

Archetype and Archetypal Image in Chinese Myths,  
Legends and Tales

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## Abstract

This research aims to examine Chinese myths, legends and tales from the perspective of analytical psychology. Considering that analytical psychologists have paid little attention to Chinese myths and that previous studies on Chinese myths from the standpoint of analytical psychology are lacking, this thesis investigates the universal archetype and its cultural carrier, or archetypal image, in Chinese mythical texts.

First, this study examines both Jung's engagement with Chinese culture, in order to see the function and significance of Chinese thought in analytical psychology, and the reception of Jungian thought in China, in order to demonstrate the lack of research on Chinese myths from the perspective of the theory of analytical psychology. Second, the study defines the concepts of archetype and archetypal image, and adopts the method of myth analysis from Jung and his followers to interpret Chinese motifs and symbols. Third, interpretations from the perspective of analytical psychology are applied to three motifs in Chinese culture: creation myths, flood myths and erotic anima figures. These provide materials for exploring similarities and differences in the mechanism and development of the human psyche between East and West.

Fourth, this research concentrates on discussing two important Chinese symbols – *Long* (dragon) and *Qi lin* (unicorn) and their counterparts in western culture – by analysing these symbols at both the archetypal and cultural levels. The final part of this study explores the possible therapeutic value of Chinese myths in helping analysts to comprehend the human psyche and analysands to understand themselves in greater depth. This thesis fills a gap in the understanding of Chinese myth by means of Jungian psychology with the hope also of applying analytical psychology to Chinese culture more thoroughly and insightfully in both theoretical and practical contexts.

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## Introduction

Carl Gustav Jung, the founder of analytical psychology, wrote that ‘If we turn our eyes to the East, we will see an overwhelming destiny fulfilling itself. I know that our unconscious is full of Eastern symbolism’ (Jung, 1930/1966, par. 90).

This statement implies at least four things. First, standing in the shoes of a westerner, Jung regarded eastern symbolism as comprising the unconscious to western culture. Second, he considers that there exists a distinction between the western and eastern minds. Third, the significance of eastern culture for Jung is that it is manifesting ‘an overwhelming destiny fulfilling itself’. Fourth, if eastern symbolism is the unconscious of the West, then, the question can be raised: What is eastern symbolism, or to be specific, what is Chinese symbolism and how can it be understood?

Let us return to the concept of the unconscious. As is well known, the unconscious is the most basic concept in the realm of psychoanalysis. Jung further differentiated this concept by introducing the notion of the collective unconscious, largely based on his experiences with schizophrenic patients during his period working at the Burghölzli psychiatric hospital. Moreover, in his crucial work *Psychology of the Unconscious: A Study of the Transformations and Symbolisms of the Libido*, Jung described the unconscious, which comprises the personal unconscious and collective unconscious, compared to Freud’s personal repressed unconscious based on instinct, and looked at the universality in myths to explain his theory (Jung, 1912/2002). For Jung, in contrast to the personal unconscious that ‘comprises all the acquisitions of personal

life, everything forgotten, repressed, subliminally perceived, thought, felt', the contents of the collective unconscious 'do not originate in personal acquisitions but in the inherited possibility of psychic functioning in general, i.e., in the inherited structure of the brain' (Jung, 1921/1971, par. 842).

The structure of the collective unconscious was constituted for Jung by the archetypes, which are innate tendencies that shape human behaviour. In 'On the Psychology of the Unconscious', Jung presented a brief description of the collective unconscious and archetypes:

The collective unconscious, being the repository of man's experience and at the same time the prior condition of this experience, is an image of the world which has taken aeons to form. In this image certain features, the archetypes or dominants, have crystallized out in the course of time. They are the ruling powers, the gods, images of the dominant laws and principles, and of typical, regularly occurring events in the soul's cycle of experience.

(Jung, 1943/1966, par. 151)

Generally speaking, as the component of the inherited collective unconscious, the archetype also possesses the characteristics of being a priori, inherited and universal. In analytical psychology, among the archetypes, the most frequently mentioned are the shadow, anima/animus, mother, divine child, hero, wise old man and Self (Walker, 2002, p. 10). As an inherited gift or tendency moulding an individual's behaviour, the archetype manifests as an archetypal image when the archetype comes into consciousness. Walker summarises four differences between the archetype and archetypal image, in consideration of the confusion of these two concepts in Jungian



psychology (Walker, 2002, pp. 12-15). To sum up, archetypes are unconscious, inherited and irrepresentable, as the biological drive of humans in general; in contrast, archetypal images, which are related to consciousness, manifest in myths and tales and in individuals' dreams, visions, and fantasies with culturally specific elements.

Furthermore, the archetype is the most fundamental concept in Jung and Jungian approaches to mythology. As Jung noted:

The collective unconscious – so far as we can say anything about it at all – appears to consist of mythological motifs or primordial images, for which reason the myths of all nations are its real exponents. In fact, the whole of mythology could be taken as a sort of projection of the collective unconscious.

(Jung, 1931/1969, par. 325)

This statement on the concepts of the collective unconscious, archetype and myth reflects Jung's emphasis on myth as the manifestation of the collective unconscious and the universality of the archetype. However, if Jung can stand in a position with a clear distinction between the archetype and archetypal image and regard them with the same value, as stated by Walker, then myths are, in fact, 'essentially culturally elaborated representations of the contents of the deepest recesses of the human psyche: the world of the archetypes' (Walker, 2002, p. 4). This means that myths, legends and tales are represented by numerous archetypal images or ideas, but are driven by the irrepresentable archetype that exists in the collective unconscious. Thus, this investigation makes an attempt to seek out universal archetypes and their cultural carrier, or archetypal images, in the context of Chinese myths, legends and tales.

Jung and many analytical psychologists have investigated archetypes and archetypal images in eastern and western cultures, from ancient to modern times. Jung had already probed into Chinese culture and expressed his admiration for Chinese philosophy (Jung, 1921/1971, pars. 358-366; 1928-1930/1984, pp. 44-45; 1963/1989, pp. 195-197). Nevertheless, certain of his studies in regard to Chinese culture were generalised and lacked detailed analysis compared to those on western culture. For instance, Jung described a great many characteristics of the Chinese unicorn, *Qi lin*, as the counterpart of the western unicorn, without any interpretation (Jung, 1944/1968, pars. 548-549). Meanwhile, in China, scholars from myth studies have worked at investigating Chinese mythic symbols and motifs in great detail but without a workable method of interpreting them in terms of Jungian psychology.

Reviewing previous studies on Chinese culture, the great majority of scholars have made contributions to the *I Ching*<sup>1</sup> and Taoism following in Jung's footsteps. As one of the most famous works of Chinese wisdom, the *I Ching* has many affinities with and can be readily interpreted in terms of Jungian psychology. Jung took the hexagrams of the *I Ching* as a 'kind of readable representation of archetypes', which helped him to find an acausal principle – his so-called 'synchronistic principle' – beyond the barriers of common cause and effect (Main, 1997, p. 14). The nature of the *I Ching* offered an opportunity for Jung to ponder the archetypes of natural numbers and how they relate to synchronicity (Main, 1999). Moreover, Jung's followers approach the *I Ching* from different perspectives. Beverley Zabriskie, for

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<sup>1</sup> In this thesis, most of the Chinese words are applied the *Pin yin* system. But the words Jung frequently used in his writing will be presented in Jung's way. These words are: *I Ching*, Tao, Lao-tzu, Chuang-tzu, *Tao Te Ching*, Taoism, Taoist.

example, has described the discussion between quantum physicist Wolfgang Pauli and Jung on the *I Ching*, the unconscious and synchronicity (Zabriskie, 2005). Shirley Ma has suggested that the *I Ching* and traditional Chinese medicine were integrated by the Taoist alchemical tradition, which was based on the connection between psyche and body (Ma, 2005).

Jung's commentary on *The Secret of the Golden Flower*, a Taoist text, relates concepts of analytical psychology to Chinese philosophical thought. Jung suggested that a better understanding of analogies between eastern and western thought could widen our consciousness and promote the further development of the psyche (Jung, 1929/1968, pars. 83-84). In Stephen Karcher's paper, he elaborates on the viewpoint that the connection between analytical psychology and the *I Ching* centred on 'a mysterious symbolic awareness' called 'Tao' (Karcher, 1999). The Chinese scholar, Caifang Jeremy Zhu, however, expressed his doubts about Jung's equation of the 'Western unconscious' and 'states of higher consciousness in eastern meditation practices', calling for a new term as a counterpart to the latter (Zhu, 2009). According to him, it might be more appropriate to make the comparison between 'states of higher consciousness' and the 'Self'.

Other research concerning Chinese culture lays stress on the relation to the past and development in the future. Murray Stein and Joseph Cambray paid more attention to the influence of Richard Wilhelm and Leibniz on Jung through their enquiries into Chinese philosophy (Stein, 2005; Cambray, 2005). Shen Heyong and Geoffrey Blowers placed more emphasis on the future development of Jungian psychology in

China (Shen, 2009; Blowers, 2000). They both pointed out that traditional Chinese culture could be fertile soil for the dissemination of Jungian theories, and provided us with some possible modes of development for analytical psychology.

Regarding the previous Jungian exploration of Chinese culture, we might notice that it is of vital importance to analytical psychology that attention is paid to Chinese mythology. It is important, however, to go a step further to scrutinise the related work on myth, especially Chinese myth.

In his edited anthology *Jung on Mythology*, Robert A. Segal introduced Jung's theory and interpretations of myth systematically throughout his works (Segal, 1998). Segal examined the writings of Jung and analytical psychologists in relation to the origins, functions and different types of myth. This book, however, like other publications concerning analytical psychology, is less concerned with Chinese myths, legends and tales. Jung made mention of Chinese mythological motifs and symbols in his works without detailed interpretations. For instance, he mentioned *Pan Gu* from the Chinese creation myth, as an Anthropos and compares this figure to its parallels in western alchemy in order to demonstrate the universality of the archetype (Jung, 1955-1956/1963, par. 573). Jung, however, depicted the appearance and related stories of this figure without any analysis (Jung, 1955-1956/1963, par. 573). The same approach is applied to the Chinese mythic symbols such as the dragon and the unicorn (Jung, 1951a/1968, par. 385; 1944/1968, pars. 548-549).

