a foreign culture becomes an invaluable vantage point from which to view Western modernity. From the point of view of the 'other' as other culture, it is possible to penetrate the Western world's assumption of its own benign rationality, the better to discover its ruthless predatory nature in the Aryan bird of prey.

Spiral essays de-centre modernity's claim to moral and epistemological superiority. In the space left by dethroning the Western imperialist ego, the imagined bird of prey offers us knowledge by means of the imagination and the heart. So spiral essays manifest the unknown psyche at the centre; they *realize* it, show it to be real, as a source of previously unknown in-sight and always remaining mysterious, in part unknowable. Within this style of writing, it is the creative psyche that orients the reader, not the logic from the rational ego. 'Basic postulates', for example, de-centres reason and abstract theory.

'The basic postulates of analytical psychology' as Jung's cultural analysis

Jung's name for his type of psychoanalysis was Analytical Psychology. This essay begins in the distant past. Here Jung offers a grand historical narrative in order to

frame and ground his ideas. Greece, Rome and the European Middle Ages are all examples of historical cultures which believed in the independent reality of psyche or soul. Today's scientific materialism regards the psyche as derivative of bodily matter. Such a revolution in consciousness has a spatial dimension. Pre-Reformation Europeans were nurtured in a consciousness of spirituality; they saw themselves in a vertical relationship looking 'up' to God. Once the rigidly hierarchical Catholicism broke up, Europe started to look outwards in voyages of colonial expansion and an exploration of matter in empirical science. In this way Jung argues for an historical structuring of the psyche.

Here Jung suggests that the European psyche after 1600 became re-aligned as inclining to the spatial and horizontal rather than the vertical and temporal (looking back into the history of Christendom). The psyche represented itself in the ego through the notion of space. This was acted out in culture through the colonizing of 'other' lands. Moreover, attached to this colonial mastery of space in the new formation of the ego was the development of a science that downplayed spirituality. Eventually, physical matter seemed to be the only answer to all sensible questions of origin. Science too ceased to consider a 'vertical', or a divine structuring to reality.

'Basic postulates' provides a perspective on modernity from the point of view of an 'other'; the religious worldview it replaced. By establishing two pivots, of 'time' in beliefs of the past, and 'space' in two different types of consciousness, he sets up a framework to undermine today's secure sense of its own foundations. In particular, the similarities he finds between prior vertical beliefs in spirit and contemporary horizontal matter, prepare the reader for the astounding claim that today matter is the 'creative god' of our modern world (Jung, 1933, p. 204). As Jung shows, matter is presumed to explain the presence of everything and therefore is being treated as the divine principle, minus its traditional qualities of personality that have been accreted by various religions.

'Matter as god' is given emphasis by Jung, suggesting that human history has produced similar forms of the divine in the past. Here Jung takes the evidence of ancient cultures and the materialist present and makes of them a spiral that suggests the unknown: we do not know whether it is god or matter that governs our being. Yet this very desire for an underlying explanation is a continuum, not a dramatic break with the past. Hence past styles of consciousness can spiral into the present and not be entirely dismissed. There is a continuity of spiritual striving *alongside* the very real difference to its expression in cultural forms.

If matter is god, as the whole truth of things, then the psyche is a merely the product of our glands. That offers us only a psychology without the psyche, Jung says in a superbly rhetorical flourish. A psychology *with* the psyche means one asserting an autonomous psychic existence. To simultaneously discover and create such a psychology, immanently in the cultural life of the world, one must go back to the spiritual past, or look away from modernity to non-Western societies. Returning to so-called 'primitive' man, the psyche is a real presence with whom he can converse (Jung, 1933, pp. 210–211). Here Jung brings in his example of the Pueblo Indian telling him that true thinking is done with the heart. Mountain Lake is a persistent factor in Jung's cultural analysis; he haunts the entire volume.

Almost exactly in the centre of 'Basic postulates' is the beautiful image that imaginatively frames the entire essay: the psyche is either mathematical point or universe of stars (Jung, 1933, p. 213). Again the use of the pivot occurs rhetorically to free up the question of the psyche from fixed presuppositions. Metaphor and pivot

clear a space at the centre for image and imagination. Is the psyche an abstract equation in the human self, or an essence of life that is truly cosmic in dimension? The essay works by positing ideas and questions in such a way as to invoke the reader's assumptions and test them. The reader has to get actively involved in making meaning – a meaning that is at the same time a social critique of de-spiritualized modernity.

