Discovering

wild imagination

a

Jungian, archetypal vision

By

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Image: the book of life, by artist David Kracov.

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Introduction

Have you ever had it? A moment when, while you are doing something, one of your fictional characters pops up for a visit, asking - if you have time and inclination – to go live a scene of your imaginary story together? Or, whilst you are in conversation, a surprising (usually very funny) comment of one of your characters flashes as a thought through your head? Or are you, just like me, wandering around in a fantasy world any moment you are not focused on something in outer reality? Have you also lived with, cried with and laughed with imaginary friends and foes every day of your life for about as long as you can remember? Then you know what wild imagination is. If you don't then please read on; this research will show you.

0.1 Wild imagination

Wild imagination is imagination running wild. This research defines wild imagination as following: *wild imagination is elaborate and extensive imagination that appears out of its own volition, often as soon as critical attention is eliminated and contains deeply archetypal contents that are independent of the influence of conscious will/ego.*

0.2 Undiscovered phenomenon

In all literature imagination is always described as a deliberate, intentional act. Images, as clear as day, autonomously appearing before your mind's eye, are nowhere covered. Then I read researches about a phenomenon called maladaptive daydreaming/compulsive fantasy. Now these were people who experience the same as I do, albeit that I don't experience it as a problem. Notably, all researches into these phenomena remark upon the urgent requests for help and the lack of effective treatment (Bigelsen & Schupak 2011; Somer et al. 2016b).

0.3 Undiscovered powers

On top of that, the true discovery about wild imagination and its powers hit me in my first year of becoming a Jungian psychoanalyst. A teacher wrote out how a common psychoanalytical trajectory developed; the phases the analysand (client) passes through on the way to self-healing and self-realization. I was baffled, couldn't believe my eyes. That's… my story line, I thought. The one I had written as teenager. The story I was living in my imagination for as long as I can remember. By then, I was already in psychoanalysis myself: an analyst (therapist) and I were working through my soul life and misery. After the revelation, I noticed I had unconsciously been working through my story in my analysis. That's when I became a worker in story. With the help of Jungian theory, archetypal knowledge, an analyst and my wild inner friends, I set out on a fantasy quest to self-heal a hidden scratch on my soul and discover who I in essence am.

0.4 Discovering wild imagination

This research wants to create recognition for and understand of wild imagination. This research shares discoveries about the phenomenon, its place in Jungian theory and how it can be utilized in achieving self-healing and self-realization (in Jungian psychoanalysis). Part I is a phenomenological study. First, in chapter 3 the phenomenon is defined and its twelve characteristics are explored. Then, in chapter 4, wild imagination is differentiated from and related to other imaginal experiences in order to define what its place is in Jungian theory. The research then continues with part II: a case study. In chapter 5 it shares my discoveries when working in story as an analysand (client) in Jungian psychoanalysis. It elaborates on how wild imagination works towards self-realization and self-healing. I generalize my personal experiences with the help of three healing fictions: Tolkien's *Lord of the Rings*, J.K. Rowling's *Harry Potter* and George Lucas' *Star Wars*. In chapter 6 discoveries relevant for the analysts (therapists) are shared, analyzed and researched. Finally, in chapter 7 critical thinking and a re-visioning and evaluation of current beliefs about fantasy are invited via a discussion, recommendations and conclusions.

0.5 Inviting a new vision

This research honors the wounded healer-principle and the Hillmanian tradition of re-visioning psychology (1975). I hope that my wound and the path to healing and self-realization may help others and allows for a re-visioning of psychology and beliefs about fantasy. This work is also for all those who feel they suffer from maladaptive daydreaming or compulsive fantasy since it is reported that thousands of people suffering from these

phenomena are vainly searching for effective help. I hope my successful experiences with wild imagination can help you and I sincerely want to put the following request to you: are you willing to consider the vision that there might be a cure in your curse?