Furthermore, the best known representative of the classical school of analytical psychology, Marie-Louise von Franz, following Jung's approaches to mythology, interpreted the fairy tales, myths and legends from various cultures. She went further than Jung in analysing the mythic texts in the context of their own culture, but still paid attention to the universality of the archetype aspect. For instance, von Franz interpreted the Chinese folktale of 'The Rejected Princess' from a Jungian perspective (von Franz, 1997, pp. 95-125). In her analysis, she excavated the cultural-conscious aspect of this tale as well as the unconscious side, and thereby obtained a fuller vision of this Chinese tale (von Franz, 1997, pp. 95-125). The Japanese scholar, Hayao Kawai, is also noteworthy here. In the book, *The Japanese Psyche: Major Motifs in the Fairy Tales of Japan*, Kawai, as the first Asian Jungian analyst, interpreted Japanese tales to discover the particularity of the Japanese psyche (Kawai, 1982/1988).

With regard to the studies carried out in China, Jungian scholars and analysts paid relatively less attention to Chinese myths compared to their investigations of the *I Ching* and Taoism. Scholars of myth studies, meanwhile, attempted to apply concepts such as the collective unconscious and archetype to interpret Chinese myths and tales with only a superficial understanding of these concepts. For example, He analysed three female figures from Chinese tales as representations of the Self archetype (He, 1988). However, according to He, the Self archetype comprises the emotions and desires suppressed by the external social environment rather than the Self as defined by Jung (He, 1988). Thus, this research attempts to clarify the concepts of archetype and archetypal image, and apply them to the analysis of Chinese myths, legends and

tales in order to discover both similarities between the cultures and particularity of the Chinese mind<sup>2</sup>.

It is not difficult to find analytical psychologists, who are both scholars and analysts, who incorporate cases and analyses of mythology in their books, inheriting this tradition from Jung. Analysts may come to understand their analysands more deeply by exploring symbols from mythology. As a psychologist, Jung interpreted the mythic materials to understand an individual's dreams and fantasies rather than constructing a mythological hypothesis. Speaking of archetypal images in Chinese thought, Jung sometimes used hexagrams from the *I Ching* to understand dreams and visions. In China, combining native culture with therapy, Jungian psychology has been applied in conjunction with Chinese psychology of the heart, 'embracing the way of Ci-Bei (loving-grief) as a guide' in working with those affected by the Sichuan earthquake (Cai & Shen, 2010). This thesis, after analysing the mythological motifs and symbols of Chinese culture from the perspective of analytical psychology, discusses the possible therapeutic value of Chinese myths in helping analysts to comprehend the human psyche in greater depth and the analysands to understand their dreams, visions and fantasies in a wider scope.

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<sup>2</sup> It is noteworthy that the Chinese mind or the western mind that will be mentioned later in this thesis is not about specific cultural or ethnic group. This thesis acknowledges the individual differences in the same cultural and ethnic group but will not involve the discussions on those differences. In this research, the Chinese mind that reflected in the Chinese myths, legends and tales or Chinese culture in general relates to the sense of wholeness, or in Chinese concept, the Tao. It is the 'mind' that manifested in Chinese culture. In contrast to the Chinese mind that relates the wholeness, the western mind is about differentiation, which also not belongs to certain cultural or ethnic group. This 'Chinese mind' can exist in the people all over the world. Furthermore, for the Chinese people who still live in the Chinese culture metaphorically or physically, the Chinese mind or the sense of wholeness may exert an influence on the Chinese people today.

To summarise, the present research interprets Chinese myths, legends and tales with the concepts of archetype and archetypal image from the perspective of analytical psychology. Considering that analytical psychologists have paid little attention to Chinese myth and that previous studies on Chinese myth from the standpoint of analytical psychology are lacking, this thesis investigates the universal archetype and its cultural carrier, or archetypal image, in Chinese mythic texts with the aim of using analytical psychology to understand Chinese myths, legends and tales, illuminating analytical psychology with these Chinese mythological motifs and symbols, and applying them in psychotherapy to understand the Chinese people.

The first chapter introduces Jung's encounter with Chinese culture, and his influence on academic and clinical practices in China. The questions raised here are: how does Jung make use of Chinese thought and how does he understand Chinese culture? This research answers these questions by examining Jung's engagement with Chinese culture at different stages of his personal and professional life. Furthermore, the development of analytical psychology in China is introduced to examine the quality and quantity of current research on Chinese myth in the area of analytical psychology.

Considering the lack of investigations into Chinese myths and the misuse of Jungian terms, in the second chapter, various definitions of the terms archetype and archetypal image and their relations with mythic narratives are discussed. Furthermore, the approaches by Jung and the Jungians to myths, legends and tales are examined to reveal an appropriate, viable method of analysing Chinese myth. Finally, in this chapter, the theory and method of analysis of Chinese myth are obtained.

Through discussion of the theoretical foundations of the thesis in the previous two chapters, we obtain a theory and method for approaching Chinese myths. Chapters 3 and 4 then aim at interpreting specific Chinese mythic motifs and symbols from the perspective of analytical psychology. In other words, the interpretation of myths, legends and tales is examined from two dimensions: one is on the archetypal level, which will discuss the similarity of the patterns and developmental stages of the human psyche; the other is on the cultural level, which will focus on the specific forms of archetypal images that appear in Chinese culture compared to western cultures.

To be specific, Chapter 3 is composed of three studies on different motifs from Chinese culture: creation myths, flood myths and mythic narratives related to the anima archetype; while Chapter 4 interprets the significant symbols of the dragon and unicorn in both western and Chinese cultures. The discussion in Chapter 3 lays stress on interpreting the related narratives about one particular motif; the discussion in Chapter 4 emphasises the symbolic meanings of two cultural symbols. In these two chapters, the previous investigations of these three motifs and Jung's statements on these three motifs are introduced. This research examines some unresolved issues in previous studies and problematic aspects of the analysis offered by Jung in regard to these motifs and symbols, with the aim of finding the universal aspects of the human psyche in both western and Chinese cultures, and culturally specific characteristics of the Chinese mind at the same time.



The final chapter aims at situating the archetype and archetypal image in a therapeutic context in order to discuss the possibility of using Chinese myths, legends and tales to facilitate psychotherapy. It comprises two sections. In the first section, the question of how Jung and the Jungians relate mythic texts with an individual's dreams, visions and fantasies to understand the individual's psyche is discussed. The second section explores the possible therapeutic value of Chinese myths in helping analysts to understand the human psyche and in allowing analysands to be cured.

This dissertation fills a gap in the understanding of Chinese myths, legends and tales from the perspective of analytical psychology with the hope of applying analytical psychology to Chinese culture more thoroughly and insightfully in both theoretical and practical contexts.

## **Chapter 1: Jung and Chinese Culture**

### **1. Introduction**

This chapter aims at introducing Jung's engagement with Chinese culture and his influence on academic and clinical practices in China. In the first section, it investigates Jung's encounter with Chinese culture at different stages of his personal and academic life. It aims to explore the significance of Chinese thought and the changes in Jung's patterns of usage of such thought in constructing his theory.

The second section focuses on the question of how Chinese concepts were used by Jung. Jung regarded Tao as 'one of the oldest and most central ideas' which 'pervades the whole philosophical thought of China' (Jung, 1952/1969, par. 917). In other words, due to Tao's natural link with other Chinese concepts, it became a fundamental idea for Jung to understand and make use of Chinese thought in support of his own psychological theory. In addition, for Jung, Chinese consciousness is 'characterized by an apperception of totality' (Jung, 1939/1977, par. 1484), while the western mind prefers differentiation, which leads to one-sided awareness.

Consequently, Jung suggested that the Chinese mind stands in a compensatory relation to the western mind, or in psychological terms, the former functions as the unconscious to the latter's conscious.

Thirdly, the reception of Jungian thought in China is introduced. The visit of four representatives from the International Association for Analytical Psychology (IAAP) marked a milestone in the development of analytical psychology in China. Before this

visit, translations have been made of Jung's books and research had been conducted on analytical psychology, but the quality of the work was limited. After the visit, with the formation of the Chinese Federation for Analytical Psychology (CFAP), Jungian thought began to spread, resulting in seven international conferences, systematic translations, academic research and Jungian-oriented psychotherapy. However, investigations into the application of analytical psychology to Chinese myths, legends and tales have been problematic due to confusion between the concepts of archetype and archetypal image, and a lack of detailed interpretation of mythic texts.

## **2. Jung's Encounter with Chinese culture**

It is generally believed that the most profound influence on Jung in relation to Chinese culture was Richard Wilhelm. Their relationship began when Wilhelm sent a copy of the ancient Chinese alchemical text *The Secret of the Golden Flower* to Jung, requesting that he write a commentary therefor. Jung was immediately captivated by this exotic text, not only because of his feeling of 'affinity' (Jung, 1963/1989, p. 197) with it, but also because of his previous intellectual preparation on Chinese and other eastern thought.

It was probably through the German philosopher, Schopenhauer, that Jung was first introduced to some general ideas of eastern philosophy. In particular, Schopenhauer's book, *The World as Will and Representation*, which Jung read as an adolescent, facilitated his study of Buddhism, particularly Mahayana Buddhism (Clarke, 1995, p. 5; Muramoto, 2002, p. 121). The impact of Schopenhauer is evident in the *Zofingia*

*Lectures*, a series of talks given by Jung as a young medical student (Jung, 1896-1899/1983, pp. 30, 86n, 87n, 102). In her introduction to these lectures, von Franz points out how they include many of Jung's later ideas in embryonic form (von Franz, 1983, p. xxii). She suggests that although Jung seems to have been unaware of Yin-Yang philosophy at this time, his description of two categories of opposite qualities in the fourth lecture, 'Thoughts on the Nature and Value of Speculative Inquiry', resembles the Yin-Yang principle (von Franz, 1983, p. xxii; Jung, 1896-1899/1983, p. 82). Jung's awareness during his early academic career of the tension between opposites may have helped predispose him to an acceptance of Chinese culture, even if, at this time, there are only incidental mentions of 'Buddha' and 'Confucius'. Around twenty years later, Chinese thought appeared explicitly in Jung's *Psychological Types*, while there is evidence that he also drew on Taoist thought in the period 1915-1920<sup>3</sup>, when writing this work (Coward, 1996). In particular, he used Taoist concepts as evidence to back up his idea of 'the union of opposites' (Jung, 1921/1971, pars. 358-366). In *Psychological Types*, he also refers to the ideas of Neo-Confucianist writers such as Wang Yang-ming or the follower of the Chu-hi school (*Zhu xi* school), Nakae Toju, comparing their ideas to his psychological concepts of 'self', 'persona' and 'wise old man' (Jung, 1921/1971, par. 370).