Rhetorical questions are also useful for dis-placing reason and linear arguments. If the psyche is autonomous and non-corporeal then how can it disappear? No wonder the non-Westerner regards it as divine. Then Jung switches to argue from biology by appealing to the instincts of animals. As they seem to have an inborn source of knowledge that is replicated in behavior, so should we. Indeed, if we have an unconscious with inherited patterns of life, then we could characterize the soul metaphorically as either a two-million-year-old man, or as an unceasing stream of images. Thus does imaginative writing evoke, cajole, woo, and yet never definitively capture, the essence of the unconscious. It is the combined effect of these two vivid and diverse metaphors that whirls the reader in the spiral of psychic activation.

Such an approach makes *absolute* philosophical statements impossible. Some may call God energy, or may be treating energy as a god. All we can say with confidence is that these are words for something real, although Jung insists that the nature of that reality can never be finally known. Then he pivots again to the subject of knowledge as *affected* by that unknown reality by arguing that whatever psyche is, it surrounds us and conditions all experience. Psychic reality is real because it is immediate experience, even when it transforms and misrepresents another reality to us (Jung, 1933, pp. 219–220).

Primitive man respects psychic reality in that, for him, the gods still walk on the earth. Perilously, modernity has replaced respect for the psyche with trust in reason, which failed utterly to save us from world war (Jung, 1933, p. 222). Here we see the colonial citation of 'primitives' start to turn back on itself and become post-colonial. So-called 'primitives' have a healthy respect for the gods (within). Modern Man, having mislaid this respect, is now in search of a soul!

Jung firmly believes that religion is psychologically healthy when it provides genuine connections to the other within and without (Jung, 1933, p. 224). Many patients in the modern world suffer from a loss of meaning in their lives. Without spiritual principles to orient them to the unknown psyche, to the awe and joy of the creative soul, neurosis breeds (Jung, 1933, pp. 224–245). Western modernity is sick and degenerate because it has lost authentic psychic spirituality.

However, it would not be true to the spiral to end on a firm condemnation of Western materialism. Jung returns to questions of history and non-Western peoples on the way to an open ending. Psychology is compared to medicine at the time of the great switch in consciousness from horizontal to vertical. Such cultural practices as tribal initiation rites and Hindu yoga are not widely understood today; and finally, the psyche remains a 'riddle' (Jung, 1933, p. 225). By concluding with 'mystery', the reader is required to *experience* this lack of a closure, a completed argument, as a change in ways of making knowledge to include the imagination. The reader has to take away Jung's suggestions less as something logically proved and more as a stimulus to the imagination, to the making of *images*, symbols and stories.

So to summarise, I contend that for Jung, writing is not so much *about* the psyche as a way of engaging it. Words, images, symbols, stories, and concepts, logic, rationality, all invoke and mould various styles of conscious being. By summoning

the 'other' into his writing, Jung sought greater authenticity to his expression of the psyche. Such an approach to writing inevitably entails literary and aesthetic devices. These are therefore not *decoration* to Jung's writing but rather integral to the *matter*. Qualities of numinosity in Jung's texts are particularly significant because they carry his founding principle, of the innate creativity and in part unknowability of the unconscious.

Crucial to this article is that I have argued that Jung, in *Modern man in search of a soul* (1933), explored how this attitude to writing could also embody cultural criticism. By bringing into the process the qualities and epistemologies of the European perspective, what is on the one hand personal and local, becomes also collective and cultural. So Jung's vision of the Aryan bird of prey, of the psyche as a fixed point and a universe of stars, can pivot into an-other way of seeing, such as that the Western attitude to matter is simply to deify it. Jung's rooting of writing in his body and psyche enables it to be *also* a critical voice in culture that addresses the reader as a similarly incarnate being.

He uses a number of techniques used to structure writing as a dialogue between psyches that respects the unconscious other in both. Included here are the symbol and the essay in spiral form that gives both a sense of historical process and the gap for the unknown psyche. In such a way, *Modern man* reinvents imaginative narrative as cultural criticism. Moreover, narrative makes startling links and juxtapositions between cultures in relation to each other through space and/or time. In effect, the spiral essays of *Modern man* dis-place Eurocentric views of the 'other' as other cultures. In such a way, Jung becomes a significant post-colonial analyst.

Jung's writing calls us to include dreams, visions, bodily expression, artistic creativity of all kinds *within* theory and within cultural criticism. He does not underestimate the difficulties and dangers of attempting such a practice as his fumbling conversation with 'Mountain Lake' shows. He does, however, point starkly to what is at stake when he rhetorically asks if reason and good intentions were enough to prevent war (Jung, 1933, p. 222). To include bumbling failure with the most dire of warnings is to re-unite at last our immanence and our transcendence. It brings together what is abstract and ideal with what is blinkered, erotic, corporeal, partial in order to alchemically create a better world. All are invited *into the writing*.

Notes on contributor

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