Chapter 1: When the soul calls (theoretical frame)

1.1 The language of the soul

"I have no small opinion of fantasy," wrote C.G. Jung, founder of Jungian psychoanalysis[1], "when all is said and done, we can never rise above fantasy" (1966, para 98). These words demonstrate the attitude of Jungian psychoanalysis towards fantasy. Jungian psychoanalysis is a depth psychology; it concerns itself with the workings of the unconscious in humans; with its soul. There are five forms of depth psychology, but only the Jungian one is 'an imaginal psychology' (Adams, 2013, p.xi). Hillman describes the Jungian theory on fantasy as following:

> "In fact, when Jung formulates his experience he writes: 'image is psyche.' So, when I ask, 'where is my soul; how do I meet it; what does it want now?' The answer is: 'turn to your images.' Jung writes: 'every psychic process is an image and an 'imaging'...and these images are 'as real as you'.' ...when Jung uses the word image, he says he takes the term

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[1] Also known as Analytical Psychology, Archetypal Psychology or Jungian (depth) Psychology, Jungian Psychodynamics.

from 'poetic usage', 'a figure of fancy or fantasy-image'. Images are no residues of perception, no decaying sense or after-images – like the copies in naïve realism. The image is spontaneous, primordial, given with the psyche itself, an 'essential poem at the heart of things.' … Jung says, libido [psychic energy] does not appear as such, but is always formed into images, so that when one looks at a fantasy, one is watching and participating in one's psychic energy. And, he says, these images which are the very stuff of our souls, are the only givens directly presented …Whatever we say about the world, others persons, our bodies, is affected by these…fantasy images. There are gods…and heroes in our perceptions, feelings, ideas, and actions and these fantasy persons determine how we see, feel, think, and behave, all existence structured by imagination" (2019, p.85).

Thus fantasy and dreams are the language of the soul. Its contents are unconscious symbols. Jung states that "the word *symbol* [is] being taken to mean the best possible expression for a complex fact not yet clearly apprehended by consciousness (1969b, para 148). The complex meaning of symbols is uniquely personal as it is formed out of personal, cultural and archetypal influences (see 1.5) (Jacobi, 2004, p.126-9). Symbols are expressions of the soul; and since no two souls are the same, no two symbols carry the same meaning (Jung, 1969b, para 148; Hillman, 2017, p.250; Jacobi, 2004, p.136-8). Imagination and its symbols always must be interpreted metaphorical, never literal (Hillman, 2019, p.62). The image one perceives is a metaphor for a psychological meaning (Adams, 2013, p.6). For example: death in a story is a metaphor for transformation of psychic energy and Rowling's dementors are symbols of depression.

1.2 Fantasy or imagination

Research done into terminology states that *fantasy* and *imagination* are synonyms (Adams, 2013, p.2-3). These words are used interchangeably and have the same meaning. Jung describes *fantasy* or *imagination* as following: "Its content refers to no external reality; it is merely the output of creative psychic activity, a manifestation or product of a combination of energized psychic elements" (1971, para 711). He calls it "the reproductive or creative activity of the mind in general" (ibid, para 722). Fitzgerald further describes what imagining or fantasizing is from a Jungian standpoint. "When we imagine, we open the aperture of awareness. We are not building something but letting it emerge into appearance. The act of imagining evolves allowing the unconscious to appear" (2020, p.42). When it comes to the content a distinction is made by Jung. "There are unprofitable, futile, morbid, and unsatisfying fantasies whose sterile nature is immediately recognized by every person endowed by common sense" (1966/1929, para 98). This kind of fantasy is sometimes referred to as a *phantasm* (Jung, 1968a, para 219; Adams, 2013, p.2). However, *phantasy*, or *phantasia*, are simply the ancient Greek words for fantasy and used in exactly the same way as *fantasy* and *imagination* by classical philosophers, such as Socrates and Plato (Jung, 1968a, para 219; Hillman, 2017). That is to say: it is viewed as a valuable, purposeful act, a creative activity of the mind (Jung, 1971, para 722; Fitzpatrick, 2020, p.24). Or as Adams says: "A visionary notion" (2013, p.2).