Around 1920, Jung began experimenting with the *I Ching*, one of the volumes of *Sacred Books of the East*, after reading James Legge's English translation thereof (Jung, 1963/1989, p. 373; 1925/1989, p. 73). In these practical experiments, as Jung

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<sup>3</sup> Jung had an extensive correspondence with Dr. Hans Schmid-Guisan on typology during the period 1915-1916 (Jaffé, 1989, p. 178n).

describes, ‘all sorts of undeniably remarkable results emerged -- meaningful connections with my own thought process which I could not explain to myself’ (Jung, 1963/1989, p. 373). In the early 1920s, Jung had not yet coined the idea of ‘synchronicity’, but these experiences of ‘meaningful connections’ were to be a preparation for his later thought.

Jung’s 1925 *Analytical Psychology* seminars show his increasing interest in Chinese culture. Based on his knowledge of the *I Ching*, he explains ‘the pairs of opposites’ not only by means of Taoism but also the *I Ching* in which ‘they appeared as an ever-recurring enantiodromia’ (Jung, 1925/1989, p. 73). He discusses the similarity and differences between the *Tao Te Ching* (*Dao de jing*) and the *Upanishads* based on the idea of opposites (Jung, 1925/1989, pp. 73-74). Jung also noticed the strong connection between Heraclitus’ philosophy and Chinese thought and suggested that Heraclitus should be regarded as ‘making the switch between East and West’ (Jung, 1925/1989, p. 77; 1952/1969, par. 916). In this series of seminars, Jung also observes the cultural differences between Chinese and western thought. He remarks, for instance, that while he tends to view the snake as ‘Yin, the dark female power’, in Chinese tradition ‘the Yin is symbolized by the tiger and the Yang by the dragon (snake)’ (Jung, 1925/1989, p. 94). The Chinese culture he encountered in this period was largely focused on Taoism and the *I Ching*, which was firmly connected with the principle of opposites, one of the foundations of Jung’s mature thought.

Jung’s deeper engagement with Chinese philosophy occurred in connection with Richard Wilhelm. Wilhelm had gone to China as a missionary, but later became a

sinologist<sup>4</sup>, who devoted himself, in Jung's words, to 'creating a bridge between East and West' (Jung, 1930/1966, par. 74). In 'Richard Wilhelm: In Memoriam', Jung describes Wilhelm's influence on him:

Wilhelm's life-work is of such immense importance to me because it clarified and confirmed so much that I had been seeking, striving for, thinking and doing in my efforts to alleviate the psychic sufferings of Europeans. It was a tremendous experience for me to hear through him, in clear language, things that I had dimly divined in the confusion of our European unconscious. Indeed, I feel myself so very much enriched by him that it seems to me as if I had received more from him than from any other man<sup>5</sup>.

(Jung, 1930/1966, par. 96)

It seems that Wilhelm brought not only the academic materials Jung needed to back up his theory, but also, in Jung's view, a good remedy to cope with the 'psychic sufferings of Europeans' (Jung, 1930/1966, par. 96). The first encounter between Jung and Wilhelm occurred in 1923 at Darmstadt at a meeting of the School of Wisdom, founded by Herman Keyserling, a theosophist who was attempting to establish a dialogue between western and eastern thought at the time (Jung, 1963/1989, p. 373). Later in 1923, Jung invited Wilhelm to give a number of lectures

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<sup>4</sup> Jung describes Wilhelm's experiences in China in *Memories, Dreams, Reflections* as follows:

As a young man Wilhelm had gone to China in the service of a Christian mission, and there the mental world of the Orient had opened its doors wide to him. Wilhelm was a truly religious spirit, with an unclouded and farsighted view of things. He had the gift of being able to listen without bias to the revelations of a foreign mentality, and to accomplish that miracle of empathy which enabled him to make the intellectual treasures of China accessible to Europe. He was deeply influenced by Chinese culture, and once said to me, "It is a great satisfaction to me that I never baptized a single Chinese!" In spite of his Christian background, he could not help recognizing the logic and clarity of Chinese thought. "Influenced" is not quite the word to describe its effect upon him; it had overwhelmed and assimilated him. His Christian views receded into the background, but did not vanish entirely; they formed a kind of mental reservation, a moral proviso that was later to have fateful consequences (Jung, 1965, p. 375).

<sup>5</sup> In view of Jung's long years of collaboration with Freud, this is high praise, even considering that, this being a memorial address, Jung may have been exaggerating slightly.

on the *I Ching* and asked him to demonstrate the use of the oracle by making a prognosis. Within less than two years, Jung relates, the oracle had been fulfilled with an accuracy which again drew his attention to the ‘interconnection of events’ (Jung, 1930/1966, par. 84).

As mentioned above, before encountering Wilhelm, Jung had read Legge’s English translation which, for him, ‘has done little to make the work accessible to Western minds’ (Jung, 1950/1969, par. 965). Compared to Legge, Jung writes, Wilhelm ‘has made every effort to open the way to an understanding of the symbolism of the text’ with his knowledge enriched by his studies with the Chinese scholar Lao Nai-hsüan (Lao Nai-xuan)<sup>6</sup> and by experiences gained through practice. By Jung’s own account, Wilhelm’s version deepened his understanding of the *I Ching* and thereby helped him in ‘exploring the unconscious’ (Jung, 1950/1969, par. 966).

The real breakthrough between the two men probably began with the correspondence they exchanged from 1928. As Stein notes, the increasingly close relationship between Jung and Wilhelm could be observed in their ways of addressing each other, which developed from ‘Professor’ to ‘dear friend’ (Stein, 2005).<sup>7</sup> In their letters, Jung’s apology for the delay in writing his commentary on the *Golden Flower* and his concern over Wilhelm’s health are major recurring themes. Moreover, compared to those from Wilhelm, most of the letters from Jung were replete with strong emotion.

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<sup>6</sup> Lao Nai-hsüan (in the *pinyin* system ‘Lao Nai-xuan’) is a Neo-Confucian who introduced Chinese culture to Wilhelm. They collaborated on the German translation of the *I Ching*.

<sup>7</sup> In the memorial, Jung mentioned that he ‘came closer to Wilhelm only in the last years of his life’ (Jung, 1930, par. 94).

Jung expressed his worry about Wilhelm's condition on 26 April 1929: 'You are *too important*<sup>8</sup> to our Western world. I must keep telling you this. You mustn't melt away or otherwise disappear, or get ill' (Jung, 1929/1973, p. 63). In the letter dated 25 May 1929, Jung clearly placed a high value on his relationship with Wilhelm and even believed that 'Fate seems to have assigned us the role of being two pillars that support the weight of the bridge between East and West' (Jung, 1929/1973, p. 66; Stein, 2005).<sup>9</sup> Due to the escalation of the valuable insights he gained from reading the *Golden Flower* treatise, Jung's commentary was delayed and ultimately became 'longer than expected' (Jung, 1929/1973, p. 66). It could be assumed that, beyond their actual collaboration on this book, the relationship between Jung and Wilhelm may have been increasingly strengthened during this period, due to the experiences and inspiration which Jung gained from the Chinese text.

Receiving the translation of this book from Wilhelm and writing his commentary on it was a turning point in the construction of Jung's theory. He had begun drawing mandalas in 1916 after writing his 'Gnostic' text *Septem Sermones ad Mortuos*. He ended the mandala series with a painting that had a golden castle in the centre. After finishing this picture, he was surprised that the form and choice of colours seemed somehow Chinese to him. Shortly afterwards, he obtained a letter from Wilhelm with the manuscript of *The Secret of the Golden Flower*, a text which confirmed for him his ideas about the mandala and the circumambulation of the centre (Jung, 1963/1989,

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<sup>8</sup> Emphasis in original.

<sup>9</sup> This translation revised by Murray Stein based on the manuscript.



pp. 195-197). He wrote a description of this ‘synchronicity’ underneath the painting of the golden castle:

1928. When I painted this image, which showed the golden well-fortified castle, Richard Wilhelm sent me from Frankfurt the Chinese, thousand-year-old text of the golden castle, the embryo of the immortal body.

(Jung, 2009, p. 320)

In addition, Jung claimed that this text helped him out of the certain limitation of using Gnostic materials, which he had studied intensively for approximately fifteen years; it served to complement this study by adding some elements that he ‘had long sought for in vain among the Gnostics’ (Jung, 1938/1968, p. 4). Also, for Jung, this text was the beginning of the end of working on *Liber Novus*, because ‘the contents of this book found their way into actuality’ and he therefore found he ‘could no longer continue working on it’ (Jung, 2009, p. 360). At the same time, this marked the beginning of Jung’s interest in alchemy. Jung confessed that he was unaware of the significance of alchemy at that time but that the text of the *Golden Flower* first put him ‘on the right track’ (Jung, 1938/1968, p. 4n).

Therefore, with the help of Wilhelm, Jung both became aware of this Taoist alchemical treatise and deepened his understanding of the *I Ching*, which paralleled the advances in his psychological theories during the same period. In the ‘Commentary on *The Secret of the Golden Flower*’, Jung discusses the differences between West and East which, he argues, need to be understood through the lens of modern psychology (Jung, 1929/1968). Thus, from the perspective of analytical

psychology, he took the Taoist concept of ‘circulation of the light’ as the individuation process oriented by the Self. Although Jung had not yet formulated the method of active imagination in this commentary, we can find traces of it and of how the Taoist idea impacted on him. He used the idea of *wu wei*<sup>10</sup> to speak of the first stage of active imagination, which comprises, namely, letting things happen. Through understanding the symbols and process of the text, Jung presents the concept of the mandala and its different manifestations in East and West, as they appear in, for example, drawing or dancing (Chodorow, 1997, pp. 10-18). This was the first time Jung publicly discussed the significance of the mandala and added his own mandala paintings to the commentary (Shamadasani, 2009, p. 218). The *Golden Flower* thus offered him support both personally and theoretically.

After reading the commentary, Wilhelm was impressed by the striking similarities between Jung’s insights and Chinese thought and explained these parallels by suggesting that:

Chinese wisdom and Dr. Jung have both descended independently of one another into the depths of man’s collective psyche and have there come upon realities which look so alike because they are equally anchored in truth. This would prove that the truth can be reached from any standpoint if only one digs deep enough for it, and the congruity between the Swiss scientist and the old Chinese sages only goes to show that both are right because both have found the truth.<sup>11</sup>

(Jaffé, 1989, p. 52)

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<sup>10</sup> This is a Taoist idea allegedly written by Lao-tzu in the *Tao Te Ching* which means action through non-action.

<sup>11</sup> This statement is from an article, ‘My Encounter with C. G. Jung in China’ written by Wilhelm in *Neue Zürcher Zeitung* on 29 January 1929 preserved as the Countway manuscript.