1.3 Imagination in Jungian psychoanalysis

In order to work with fantasy, Jung introduced the method of active imagination. This method is the "active evocation of (inner) images" (Jung, 1968a, para 219). Analysand (i.e. client) and analyst (i.e. therapist) actively engage the analysand's imagination for therapeutic purposes (Chodorow, 1997). This method is an integral and unquestioned part of Jungian psychological practice (Adams, 2013; Chodorow, 1997; Fitzgerald, 2020). James Hillman, an analyst who developed Jungian theory further into archetypal psychology writes "...I essayed a psychology of soul that is also a psychology of the imagination. I want psychology to have its base in the imagination of people rather than in their statistics and their diagnostics" (2017, p.33). "The process of imagination," he states, is "a psychology that assumes a poetic basis of mind" (2019, p.6). Imagination *is* psychology. He states: "…in all countries in which psychoanalysis has penetrated it has been better understood and applied by writers and artists than by doctors" (2019, p.5). "Those in literature," he states, "see the psychology in fiction. It's our turn to see the fiction in psychology" (2019, p.22). This attitude is characteristic for Jungian psychology.

1.4 Inner reality

Many Jungians have researched how Jungian theory differs from other psychological theories. Two basic principles are different, research finds:

First of all is the acceptance of and equal validity granted to a second reality; the inner psychic reality (Fitzpatrick, 2020, p.21/32; Jung, 1969a, para 889; Adams, 2013; Hillman, 2017/2019, Watkins, 1986). Traditionally psychology has the viewpoint that there is one reality; namely outer reality. When problems occur this is because a person is not adapting properly to this outer reality (Watkins, 1986; Hillman, 2019; Adams, 2013). This is called the reality-principle (Adams, 2013, p.1-20). Jungian psychology however differentiates two realities and gives equal credence to what Adams calls the fantasy-principle (2013, p.1-20). Hillman voices this difference as following:

"They who still hold to the rationalist and associationist theory of mind and the positivist theory of man will argue that there can be too much fantasy, that it is a flight from reality and that the task of therapy is precisely the reverse of what I have sketched. Therapy, they hold, is the gradual trimming of imagination and bringing it into service of realistic goals. What makes a man or woman insane, they say, is precisely being overwhelmed with fantasy. Too much story, story confused with history, realities gone. But the imaginative schools of therapy…move straight into fantasy. They take quite literally that therapists are workers in story" (2019, p.54).

Jungian psychotherapy focuses on establishing an equal balance between these two realities. Problems occur when either reality is subordinate or neglected in favor of the other reality (Jung, 1977, para 369; 1969b, para 134-146). Via dreams and fantasies the unconscious part of inner reality is offering constructive criticism to consciousness (Adams, 2013, p.47; Fitzpatrick, 2020, p.21). This happens because, as Jung states, the unconscious is

compensatory to our consciousness (1969b, para 550). "To compensate," Samuels et al write, "means to balance, attune and supplement" (1986, p. 56). Concluding: our fantasies and dreams are the language of the unconscious which is striving to help consciousness achieve a balance between the (demands of) internal and external realities (Jung, 1969b, para 134-146).