As might be expected from this comment, Wilhelm embraced Jung's idea of the collective unconscious and its inner 'truth', Self. Notably, in his lectures, he also examined the symbols of the *I Ching* from the perspective of psychology. For instance, in the interpretation of the hexagram Yü (豫), Enthusiasm, as a representative of the spirit of music, Wilhelm points out that this hexagram is internally aroused by strong emotions which cause the emergence of consciousness from the Earth, which he equates with the unconscious (Wilhelm, 1980, pp. 61-63). This explanatory method is used throughout his lectures, demonstrating Wilhelm's understanding and secure command of Jungian psychology, which could be seen as a contribution to the study of Chinese thought.

In his subsequent writings, lectures and seminars from the late 1920s to approximately 1940, Jung frequently used Chinese concepts to expound his theory. He also gradually changed the way in which he used them. In the *Dream Analysis* seminar from 1928-1930/1984, the *I Ching*, Tao and *yin* and *yang* are invoked not only as evidence to clarify the principle of opposites, but also as materials to confirm his idea of synchronicity (Jung, 1928-1930/1984, pp. 44-45). Another significant change in Jung's handling of Chinese culture in this seminar is that he began to provide more detailed interpretations of Chinese symbols in psychological terms, which differs from his previous general descriptions. For instance, he uses the symbols from the *Ting* (*Ding*, 鼎, Cauldron) hexagram in the *I Ching* to understand similar imagery in a dream (Jung, 1928-1930/1984, pp. 107-108). He also elucidates the meaning of anima and animus in Chinese psychology, according to Wilhelm's translation counterparts: *po* (or *kwei*) and *hun* (Jung, 1928-1930/1984, pp. 487-488).

During the period of the *Dream Analysis* seminar, Jung delivered the principal address at a memorial service for Richard Wilhelm in May 1930. In this address, he narrated how they had become acquainted and referred to the insights he had gained, thanks to Wilhelm, from the *I Ching* and *Golden Flower* (Jung, 1930/1966, pars. 74-96). This was also the context in which he first publicly used the term ‘synchronistic principle’ to refer to an acausal principle which underlies ‘the science of the *I Ching*’ (Jung, 1930/1966, pars. 81-85). Another significant question he raised was how the western mind might make use of Chinese or eastern thought (Jung, 1930/1966, pars. 88-93). He pointed out that the search for Tao or ‘a meaning in life’ is present in the unconscious of western minds and needs to be explored (Jung, 1930/1966, par. 90).

Jung’s study and use of Chinese thought and culture did not cease with the death of Wilhelm, his good friend and Chinese cultural guide. His engagement with Chinese culture seems even to have broadened in the *Visions* seminars he held from 1930 to 1934. There, he interprets the Chinese imagery that appeared in his patients’ visions, and also expounds his views on important Chinese symbols, such as the dragon and Kuan Yin (*Guan Yin*)<sup>12</sup> (Jung, 1930-1934/1997, pp. 575, 662-663, 1225). He also began to mention the concepts of Tao and *yin* and *yang* more frequently. In contrast to his previous usage, he now illustrates his discussions of *yin* and *yang* with Chinese cultural symbols, as well as placing more emphasis on the union or cooperation of *yin* and *yang* rather than, as previously, on their oppositional aspect (Jung, 1930-1934/1997, pp. 574, 1340-1341). He also uses Tao as an explanatory concept,

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<sup>12</sup> Kuan Yin (*Guan Yin*), Guanshiyin or Guanzizai is the goddess of kindness in China; she allegedly originated as the Sanskrit Avalokiteśvara in Mahayana Buddhism.

remarking that ‘the realization of Tao has this quality of being in a sort of synchronistic relation with everything else’ (Jung, 1930-1934/1997, p. 608).

The differences between his earlier and later patterns of usage reflect a change in Jung’s theoretical focus. From 1930, he gradually turned to the study of alchemy, formed a relatively mature idea of the Self, and tried to collect more materials to prove his theory of synchronicity.

In relation to the development of analytical psychology and Jung’s engagement with Chinese and other eastern cultures, the Eranos conferences played an important role. The annual Eranos conferences were initiated by Olga Fröbe-Kapteyn in 1933, with the original aim of ‘mediating between East and West’ through dialogues among different cultures and disciplines (Fröbe-Kapteyn, 1934, p. 5). As Fröbe-Kapteyn explained:

The question of a fruitful confrontation of East and West is above all a psychological one. The clear-cut questions posed by Western people in matters of religion and psychology can undoubtedly find added, meaningful fructification in the wisdom of the Orient. It is not the emulation of Eastern methods and teachings that is important, nor the neglecting or replacing of Western knowledge about these things, but the fact that Eastern wisdom, symbolism, and methods can help us to rediscover the spiritual values that are most distinctively our own.<sup>13</sup>

(Fröbe-Kapteyn, 1934, p. 5; Wehr, 1987, p. 263)

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<sup>13</sup> This is the translation from *Jung: A Biography* written by Wehr. The original statement is from *Eranos-Jahrbuch: Yoga und Meditation im Osten und im Westen* edited by Olga Fröbe-Kapteyn.

Although this statement was made by the founder of Eranos, it equally expresses Jung's attitude towards eastern culture and his intention to make use of eastern wisdom as a compensatory counterpart that might help one-sided westerners to reconnect with their 'spiritual roots'. At the same time, it is noteworthy that Jung's psychological approach influenced several significant scholars of comparative religion and mythology, such as Mircea Eliade and Joseph Campbell. In regard to sinology, Jung offered a way for sinologists to seek the psychological value of the symbols in the *I Ching*, the *Golden Flower* and other Chinese texts. For instance, Erwin Rousselle, Wilhelm's successor in the China Institute at the University of Frankfurt, attended the Eranos conferences from 1933 to 1935 and presented papers on Taoism and Chinese mythology in which he referred to Jung's concepts of the Self and individuation (Rousselle, 1934, p. 174)<sup>14</sup>.

Along with his shift towards exploring alchemical symbolism and gathering valid evidence for synchronicity, Jung continued to use Chinese concepts to clarify his theory. In the 'Tavistock Lectures', he uses synchronicity to designate Tao, and introduces the idea of the union of opposites by presenting the *T'ai chi t'u* (Tai ji tu) as the symbol of Tao (Jung, 1935/1977, pars. 143, 262). In the lectures on Nietzsche's *Thus Spoke Zarathustra*, *yin* and *yang*, as the typical pair of opposites, are emphasised and widely applied by Jung in analysis, especially the value of their nature of transforming into each other (Jung, 1934-1939/1989, pp. 224-225, 852, 1081, 1171, 1287). The dragon, as a significant symbol in *Thus Spoke Zarathustra*,

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<sup>14</sup> There are three essays: 'Spiritual Guidance in Living Taoism' in 1933; 'Dragon and Mare, Figures of Primordial Chinese Mythology' in 1934; 'Lao-tzu's Journey through Soul, History, and World' in 1935.

was repeatedly analysed by Jung and other participants. The ‘Chinese dragon’, related to the *yang* principle, was amplified by Jung as a contrary cultural content to the western dragon or snake, a distinction which might have been inspired by one of the lectures given by Rousselle at Eranos (Jung, 1934-1939/1989, pp. 77-78, 232-234, 793-794, 1055-1056). In *Psychology and Alchemy*, Jung introduces an important Chinese symbol, Ch’i Lin (*Qi lin*)<sup>15</sup>, which he takes as a counterpart of the unicorn in western alchemy (Jung, 1944/1968, pars. 548-549). He also mentions a well-known Taoist, Wei Po-yang (Wei Bo-yang), and his work *An Ancient Chinese Treatise on Alchemy: Ts’an T’ung Ch’i (Can tong qi)* (Jung, 1944/1968, par. 453n).

At this time, Jung was also in the process of formulating his concept of synchronicity. Although he had already proposed the concept, he was still seeking more concrete evidence to establish it. The parapsychological experiments conducted by J. B. Rhine, a psychologist at Duke University in the United States, had demonstrated the existence of ‘extrasensory perception’ to the satisfaction of many of his contemporaries, including Jung. Despite not receiving full acknowledgement for the idea of acausal connections from Rhine, Jung adopted the results of his ESP experiments as empirical evidence for the existence of synchronicity (Mansfield, Rhine-Feather & Hall, 1998).

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<sup>15</sup> In this book, as Jung depicts, Ch’i Lin (*Qi lin*) is one of the four spiritual animals in China which ‘resembles the stag, but is larger, with the tail of an ox and the hoofs of a horse: it has a single horn of flesh, there are five colors in the hair of its back, and the hair of its belly is yellow (or brown), it does not tread any living grass under foot nor eat any living creature; it shows itself when perfect rulers appear and the Tao of the king is accomplished’ (Jung, 1944/1968, p. 548n).

Unlike Rhine, the physicist and Nobel Laureate Wolfgang Pauli was deeply sympathetic to Jung's concept. Pauli supported Jung at the theoretical level through his knowledge of physics and at the psychological level by making his dreams and visions available for Jung to use (anonymously) in his writings. In their correspondence, he showed continual enthusiasm for Jung's work (Meier, 2001, pp. 34-35, 42-44, 53-59, 63-65). Pauli considered that his religious and philosophical background stemmed from the thought of Lao-tzu and Schopenhauer, who 'mediates between the West and East Asia' (Meier, 2001, p. 75). As a scientist, Pauli saw the *I Ching* as a 'popular mathematics book', one which had 'excited Leibniz's mathematical imagination', and he often turned to it 'when interpreting dream situations' (Meier, 2001, pp. 43-44). Important in Pauli's personal fantasies was the image of a 'Chinese woman', a 'dark anima' who, he says, 'represents an autonomous figure and the idea of union'. Although Pauli could not at first integrate this figure, she led him to a deeper understanding of his personal problems with Eros as well as of the problem of asymmetry in physics (Meier, 2001, pp. 98-99; Zabriskie, 2005). As an expert in quantum physics, Pauli encouraged Jung to define and clarify several notions, such as 'synchronicity', and he also offered his personal experiences to help Jung in building up his theory. He shared Jung's view of the importance of studying eastern thought:

*The ancient idea of polar opposites, such as the Chinese Yang and Yin, is thus replaced in modern thinking by the idea of the complementary (mutually exclusive) aspects of phenomena. Because of the analogy of microphysics, I feel that one of the most important tasks for the Western mind is to translate the ancient idea into the new form in psychology as well.*

(Meier, 2001, p. 185; italics in original)



The encouragement he received from Pauli prompted Jung to collect his thoughts on synchronicity and write the article ‘Synchronicity: An Acausal Connecting Principle’ in 1952, as part of *The Interpretation of Nature and the Psyche* published together with Pauli (Meier, 2001, p. 36; Jung, 1952/1969). In this essay, through quotations from the texts of *Lao-tzu (Lao Zi)* and *Chuang-tzu (Zhuang Zi)*, Jung explains his understanding of Tao. He notes that the Taoist ‘thinking in terms of the whole’ is characteristic of the Chinese mind, while the western mind aims at ‘grasping details’. In Jung’s opinion, as a method for ‘grasping a situation as a whole’, the *I Ching* is based on the hypothesis that ‘the same living reality was expressing itself in the psychic state as in the physical’, which is what he termed the ‘synchronistic connective principle’ in analytical psychology (Jung, 1952/1969, the *I Ching*, pars. 863-866, 900, 986 and the Tao, pars. 916-924). Before this publication, in the ‘Foreword to the *I Ching*’<sup>16</sup>, Jung had already referred to the difference between the Chinese and western minds: the latter tends to use causality to explain events, while the former is bound up with the synchronistic approach which is the foundation of the *I Ching*.

In Jung’s other late works, such as *Aion* and *Flying Saucers: A Modern Myth*, Tao is regarded as the eastern counterpart of Christ or God in western religion and is taken as an archetypal symbol of the Self, ‘psychic totality’ or wholeness (Jung, 1951a/1968, pars. 58, 69, 304; 1958a/1970, pars. 772, 779). Meanwhile, Jung continued to show his enthusiasm for alchemy through the writing of *Mysterium*

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<sup>16</sup> The translator, Cary F. Baynes, began translation work on the Wilhelm version of the *I Ching* in 1929 at Jung’s request, and published the English version twenty years later in 1950.

*Coniunctionis* in 1955-1956/1963. In this book, he emphasises the similarities between western alchemy and the Chinese Taoist approach, aiming to demonstrate the same motifs in these two different cultures. As Jung once pointed out, because there is no difference of principle between the western attitude and the Chinese in alchemy, alchemy ‘developed along parallel lines in East and the West’ and ‘strove towards the same goal with more or less identical ideas’ (Jung, 1952/1969, par. 916). Therefore, the majority of the Chinese Taoist symbols and narratives involved in *Mysterium Coniunctionis* are taken as analogous with those of western alchemy and as evidence of the universality of the human psyche. For example, Jung continues to quote the symbols and their interpretations from Wei Po-yang’s treatise and proclaims the ‘amazing’ similarities between Chinese and western alchemy (Jung, 1955-1956/1963, pars. 154n, 183, 248, 251n, 401n, 403n, 490, 495, 626, 655n, 672n, 711n, 748n). For Jung, a famous Taoist folklore series of the ‘eight immortals’ (*hsien-yên, Xian ren*),<sup>17</sup> the well-known mythological figure P’an Ku (*Pan Gu*) as the creator of the world born in an eggshell, and the ‘true man’ (*chên-yên, Zhen ren*)<sup>18</sup> could find their western equivalents in Grimm’s fairy tale of the seven ravens and their one sister, in Christian and Persian ideas, and in the Gnostic figure of the Anthropos, respectively (Jung, 1955-1956/1963, pars. 490, 495, 573-574).

Throughout Jung’s works on Chinese culture, he attempts to build a bridge between Chinese and western culture via his psychological theory. In general, Jung regards

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<sup>17</sup> The Eight immortals (*hsien-yên, xian ren*) are eight saints in Taoist legend, comprising seven men and a girl who are revered by the Taoists.

<sup>18</sup> The ‘true man’ (*chên-yên, zhen ren*) usually means the ‘Taoist spiritual master’ or the ‘enlightened one’. In Jung’s view, the *chên-yên* is the adept who is transformed by the work, and also the homunculus or filius of western alchemy (Jung, 1955-1956/1963, p. 490).

Chinese thought as evidence to prove the validity of his system. The following section will discuss how Jung made use of Chinese culture to manifest his theory.

### **3. The Function of Chinese Culture in the Formation of Jungian Thought**

#### **3.1. Chinese thought as material to support Jung's theory**

Jung's psychological interpretation of Chinese culture began with *Psychological Types*, in which he quotes from the *Tao Te Ching* to explain the psychological meaning and characteristics of the Tao. Although he does not deeply explore the quoted texts, what he says lays the groundwork for his later works. In fact, Jung chose nearly the same quotations throughout his writing life, though with different points of focus. Therefore, the function served by Chinese thought within Jung's work can be investigated by examining his different uses of the same texts. For instance, although Jung repeatedly mentioned *yin* and *yang* as a typical pair of opposites and enumerated opposite symbols which he placed in the two categories, he emphasised the distinctive nature of *yin* and *yang* in different writing periods: in *Psychological Types*, *yin* and *yang* are contradictory to each other; while in the 'Tavistock Lectures', this pair of opposites can be integrated and transformed through their interaction.

Furthermore, the notions of the *T'ai chi t'u*, Yin-Yang, the *I Ching*, Hun/po and some Taoist symbols, such as the dragon or unicorn, are the most frequent Chinese cultural

concepts mentioned by Jung throughout his publications and seminars which are linked closely with the idea of the Tao. Jung regards the Tao as ‘one of the oldest and most central ideas’ which ‘pervades the whole philosophical thought of China’ (Jung, 1952/1969, par. 917). In other words, because of the Tao’s natural links with other Chinese concepts, it became the fundamental idea for Jung to understand and make use of Chinese thought in order to support his own psychological theory. In *Psychological Types*, the Tao is taken as ‘the idea of a middle way between the opposites’ which contains the meaning of ‘way, method, principle, natural force or life force, the regulated processes of nature, the idea of the world, the prime cause of all phenomena, the right, the good, the moral order’ and can also sometimes be translated as ‘God’ (Jung, 1921/1971, par. 358). The wide range of meanings of Tao is aptly expressed by one of Jung’s later statements that ‘Tao can be everything’ (Jung, 1935/1977, par. 143). In Jung’s opinion, for the western mind there is ‘no word for Tao’ which ‘is at once the most individual fact and the most universal, the most legitimate fulfilment of the meaning of the individual’s life’ (Jung, 1928/1966, par. 327; 1929/1968, par. 27). In Jung’s viewpoint, being in Tao is a process in which ‘you have to explain yourself, have to become conscious of your unconscious, have to integrate your unconscious: you have still to discover yourself’ (Jung, 1934-1939/1989, p. 831).

### **3.1.1. The union of opposites**

As the union of opposites, the Tao can be divided into a typical pair of opposites, *yin* and *yang*, which, in Jung’s writing, represent the energy of conflict and the process of transformation. The Yin-Yang worldview found in Jung’s initial approach to Chinese

culture can be seen as a pair of opposites capable of being united into Tao. He describes in *Psychological Types* that,

*Yang* signifies warmth, light, maleness; *yin* is cold, darkness, femaleness. *Yang* is also heaven, *yin* earth. From the *yang* force arises *shen*, the celestial portion of the human soul, and from the *yin* force comes *kwei*, the earthly part.

(Jung, 1921/1971, par. 366)

The Yin-Yang pair is called by Jung a ‘great concept’ and ‘a fundamental pair of opposites’ because it epitomises the nature of the opposites in Jungian psychology: contradictory, integrating and transformative. In a later statement, he adds more words to the two categories of *yin* and *yang* to illustrate the differences between the opposites: *yin* (north, material, moon, coldness, mother) and *yang* (south, spirituality, sun, dryness, father) (Jung, 1928-1930/1984, pp. 322, 374; 1938/1968, par. 291; 1955-1956/1963, par. 164n).

The visible symbol of Tao, the union of *yin* and *yang*, is the *T'ai chi t'u*, which contains two sides: one side is white with a black spot in it, the other side is black with a white spot (Jung, 1935/1977, par. 262). In the *T'ai chi t'u*, it can be observed that the transformation of *yin* and *yang* occurs when these two contrary aspects contain each other within themselves, as well as having the tendency to transform into each other. Jung cited the statement from the treatise of Wei Po-yang to demonstrate the parallels between the western image of the *uroboros* and the interplay of *yin* and *yang* which drink and devour each other (Jung, 1955-1956/1963, par. 403n). In Jung's understanding, ‘the symbol of the *T'ai chi t'u* expresses the idea of the essence

of life, because it shows the operation of the pairs of opposites'. He compared the two sides of the *T'ai chi t'u* with the two parts of man which are the conscious and unconscious (Jung, 1934-1939/1989, p. 1287). In terms of analytical psychology, *yin* and *yang* correspond to the unconscious and consciousness respectively. The nature of the Yin-Yang pair, 'contradictory, integrating and transformative', can be translated into psychological terms as three levels of an individual's development. At the beginning of confronting the unconscious, consciousness is in opposition to the unconscious. With the development of the ego, the unknown world gradually comes to the awareness of consciousness. The unconscious is in the process of integrating and transforming into consciousness.

In Jung's opinion, with this innate psychological structure, the Chinese 'never strayed so far from the central psychic facts as to lose themselves in a one-sided over-development and over-valuation of a single psychic function', 'never failed to acknowledge the paradoxicality and polarity of all life' (Jung, 1930/1966, par. 7). Hence, also for Jung, Chinese thought could be treated as a compensation to the one-sided western mind.

### **3.1.2. The Self and individuation**

When Jung first presented the Tao as the union of the opposites in *Psychological Types*, he suggested that the Tao and the Hindu concept of *rta-brahman-atman* share the same 'primordial image' which 'appear[s] in every age and among all peoples as a primitive conception of energy, or soul force' (Jung, 1921/1971, par. 361). Later in

the *Analytical Psychology* seminars of 1925, Jung mentioned that although the *Tao Te Ching* and *Upanishads* share a similarity in balancing opposites, there exist differences between the two books (Jung, 1925/1989, p. 73). The former stresses the opposites, while the latter emphasises the ‘peculiar creative process’ between the opposites (Jung, 1925/1989, p. 74). Jung holds the opinion that this is related to the different audiences for the two books. The *Tao Te Ching* is for the general public, while the *Upanishads* is a book for those who are already ‘beyond the pairs of opposites’. It is obvious that at this stage, comparing the opposites, Jung pays more attention to the thing that emerges out of the constraint of the opposite. To revert to the comparison between the Tao and the Hindu concept of *rta-brahman-atman*, this is the ‘primordial image’ underlying the two cultural concepts, namely the Self archetype. Jung explains further in ‘Commentary on *The Secret of the Golden Flower*’:

There can be no doubt, either, that the realization of the opposite hidden in the unconscious—the process of ‘reversal’—signifies reunion with the unconscious laws of our being, and the purpose of this reunion is the attainment of conscious life or, expressed in Chinese terms, the realization of the Tao.