1.5 Characters, archetypes, complexes and multiplicity

Jung: "…a poet has the capacity to dramatize and personify his mental contents. When he creates a character on the stage, or in his poem or drama or novel, he thinks it is merely a product of his imagination; but that character in a certain secret way has made itself. Any novelist or writer will deny that these characters have a psychological meaning, but as a matter of fact you know as well as I do that they have one. Therefore you can read a writer's mind when you [respectfully] study the characters he creates" (1969b, para 152). The characters in dreams and fantasy, Hillman explains, "are self-perceptions of instinct" (1979, p.55). The fantasy characters are namely representations of what Jung called archetypes: primal images (1968b, para 80). Archetypes are the unconscious structures of a psyche (1968b, para 99). They are energetic centers of gravity that give psychic energy [libido], meaning, affect and 'color' to psychic contents (Jacobi, 2004, p.61-74). They are much like the basic colors black, white, blue, red and yellow that color all existence. Archetypes determine meaning giving, expectations and behavioral responses: they are instinctive, unconscious, inborn primal patterns of behavior and are present in each human (ibid.). Archetypes are constructed out of the sediments of human experiences acquired throughout history, just like instincts (Jung, 1968b). They can be described as the organs of the psyche (Jacobi, 1953, p.36). Our character is determined by the working and strength of the various archetypes in us (Jacobi, 2004, p.61-74). Dormant archetypes can be awakened by outer reality triggers (ibid.). The more affect or emotion a person feels, the closer to an archetypal centre of gravity one is (deeper in unconscious) (Grant, 2004, p. 168). Love is a prime example of an archetype at work.
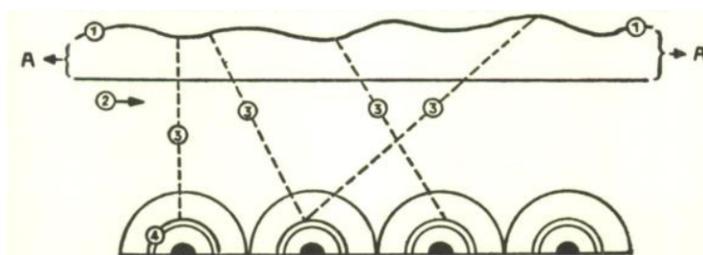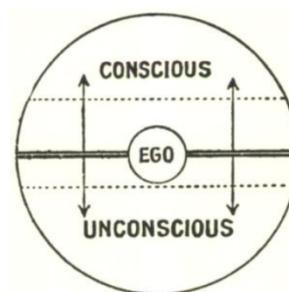

A representation of the working of archetypes (Jacobi, 2004, pg. 64
1. Surface of consciousness.
2. The sphere in which the 'inner order' begins to operate.
3. The paths by which contents sink into the unconscious.
4. The archetypes and their magnetic fields, which often distract the contents from their course, by their power of attraction.
AA. The zone where the purely archetypal processes are rendered invisible by external happenings; where the 'primordial pattern' is overlaid [with personal associations], as it were.

Jungian psychoanalysis is based on the nature-philosophy, since archetypes are independent of experience, i.e. nurture (Jung, 1968b). However Adams states: "[Archetypes are] prior to experience, although dependent on experience for its expression as a particular image" (2013, p.49). Archetypes are structures, which are clothed by a complex set of nurture experiences: so called complexes. A complex is an affect-loaded themed set of associations related to the archetype, based on personal experiences (Jacobi, 2004, p. 57; Sharp, 1991). Complexes can be negative, positive or somewhere in between. When the personal associations and experiences are negative and unwanted the complex is conflicting with consciousness and instead of being integrated the complex becomes incompatible; the archetypal energy manifests itself in (unconscious) negative symbols (Jacobi, 2004, p.51-74). Evil characters thus symbolize incompatible complexes, such as a trauma-complex (the experiences and feelings felt during the trauma, Tolkien), feelings of depression (Rowling) or the negative experiences and feelings felt in relation to one's father (Lucas). Incompatible complexes cause internal unbalance and problems.

Whenever the associations are positive the complex is positive and the archetypal energy manifests itself in friendly symbols and characters. Each archetype and subsequent associated complex(es) can express themselves through many different symbols, ranging from characters, to animals, objects, elements, plants, energy etc.
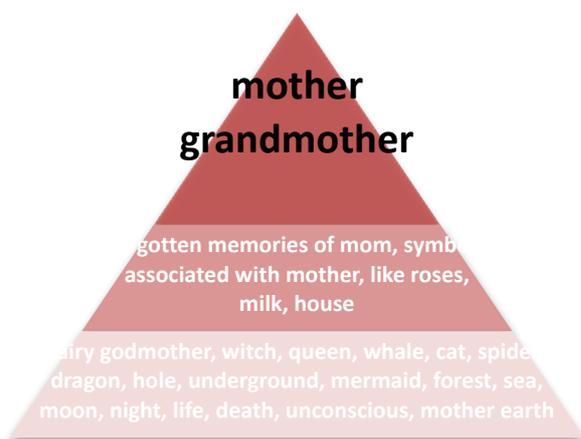
The characters in fantasy are thus representations of archetypes and complexes (Jung, 1969b, para 383-388; Watkins, 1986, p.107). They can be described as 'subpersonalities' (Jung, 1969b, para 383-388). This is the second difference with other psychological theories: Jungian psychoanalysis sees a person as being a multiplicity of (sub)personalities. The strongest, conscious personality is normally and always should be, the *ego*, also known as *consciousness, mind* or *identity* (Jung, 1969b, para 383; Fitzpatrick, 2020, p.24; Adams, 2013, p.21). The subpersonalities, i.e. characters of fantasy, complexes or archetypes are – just like instincts - unconscious and autonomous (Sharp, 1991), meaning they are not under the influence of the ego/conscious will. Jungian psychoanalysts work with these unconscious subpersonalities all the time, and researches validate that having multiple unconscious subpersonalities is normal in every psyche (Barret, 1995; Bowers & Brecher, 1955; Jung, 1971 para 798-9; Lynn et al., 1994; Rickeport, 1992; Watkins, 1993; Watkins & Watkins, 1979-80; Watkins 1986).

An example: the ego/consciousness is an archetype: a psychic centre of gravity universally present in humans. And it is a complex: everyone has their own associations, based on nurture experiences (like feelings, memories etc.) about what it means to be 'me'. In Lord of the Rings this phenomenon can also be seen in the symbol of Sauron: archetype of evil, universally present in stories. And the symbol of the Ring: a power-complex that is associated with and drawn to the archetype of evil. The power-complex is constructed by Tolkien's experiences with and ideas of power and powerlessness.

Fantasy figures that do not resemble anyone from outer reality (nurture experiences) have less personal associations (complex load) and are more archetypal (inborn); they come from deeper depths of the unconscious. The character is no longer someone the imaginist knows from outer reality, but becomes archetypal: primordial, mythological, universal. For example: a princess, a magician, a warrior, or a witch etc. (Jacobi, 2004, p.61).

mother
grandmother

…gotten memories of mom, symb…
…associated with mother, like roses,
milk, house

…iry godmother, witch, queen, whale, cat, spide…
…dragon, hole, underground, mermaid, forest, sea,
moon, night, life, death, unconscious, mother earth

Examples of some of the representations of the archetype of the mother (Jacobi, 2004, pg. 68).

Ranging from the conscious, to the personal unconscious to the collective unconscious. The deeper archetypal the representation becomes the more powerful, unshaped, paradoxal, natural and elemental the energy becomes.

1.6 Individuation

These two notions result in a different purpose for Jungian therapy. Watkins states that every form of psychology that adheres to the notion of monocentricity, i.e. having one personality, strives to achieve unity in therapy (1986, p.141). Everything autonomous, including wild imagination, "then threatens the ego's sense of control and reality" (1986, p.141). The consequence is an increasing pathology of imagination: both the person experiencing imagination and psychologists who work to achieve unity view the phenomenon (quicker) as problematic and abnormal (1986, p.141). "Too consistently psychology has given imagination over to the psychopathologists, fearful of the multiplicity of voices that do not simply appear from time to time, but that actually characterize thought," says Watkins (1986, p.7). Cultural and personal beliefs in the Western world can very easily cause an internal war as they alienate the consciousness from the unconscious (Jung, 1969b, para 134-146). Jung: "The more the conscious attitude becomes alienated from the individual and collective contents of the unconscious, the more harmfully the unconscious inhibits or intensifies the conscious contents" (1971, para 204). Problems, both internally and externally are the result, because Jung states, "instincts in their original strength can render social adaptation almost impossible" (1969b, Para 161).