(Jung, 1929/1968, par. 30)

Jung uses the same pattern to describe the Tao as the Self. The reunion with the unconscious in order to expand consciousness comprises the process of individuation or the realization of the Self. As it is written, the golden flower is a mandala symbol representing ‘the light of heaven’ which is the Tao, while similar mandala images could be found in Jung and his patients’ drawings, which are expressions of the Self (Jung, 1929/1968, par. 36). In contrast to this idea, the Chinese scholar Zhu claims

that Jung equates ‘western unconscious’ with ‘states of higher consciousness in eastern meditation practices’ or Tao (Zhu, 2009). Indeed, Jung quoted several sentences from the *Tao Te Ching* that ‘the highest good is like that of water’ and ‘The Valley Spirit (Tao) never dies’ (Jung, 1921/1971, pars. 360, 362). In various other writings, he provides a fuller psychological interpretation of those symbols. As to the water and ‘valley spirit’, he asserts that,

For this reason the ancients often compared the symbol to water, a case in point being tao, where yang and yin are united. Tao is the ‘valley spirit’, the winding course of a river... The healing and renewing properties of this symbolical water- - whether it be tao, the baptismal water, or the elixir-- point to the therapeutic character of the mythological background from which this idea comes.

(Jung, 1951a/1968, par. 281)

Jung suggests that the supraordinate ‘third’, the Self, ‘derives as much from the conscious as from the unconscious’. Water is not only ‘the commonest symbol for the unconscious’, but also, as the ‘valley spirit’, ‘the water dragon of Tao, whose nature resembles water--a yang embraced in the yin’, is a metaphor for how the realization of the Self or Tao is hidden in the unconscious, water (Jung, 1954a/1968, par. 40).

Jung also elaborates that Christ as a symbol of wholeness in western culture exercises the same function as atman or Tao in the East (Jung, 1951a/1968, par. 124). He also states that the Jesuits’ translation of the Tao as ‘God’<sup>19</sup> is correct regarding the

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<sup>19</sup> Jung, to a certain degree, affirms the translation of Tao as ‘God’ when he first refers this concept in *Psychological Types* (Jung, 1921/1971, par. 358). In his opinion, the Tao ‘has a tinge of substantiality’ as the *tao*. However, Jung’s English translator, H.G. Baynes, noticed that the quotations Jung uses from Arthur Waley are in certain degree contradictory to Jung’s statement. In Waley’s translation, the Tao is a substanceless image (Jung, 1921/1971, par. 359). Later, through learning from Wilhelm, Jung came



western way of thinking, but is not as good as Wilhelm's translation as 'meaning' (Jung, 1952/1969, par. 917). Although these cultural concepts share the same Self archetype, they differ in form. Tao is an unformed energy without personification, while *yin* and *yang* reflect the Chinese abstract and holistic mind; both provide a foundation for Jung's synchronistic principle. In contrast to the Tao, Christ 'is indeed the paradigm of the reconciliation of the divine opposites in man brought about in the process of individuation' (Jung, 1956-1957/1977, par. 1668). In distinguishing different representatives of the Self, Jung insists that,

Yahweh and Allah are monads, the Christian God a triad (historically), and the modern experience presumably a tetrad, the early Persian deity a dyad. In the East you have the dyadic monad Tao and the monadic Anthropos (purusha), Buddha, etc.

(Jung, 1956-1957/1977, par. 1611)

In *Aion*, Jung clarifies this figurative expression that these are symbols of wholeness or the Self, but in different form: duality (Tao), the human form (child, son, anthropos), and the individual personality (Christ and Buddha) (Jung, 1951a/1968, par. 304). In other words, these archetypal symbols of the Self are, for Jung, evidence of the universality of the archetype and the inevitable differences of archetypal imagery rooted in various cultures. In other words, for Jung, Tao is an eastern manifestation of his idea of the Self as well as the individuation process. In this sense,

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to understand the idea of the Tao in a deeper way and maintains that the Tao should be translated as 'meaning' rather than 'God'.

it is both static and dynamic. So to speak, the Chinese thought of Tao is an adequate example to back up his psychological theory.

### 3.1.3. Synchronicity

In the second of his ‘Tavistock Lectures’ given in October 1935, Jung uses the Tao for the first time to directly explain his as yet not fully formed notion of synchronicity. He considers that, differently from the western mind, ‘the Chinese mind experiments with that *being together* and *coming together at the right moment*’ and seeks for the meaning of ‘being together’, which is the fundamental mental preparation for synchronicity (Jung, 1935/1977, par. 143). Jung clarifies this idea in his later work, ‘Synchronicity: An Acausal Connecting Principle’, in which he holds that the Chinese philosophy ‘produced from the significance of the magical the “concept” of Tao, of meaningful coincidence’; that is, in Jung’s terminology, synchronicity (Jung, 1952/1969, par. 941).

It was with reference to Chinese thought and the Chinese mind that Jung first brought forward the concept of synchronicity on 4 December 1929 during his seminar on dream analysis (Jung, 1928-1930/1984), following the occurrence of a coincidence. He introduced *yin* and *yang* as the premise for the concept of energy in order to remark on the theory of complexes and explained how this principle worked in the Chinese mind:

... So Yang and Yin are not only physical and metaphysical but also psychological principles. They are quite unlike our concepts because it is a

peculiarity of Chinese thinking that makes the Chinese take what happens within and without as being indissolubly connected...But the Chinese have the fundamental conviction that everything is connected with everything else, so that the most intimate things are in their eyes world principles at the same time. They would say that the Yang and Yin operating in us is at the same time operating in the heavens, in the great movements of the stars and the planets...The same force works within as well as without.

(Jung, 1928-1930/1984, p. 416)

From his perspective, the Chinese mind has the natural tendency, with the principles of *yin* and *yang*, to make a link between events within and without, namely between psychic and physical events. On 28 November 1928, Jung first used the term 'synchronism' to interpret some meaningful coincidences that happened during the *Dream Analysis* seminar, and he bound this up with reflections on the eastern mind (Jung, 1928-1930/1984, pp. 44-45). He proposed that 'synchronism is the prejudice of the East; causality is the modern prejudice of the West' (Jung, 1928-1930/1984, pp. 44-45), which means that he takes 'synchronism' as a basic psychological foundation of the eastern mind. Later in this seminar, he mentioned that 'this is the theoretical explanation of the *I Ching* and the explanation of the way it works as an oracle' and raised the idea of synchronicity through the Chinese way of thinking – 'the same energy that moves everything'—which is in contrast to western discriminative thinking (Jung, 1928-1930/1984, p. 417). To be specific, the basic principle of the *I Ching* is that 'when *yang* has reached its greatest strength, the dark power of *yin* is born within its depths, for night begins at midday when *yang* breaks up and begins to change into *yin*' (Jung, 1930/1966, par. 13). Because *yin* and *yang* 'form the *tertium comparationis* between the psychic inner world and the physical outer world', the interpretations of the 64 hexagrams with Yin-Yang combinations 'formulate the inner unconscious knowledge that corresponds to the state of consciousness at the

moment', based on the 'synchronistic connective principle' (Jung, 1952/1969, pars. 865-866). Furthermore, Jung maintains that because 64 represents the highest totality, the 64 hexagrams of the *I Ching* can be understood as 'the course of the valley spirit', or the representative of wholeness, Tao (Jung, 1955-1956/1963, par. 312n).

Based on the Taoist view, 'a thinking in terms of the whole', the Chinese mind forms the idea of Tao and therefore has the natural tendency to accept the concept of synchronicity in analytical psychology (Jung, 1952/1969, par. 924). There exists a real-life story of a rainmaker of Kiao-chau, which was told by Wilhelm based on events he had witnessed. This story illustrates Jung's statement in *Psychological Types* that 'he whose actions are in harmony with Tao becomes one with Tao' and speaks of the synchronistic principle:

There was a great drought where Wilhelm lived; for months there had not been a drop of rain and the situation became catastrophic. The Catholics made processions, the Protestants made prayers, and the Chinese burned joss sticks and shot off guns to frighten away the demons of the drought, but with no result. Finally the Chinese said: We will fetch the rain maker. And from another province, a dried up old man appeared. The only thing he asked for was a quiet little house somewhere, and there he locked himself in for three days. On the fourth day clouds gathered and there was a great snowstorm at the time of the year when no snow was expected, an unusual amount, and the town was so full of rumors about the wonderful rain maker that Wilhelm went to ask the man how he did it. In true European fashion he said: "They call you the rain maker, will you tell me how you made the snow?" And the little Chinaman said: "I did not make the snow, I am not responsible." "But what have you done these three days?" "Oh, I can explain that. I come from another country where things are in order. Here they are out of order, they are not as they should be by the ordnance of heaven. Therefore the whole country is not in Tao, and I am also not in the natural order of things because I am in a disordered country. So I had to wait three days until I was back in Tao, and then naturally the rain came."

(Jung, 1930-1934/1997, p. 333)

This story is repeatedly mentioned by Jung: in his seminars on Nietzsche's *Thus Spoke Zarathustra* in 1930-1934, in *Mysterium Coniunctionis* in 1955-1956/1963, and in certain private meetings (Hannah, 1967/2000, p. 29). He also advised his disciples to tell this story when giving seminars, to help audiences to grasp the essential principle represented by the rainmaker, which is the need to be in harmony with ourselves (Hannah, 1967/2000, p. 29). Apparently, this tale cannot be understood through causality but only through an acausal principle, synchronicity. The rainmaker enables the separated heaven and earth or the outer chaos to come into harmony again only if he re-establishes Tao in himself. This meaningful coincidence of the outer (physical) and inner (psychic) event is what synchronicity is. That is why Jung maintains that 'the realization of Tao has this quality of being in a sort of synchronistic relation with everything else' (Jung, 1930-1934/1997, p. 608). In this way, he builds up a relationship between the Self and synchronicity with the help of the Chinese concept, Tao.

### **3.2. Chinese mind as a compensation of the western mind**

Jung claims that westerners encounter difficulties when trying to understand the East due to the differences underlying the psychologies of the two cultures. Generally speaking, Chinese consciousness is 'characterized by an apperception of totality', while the western mind has its preference for differentiation, which leads to one-sided awareness (Jung, 1939/1977, par. 1484). Consequently, the Chinese mind is deemed to stand in a compensatory relation to the western mind, or in other words, the former functions as the unconscious to the latter as the conscious.