The aim of Jungian psychology is to achieve what Jung calls individuation: to reach one's full inborn potential: self-realization and self-healing (Jacobi, 2004, p.185-7). Hillman describes it as following: "Wholeness and completion are not only unity; they are a concatenation of quite specific oppositions. Individuation, according to Jung, is a process of differentiating, of differing, of recognizing the many complexes, voices, and persons that we each are" (2019, p.73). Through this process one discovers her/his incompatible complex(es) which causes internal unbalances and problems. Self-healing involves learning of their contents, finding a

way to relate to them, mourning over the experiences and ultimately integrate them in consciousness, i.e. accept and know it happened without loss of identity or sense of self. In fantasy integration is signified by the disintegration of an incompatible complex; the death of the evil character symbolizes the transformation of the psychic, archetypal energy.

1.7 Looking both backwards and forwards

Jungian theory, hereby, takes into account that "anything psychic is Janus-faced – it looks both backwards and forwards" (Jung, 1971, para 718). "The purpose of analysis," so writes Adams, "is not to 'cure illness' by correcting the fantasies of patients in conformity with reality but to *increase consciousness* by interpreting or experiencing the meaning of those fantasies" (2013, p.5). This method of therapy, so writes Adams, stems from the fact that Jung views the unconscious differently from others, such as Freud. The unconscious is essentially purposive. "The unconscious functions as if it were an intelligent agent, with a compensatory or prospective intentionality. It actively selects certain especially apt images to serve a quite specific purpose" (Adams, 2013, p.23). Concluding: imagination is the self-perception of autonomous archetypes/complexes and when the meaning is understood by the ego it traces out a line of psychological development (Jung, 1971, para 720).

1.8 Wild imagination

At the heart of how imagination is looked upon lie two different notions of multiplicity: 1) multiplicity as symptomatic of disease. 2) multiplicity as an inherent result of the mythopoetic nature of mind (Watkins, 1986, p.106). This research presents the latter viewpoint. The phenomenon of wild imagination is gaining more attention in recent years. Somer for example researched a phenomenon what is called maladaptive daydreaming (2002; et al, 2016a/b). Maladaptive daydreaming is a psychological condition described as "extensive fantasy activity that replaces human interaction and/or interferes with academic, interpersonal or vocational functioning" (Somer, 2002). Bigelsen & Schupak (2011) researched the same phenomenon but named it compulsive fantasizing. The common denominator of this phenomenon is that the persons experience the amount of time fantasizing as problematic but are not able to stop it from occurring. No studies are done in which maladaptive daydreaming or compulsive fantasizing are researched from the second viewpoint. Furthermore, at the start of this research no works were found on studying wild imagination with a Jungian, archetypal vision.

1.9 Researches on imagination

Due to the importance of imagination several Jungian researches have taken place on this topic. Adams studied the reasons why Jungians give prevalence to working with fantasy over a focus on reality (2013). Fitzgerald explored the ethical implications of working with fantasy (2020). Mythologists like Campbell have extensively researched the psychology embedded in (mythological) stories (2008, 2003, 2013). And Hillman argued in his work *Healing Fiction* that a dramatic perception is needed in psychoanalysis (2019).

1.10 Archetypal psychology

Founder of archetypal psychology Hillman introduced the acorn theory, in which he states that every person is gifted with one or multiple 'daimons' (2017). Our daimon(s) are an invisible entity bearing personal calling, fate; soul. The idea is as old and persistent as ancient Greek influences. It is known by many names: genius, daimon, guardian angel, the call of the heart, Lady Fortuna, genie, jinn, your spirit, or god(s) and goddesses (Hillman, 2017, p.9; Jung, 1977, para 110).[2] "The life of these daimons is our psychodynamics and psychopathology," Hillman states (2019, p.77). The characters of fantasy can also be called daimons (guardian angels) or, when they represent incompatible complexes - demons. Christianity demonized both daimon and fantasy and this caused the dominant Western cultural and psychological view of fantasy as infantile, a defense mechanism and signifying pathology (Adams, 2013; Fitzgerald, 2020; Freud, 1937; Hillman, 2019; Watkins, 1986; Winnicott 2001). It is not unthinkable that in other cultures – mainly polytheistic ones - maladaptive daydreamers would have been granted the highly regarded title of *shaman*. That is to say: "A person...who is believed to be able to contact good and evil spirits..." (Hornby & Wehmeier, 2005, p. 1394). These ideas, however, are rejected in Western cultures because science can (as of yet) not find and prove them (Hillman, 2017, p.92).[3]

1.11 Imaginal psychology

Imaginal psychologist Mary Watkins has done the most extensive and useful imaginal research for this study. She explored the experiences of writers and artists, and she also made an overview of dimensions of imagination. These dimensions are a scale of the ego's influence on the imagination versus the autonomy of the imagination (1986). From the results she developed a method named 'imaginal dialogues'. Although very useful and her research is expanded upon in chapter 4, Watkins focuses on imagination that comes from a deliberate 'opening of the aperture' (Fitzgerald, 2020, p.42). That is to say active imagination: the ego consciously is allowing the images to come to the fore. However, the phenomenon of wild imagination is not covered. Watkins does not speak of imagination simply appearing in the consciousness regardless of the willingness, or unwillingness, of the ego. The absence of references to the phenomenon of wild imagination in all researches leads to the assumption that wild imagination was not known to the researchers.

1.12 Jung on spontaneous fantasies

In the Collective Works of Jung the phenomenon is very minimally mentioned. Two statements are made:

In his essay the transcendent function Jung writes: "Another source [of unconscious contents] is spontaneous fantasies. They usually have a more composed and coherent

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[2] J.R.R. Tolkien, writer of *The Lord of the Rings*, for example, more than once claimed that Gandalf is essentially an angel (Bloom, 2008, p.73).

[3] Quantum physics are making progress in demonstrating that there is more to our lives than only the visible. For example: Schäfer, L. & Ponte, D. (2013) https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4217602/

character and often contain much that is obviously significant. Some patients are able to produce fantasies at any time, allowing them to rise up freely simply by eliminating critical attention. Such fantasies can be used, though this particular talent is none too common. The capacity to produce free fantasies can, however, be developed with practice. The training consists first of all in systematic exercises for eliminating critical attention, thus producing a vacuum in consciousness. This encourages the emergence of any fantasies that are lying in readiness. A prerequisite, of course, is that fantasies with a high libido-charge are actually lying ready. This is naturally not always the case. Where this is not so, special measures are required" (1969b, Para 155). Jung states that the contents of these spontaneous fantasies are better for therapeutic use than other unconscious contents, for example those of dreams. "Since the energy-tension in sleep is usually very low, dreams, compared with conscious material, are inferior expressions of unconscious contents and are very difficult to understand from a constructive [purposive] point of view..." (1969b, para 153).

1.13 Jung on passive fantasy

The second statement to what might be the same phenomenon is in tone opposite:

"We can distinguish between active and passive fantasy. ...Passive fantasies appear in visual form at the outset, neither preceded nor accompanied by intuitive expectation, the attitude of the subject being wholly passive. Such fantasies belong to the category of psychic automatisms..." Further in the text he states that: "Fantasy is either set in motion by an intuitive attitude of expectation, or it is an eruption of unconscious contents into consciousness" (1971, para 712-14). Here, the first is what Jung names *active fantasies* and the latter are *passive fantasies*. He states the cause of such an eruption as following: "It is probable that passive fantasies always have their origin in an unconscious process that is antithetical to consciousness, but invested with approximately the same amount of energy as the conscious attitude, and therefore capable of breaking through the latter's resistance" (ibid.). He states that "passive fantasy, therefore, is always in need of conscious criticism, lest it merely reinforce the standpoint of the unconscious opposite" (ibid.). He writes that passive fantasy often contains morbid and abnormal contents (ibid.).