Based on his 'western ego', Jung believes that the westerner should maintain a balance between consciousness and the unconscious, and be cautious of the conflict that might emerge between them. Jung thought that Richard Wilhelm made great contributions to the dialogue between East and West, but maintained that Wilhelm's death was related to the clash of the two psyches within him. When they first met, Jung regarded Wilhelm as a 'completely Chinese' man imbued with 'the Oriental point of view and ancient Chinese culture'. Nevertheless, Wilhelm exposed himself to the European spirit again when he returned to Germany (Jung, 1963/1989, pp. 374-377). In Jung's understanding, Wilhelm found himself in a situation in which he could not be reunited with the unconscious or the East in as natural a way as before, and the resulting conflict seriously affected his physical health. On the potential danger or conflict of the two kinds of mind encountering each other, Jung points out, on the one hand, that westerners should recognise the spiritual value of the East as a compensation for their rationalistic one-sidedness; on the other hand, the western mind must find its own 'way' or 'European meaning' without adopting the eastern methods directly (Jung, 1930/1966, par. 89-90).

In relation to this statement, J. J. Clarke dedicates a large portion of his book *Jung and Eastern Thought: A Dialogue with the Orient* to discussing the validity of Jung's 'dialogue' or approach to eastern culture (Clarke, 1994/2001). He holds the opinion that Jung 'adopted a modified form of Enclavism', which means that, although Jung believed the West could learn from the East, he insisted that while the latter's world-view could be adopted by westerners, its practices needed to be approached with restraint.

In the ‘Commentary on *The Secret of the Golden Flower*’, which is one of his earliest writings on Chinese thought, Jung offers the idea that a westerner should not depart from his own nature and imitate the East, but find the answer in his own culture (Jung, 1929/1968, par. 8). It is necessary for us to scrutinise Jung’s basic assumption in proposing this seemingly contradictory idea. Because more or less the same attitude prevailed in western astrology, alchemy and mantic procedures as in the Chinese mind, western alchemy and Chinese Taoist alchemy ‘strove towards the same goal with more or less identical ideas’ (Jung, 1952/1969, par. 916). Based on the theory of analytical psychology, we can offer two explanations of this similarity. One is that it is an expression of the collective unconscious shared by all human beings; this would explain the analogy between the various myth motifs in different times and areas and offer ‘the possibility of human communication in general’ (Jung, 1929/1968, par. 11). The other is that as a representative of the ‘western unconscious psyche’, alchemy shows its ‘remarkable parallelism’ with its Chinese counterpart, Taoist thought, which represents the ‘manifest’ psyche of the East. In other words, Jung takes ‘the mind of the Far East’ as the unconscious compensating western consciousness, ‘as the left hand to the right’ (Jung, 1939/1977, par. 1484).

In his viewpoint, through ‘the process of assimilating the unconscious’, the centre of the whole personality is no longer the ego, namely, the centre of the conscious mind, but ‘a point midway between the conscious and the unconscious’ (Jung, 1928/1966, par. 365). This means that the ego must gain energy from the unconscious without losing its consciousness, with the aim of achieving a balance between consciousness and the unconscious and approaching the new centre of the total personality—the Self. Understood in this context, it is the spiritual value or knowledge of the Self that

westerners should learn when encountering the 'unconscious' or the East, without losing their bearings by wholly accepting eastern culture or spiritual exercises. Jung also points out that if a westerner practices Chinese yoga directly, it will strengthen his will and consciousness against the unconscious which will eventually intensify his neurosis due to 'an excessive predominance of the unconscious' (Jung, 1929/1968, par. 16). This statement corresponds to Jung's psychological theory. Understanding this idea from the perspective of analytical psychology, the western ego will be overwhelmed by the unconscious, namely eastern culture.

Therefore, Jung emphasises that it is important for the western mind to learn from its unconscious counterpart, the eastern mind, without casting off its western conscious psyche, or its cultural roots. Furthermore, parallel to the western mind's preference for discrimination, the eastern mind has its innate tendency to comprehend the totality. Jung suggests that it is precisely because the Chinese mind is imbued with a sense of wholeness and forms the idea of Tao that most typical cultural symbols of the Self, as well as the concept of synchronicity, could be naturally accepted by the Chinese (Jung, 1952/1969, par. 924). Jung also points out in 'Foreword to Lily Abegg, *The Mind of East Asia*' that 'the understanding of synchronicity is the key which unlocks the door to the eastern apperception of totality that we find so mysterious' (Jung, 1939/1977, par. 1485). In this way, synchronicity, for Jung, to a certain degree, becomes a bridge for two cultures to create a dialogue and is the key to understanding the collective unconscious shared by all mankind.



In Jung's concern for the two cultures, we may observe that he worried lest the western man should lose his own cultural roots through direct practice of eastern exercises. Conversely, how could easterners or Chinese people engage with western culture without jeopardizing their eastern spiritual and cultural roots? If we take Chinese myth, legends and tales as the materials with which to explore the Chinese psyche, how can we analyse Chinese myth with the method gleaned from analytical psychology which is based on western tradition? These questions will be explored and clarified later in the thesis.

## **4. The Reception of Jungian thought in China**

In the summer of 1994, four representatives from the International Association for Analytical Psychology (IAAP) – Murray Stein, Jan Stein, Thomas Kirsch and Jean Kirsch – came to China and delivered speeches at South China Normal University with the aim of sowing the seeds of Jungian thought on Chinese soil (Shen, 2006a). This formal visit can be regarded as the beginning of the systematic and large-scale introduction of Jungian theory into China. Based on this, we can roughly divide the research on Jung and analytical psychology in China into two stages.

### **4.1. First Stage**

In October 1986, a Chinese translation of Jung's article, 'Analytical Psychology and the Art of Poetry', was published in *Literary Theory Research* (Hou & Gu, 1986). This was the first Chinese translation of Jung's essay that can be found in China. The Chinese translations of Jung's books were launched from 1987, with the earliest

rendering *Modern Man in Search of a Soul*, which was translated by Huang Qiming in March of 1987. In the same year, Su Ke offered a new translation of the same book (Su, 1987). Since then, this book has been repeatedly translated and published (Zhao, 2001; Wang, 2007).

From the late 1980s to the early 1990s, more than a dozen of Jung's works were consecutively translated into Chinese. The Chinese translations of *Modern Man in Search of a Soul*, *Psychology and Literature*<sup>20</sup>, *Man and his Symbols*, *Memories, Dreams, Reflections*, *Psychological Types* and *The Secret of the Golden Flower*, which had been published in the late 1980s and early 1990s, were relatively understandable and readable compared to Jung's other books. This offered an opportunity for Chinese readers to get in touch with several basic concepts and the writing style of Jung (Huang, 1987; Feng & Su, 1987; Zhang & Rong, 1988; Liu & Yang, 1988; Tong, 1993).

We can see that in the early translations of Jung's works, as the selection of works was more dispersed, they did not allow for an overall grasp of Jung's theories. At the same time, due to the independent work of various publishers and translators, there was no unified terminology for various Jungian theories. Instead, the use of terms and definitions was usually based on the translator's own understanding. For the reader, this divergence created many comprehension difficulties.

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<sup>20</sup> With 12 selected articles from *The Archetypes and the Collective Unconscious*, *The Spirit in Man*, *Art, and Literature*, and *Psychological Types*, this book presents Jung's fundamental ideas of the collective unconscious and archetypes and their application in analysing works of literature.

Throughout the mid-1990s, there was a gap in the introduction of Jung's works to mainland China. Only a few books were translated into Chinese and sporadically published in Taiwan (Wu, 1999). It was not until the 21st century that Jung's works returned once more to mainland Chinese readers, which may have been related to the spread of analytical psychology that began with the meeting in 1994 (Yang, 2000; Zhao, 2001).

In addition to the translation of Jung's own works, some scattered investigations into Jungian theories also appeared in Chinese academic journals. One of the earliest articles we can find was published in the 'Philosophy and Social Science Edition' of the *Journal of Shanghai Normal University* on 2nd July 1981, with the title 'Confucius Talking about Personality Types' (Ye, 1981). This article mentions that, based on Jung's theory, people can be divided into three types: extraverted, introverted and intermediate (Ye, 1981). Ye also revealed the parallel in Confucius' statement that the ardent is extraverted, the cautiously-decided is introverted and the man in the middle of these two natures (中行) is intermediate (Ye, 1981).

However, Ye's understanding of Jung and Confucius was flawed. The original statement of Confucius was that 'Since I cannot get men always doing things in accordance with righteousness (中行) and be with them, I have to find the ardent and the cautiously-decided. The ardent will advance and lay hold of truth; the cautiously-

decided will keep themselves from what is wrong'<sup>21</sup> (Qian, 2002, p. 248; Legge, 2014). For him, the ‘中行’ here meant combining the advantages of both the ardent and cautiously-decided, who in the right situation could ‘advance and lay hold of truth’ and also ‘keep themselves from what is wrong’, rather than straddling the midpoint of the two types.

Although Ye’s analysis of the thoughts of Jung and Confucius is rather simplistic and problematic, his comparison of Jung’s thought with Chinese cultural concepts marked a new beginning. Furthermore, this relatively isolated and fortuitous study coincided with the natural path of a new theory to assess a cultural community.

The article ‘The Traitor to Pansexualism: The Split of the Psychoanalysis School’ published in 1983, introduced Jung’s criticism on Freud and his theory of psychological types, which is simple but relatively loyal to Jung’s thought (Peng, 1983). Four translations of the essays on studies in analytical psychology were then published in the 1980s (Qu, 1985; Wang, 1985; Gu, 1986; Sun, 1988). For instance, ‘The Joining of Religion and Science: Synchronicity’<sup>3</sup> written by Hayao Kawai held that synchronicity is a way for religion and science to engage in a joint dialogue (Kawai, 1985). Hermann Hesse’s ‘Artists and Psychoanalysis’ is about how artists can understand and make use of theories from psychoanalysis (Wang, 1985). All of these papers cover the basic theories of Jung without in-depth discussion.

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<sup>21</sup> This translation is based on Legge’s translation in *The Analects of Confucius*. Because his translation has certain flaws, I translated it according to the Chinese interpretation of this account.

<sup>3</sup> I translated the title from the Chinese journal.