1.14 Positive versus negative

A very clear discrepancy can be noted here. Jung primarily talks negative about *passive fantasies*, while he has *spontaneous fantasies* in high regard. They are specifically regarded as a transcendent function: that is to say, they are a natural healing function (Chodorow, 1997). This positive and negative attitude towards what possibly is the same phenomenon can also be seen in researches. Maladaptive daydreaming is listed as a pathology and Somer's (et al.) researches describe the problems the persons have with or due to their daydreaming (2002; et al 2016a/b). Bigelsen & Schupak (2011) also researched and denoted

the problematic and compulsive aspect(s) of compulsive fantasizing. However, research done by Jung (1971c), Kankeleit (1959), Neumann (1974) and Watkins (1986) into the irruptions that fueled some of the most impressive creative works of our world demonstrate that many people of 'good name', for example artists and writers, are very open and grateful to this seemingly same phenomenon.

A further exploration and differentiation of the phenomenon of wild imagination is needed combined with an exploration on how it can be incorporated in Jungian psychoanalysis.

1.15 Summary

Jungian theory (Jung) and archetypal psychology (Hillman) view imagination as the metaphorical, symbolical language of the soul. Jungian psychology is based upon the vision that there are two, equally important, realities, inner and outer reality. It also adheres to the vision that multiplicity is normal in the human psyche. The ego-complex is and always should be the strongest personality. The symbols in fantasy (such as characters) are unconscious subpersonalities, representations of archetypes, complexes or daimons and demons; they act autonomously.

The unconscious of humans strives to maintain a balance between the (demands of) external and internal realities, is compensatory to consciousness and is purposive in nature: it works towards self-realization and self-healing. Psychic contents are recognized as Janus faced: they look both backwards (causative) and forwards (innate healing capacity/purposing psychological development). Thus imagination can be seen as the self-perception of autonomous archetypes/complexes and when the psychological meaning of the symbols is understood by the ego it traces out a line of future psychological development. The imagination gives insight in the cause of the problem, i.e. the incompatible complex which manifests itself in symbols of evil, while simultaneously telling how the incompatible complex(es) can be disintegrated, i.e. how its contents can be integrated. The incompatible complex, i.e. demon/evil, is formed out of negative and unwanted experiences and subsequent associations. Imaginal psychology has studied imagination and based upon those findings Watkins differentiates imaginal experiences based upon the scale of influence of the ego versus autonomy of the imagination. Lastly, the aim of Jungian psychoanalysis is to increase consciousness by analyzing and integrating the contents of imagination and thus achieving self-realization and self-healing.

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Annex B: recommended readings

The transcendent function, by C.G. Jung:
Free audio reading of the essay: https://www.youtube.com/watch?v=bpk60CdAQ2A
Or read para 131 – 193 of Jung, C. (1969b) *The structure and dynamics of the psyche*: *Collected Works*, Vol. 8. Princeton, NJ: Princeton University Press. (Original work published 1958).

Individuation, by C.G. Jung:
Free audio reading of the essay: https://www.youtube.com/watch?v=_coaeHU6-K8
Or read part II of Jung, C. (1977) *Two essays on analytical psychology*: *Collected Works*, Vol. 7. Princeton, NJ: Princeton University Press. (Original work published 1943).

Understanding archetypes and deciphering myths:

- Estés, C.P. (2008) *Women who run with the wolves: Contacting the power of the wild woman*. Rider. (Original work published 1992).
- Shinoda Bolen, J. (2014) *Goddesses in every woman: Powerful archetypes in women's lives*. Harper Paperbacks. (Original work published in 1984).
- Shinoda Bolen, J. (2014) *Gods in every man: Archetypes that shape men's lives*. Harper Paperbacks. (Original work published in 1989).