Since then, articles published sporadically in various journals have mostly discussed Jung's theory of archetypes. Zhou tended to introduce the general ideas of the theory on the archetype and emphasised the important role of this theory in modern literary criticism (Zhou, 1987). With regard to various kinds of archetype, the scholars analysed literary texts from the perspective of analytical psychology to illustrate the archetype; for instance, the Self archetype and the Mother archetype (He, 1988; Liu, 1990). He analysed three female characters and tried to describe the process of their approach to the Self archetype (He, 1988). However, while the Self archetype, as described by He, is closer to the real emotions and desires suppressed by the external social environment, this is not the case for the Self archetype described by Jung. In 'Bible Eden Myths and Mother Archetype', Liu listed the images that appeared in the Eden myth that manifest the Mother archetype (Liu, 1990). He clearly introduced the difference between the archetype and the archetypal image.

Other articles exist that have discussed the theory of the archetype and its relation to Chinese culture. Wen suggested that this theory has influenced Chinese contemporary literature and led a group of writers to 'find their roots' in their works (Wen, 1988). This is another example of confusing the concepts of archetype and archetypal image. These writers were unable to find the cultural roots in the archetype, but did identify the archetypal image as the representation of the culture. Zhou believed that Jung's analysis of the archetype did not stop at the psychological structure and that his real intention was to elicit new thinking about the overall state of mind and personality through the study of the archetype (Zhou, 1989). He also claimed that the Tao of Lao-tzu is parallel to the idea of the 'whole' archetype.

Besides this, a number of articles have also dealt with the concept of the collective unconscious. Most of these, however, are simple introductions to the idea of the collective unconscious (Yu, 1987; Feng, 1987). Feng, as a translator, introduced the collective unconscious, quoting from Jung's original texts (Feng, 1987). Thus, his article is more like an abstract of Jung's works than an original piece of research. However, Yang raised the challenge that under different conditions, the unconscious can be divided into innate unconsciousness and acquired unconsciousness; by subjects, it can be divided into individual unconsciousness and group unconsciousness<sup>22</sup>; by the ways of treating the subject, the unconsciousness can be divided into cognitive unconsciousness and evaluation unconscious (Yang, 1989). This is a very typical misunderstanding of Jung's theory of the collective unconscious. Mu used the idea of the collective unconscious to analyse artworks, and suggested that the unconscious supplies the energy required for the creation of art, using Van Gogh as an example (Mu, 1988).

## 4.2. Second Stage

Because of the platform provided by the first IAAP visit, the dialogue between China and Jung received a new impetus, which has resulted in seven International Conferences of Analytical Psychology and Chinese Culture to date (1998, 2002, 2006, 2009, 2012, 2013, 2015)<sup>23</sup>, a series of translations of Jung and Jungian scholars, as well as related investigations into analytical psychology. Consequently, with the

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<sup>22</sup> Here, he defines the group unconscious as the unconscious of a certain group.

<sup>23</sup> The next conference will be held in Xi'an in April of 2018 with the theme of 'Enlightenment and Individuation- East and West'.

spread of Jungian thought, academic works and clinical practices based on analytical psychology have gradually begun to take shape in China.

#### **4.2.1. CFAP**

The first IAAP visit was facilitated by Shen Heyong from South China Normal University. He was one of the earliest researchers and promoters of Jungian theory in China. Shen was trained at the C.G. Jung Institute of San Francisco and the C.G. Jung Institute of Zurich between 1997-2002. After returning to China, he devoted himself to spreading and investigating Jungian thought. On the one hand, he taught courses in analytical psychology and Chinese culture and supervised postgraduate students in related majors in university. On the other hand, he published research on Jung's thoughts and Chinese culture, and continued to invite international Jungians to China. These Jungian scholars introduced the latest research achievements and trends of Jungian theory to Chinese researchers and therapists. Through such conversations and exchanges, in mainland China, we have three development groups in Guangzhou, Shanghai, and Beijing, including six qualified Jungian analysts, and more than one hundred routers<sup>24</sup>. The Chinese Federation for Analytical Psychology (CFAP), which aims at enhancing the research and development of Chinese culture and analytical psychology initiated by Shen, is the cradle for researchers and therapists who are interested in Jung and his psychology, to start their journey into analytical psychology.

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<sup>24</sup> The Router is a substitute for the candidate that must complete extensive training at an institute to become a certified Jungian analyst, which is used for the members of the countries that only have developing groups now.

Gradually, with Shen at the core, the CFAP has gathered to form an academic community that has become one of the most important promoters of Jungian theory in China. Their promotion and contribution to the research and practice of analytical psychology has mainly focused on three aspects: firstly, inviting international researchers and holding seven International Conferences of Analytical Psychology and Chinese Culture; secondly, the systematic translation of Jung's works; and thirdly, the practice of psychotherapy that combines analytical psychology with Chinese culture.

#### 4.2.1.1. Seven International Conferences of Analytical Psychology and Chinese Culture

In addition to the independent research on Jungian psychology, the seven international conferences held between 1998 and 2015 introduced the extant research on analytical psychology and Chinese culture. These conferences were milestones in the reception of Jungian thought in China. The essays<sup>25</sup> presented at the seven international conferences reflect the development of Jungian studies in China.

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<sup>25</sup> The seven conferences are published in six volumes with the following titles: *Analysis and Experience* (first conference), *Image and Synchronicity* (second conference), *Ethics and Wisdom* (third conference), *Dream and Psyche* (fifth conference), *I Ching and Analytical Psychology* (sixth conference), *the Red Book and Active Imagination* (sixth conference). The essays in the fourth (the theme is: *Active Imagination as a Transformation Function*) and seventh conferences (*Confronting Collective Trauma: Archetype, Culture and Healing*), which were held respectively in 2009 and 2015, have not yet been compiled into books.



The first three conferences mainly focused on topics such as the potential for the reception of Jungian psychology in China, and the dialogue between China and Jung and between East and West (Beebe, 2006a; Ma, 2006); the influence of Chinese culture on Jung (Shen, 2006a; Stein, 2006a); and the interpretation of the *I Ching* and Tao in the context of analytical psychology (Rosen, 2006; Marlan, 2006). At these three conferences, it was evident that all attendees tried to offer general ideas about Jung and discussed the basic concepts of analytical psychology.

At the fourth and fifth conferences, by contrast, there was a shift of emphasis towards the analysis of specific themes. For example, the discussion of dream images, or the understanding of images in sandplay therapy (Cambray, 2015; Ammann, 2015), could be very helpful and practical for psychotherapists to adopt in therapy. It can also be observed that the analysis of certain specific Chinese cultural images was conducted in detail. Naturally, Chinese mythic narratives and symbols, such as *Guan Yin*, the Five Elements and the *White Snake*, began to be interpreted in Jungian studies as important resources for understanding the Chinese psyche. For instance, using Jungian psychology, Flahive identified the life of Mazu, a goddess of the ocean in the south-eastern part of China, as a heroic journey, and also suggested that Mazu is a symbol of wholeness that contains the opposites (Flahive, 2012).

The sixth conference, with its two main themes of *The Red Book* and the *I Ching*, witnessed interesting discussions from various perspectives. Stein presented the principles of synchronicity as manifested in the *I Ching*, while Bettina Wilhelm displayed a documentary film on her grandfather, Richard Wilhelm, created by her,

and presented a lecture on Wilhelm's translation of the trigrams and their relationship with analytical psychology (Stein, 2015; Wilhelm, 2015). As an expert in the *I Ching*, Liu Dajun shared his research on the relationship between the *I Ching* and the realm of life (Liu, 2015a). With regard to *The Red Book*, various scholars discussed Jung's individuation journey, analysed the images and figures displayed in the book and performed a drama to present Jung's encounter with the unconscious (Shen, 2016). At the seventh conference, the topics were more comprehensive. With the theme of *Confronting Collective Trauma: Archetype, Culture and Healing*, it involved discussion of the *I Ching*, Chinese philosophy, clinical work, and analysis of images and cultural healing<sup>26</sup>.

Tracing back to the previous conferences, the discussions on the *I Ching* were naturally the most heated topics at all seven conferences. Both Jung and the Jungians conceded that Jung's thought drew nutrients from Chinese culture, particularly the *I Ching*. At the first conference, papers on studies of the *I Ching* accounted for approximately one-third of the total. The sixth conference was basically a symposium with the theme of the *I Ching*. With the continuous deepening of the research and discussions, essays on the *I Ching* were presented at every conference concerning different aspects of this topic, including guiding analytical practices, the relationship with Synchronicity and the interpretation of the images in the *I Ching* (Merritt, 2006; Zabriskie, 2006; Liu, 2015b). From all perspectives, the researchers conducted in-depth analyses of the connection between the *I Ching* and Jungian thought.

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<sup>26</sup> The essays from the seventh conference have not yet been compiled into a book, so this description is from the confidential materials of the conference.

Besides the *I Ching*, other concepts such as Taoism, Confucianism and Buddhism from Chinese culture were also discussed at the conferences in terms of their relationship to Jungian theory. Marlan compared light and renewal in Taoist philosophy with Jungian analysis (Marlan, 2006). Hu formed a creative theory that attempted to improve the Taoist alchemical practice method using Jung's dream theory, and to extract power from the unconscious to achieve the goal of improving physical and mental ability (Hu, 2015). Liu discussed the influence of Buddhism on Jungian thought (Liu, 2006). Yang compared Jung's moral ideas with the basic morality of the ethics of Confucianism (Yang, 2009).

Furthermore, basic ideas of Jung's theory have also been discussed at these conferences, such as synchronicity and individuation. For instance, with regard to individuation, Stein demonstrated the inner and outer relationship between man and nature by interpreting the story of the Rainmaker (Stein, 2006b). John Beebe turned to Chinese culture, the poetry of the Tang Dynasty and the *I Ching*, to find descriptions and instructions in relation to individuation (Beebe, 2006b).

Essays on clinical practices were presented at all seven conferences. For Jung, the investigations in other areas aimed at understanding the human psyche. Therefore, discussions on psychotherapy were an indispensable part of all seven conferences. A number of presentations attempted to offer concrete instruction on clinical practice, with an emphasis on the importance of establishing a relationship of trust during the session with the patient, and the principles of conducting sandplay therapy with clients (Kelly, 2015; Higuchi, 2015). The fourth and sixth conferences were on the

themes of active imagination and dreams, respectively, which are all techniques employed in analytical psychology. At the seventh conference, the theme of culture and healing indicated that Jungian researchers and therapists in China are seeking a therapeutic method that combines analytical psychology with Chinese culture and is thus suited to Chinese people.

Generally speaking, at the seven International Conferences of Analytical Psychology and Chinese Culture held in China, we can see a general trend: internationalisation and diversification, localisation, and the change from general theory to detailed interpretation and practices.

#### *Internationalisation and diversification*

The papers and reports given at the first conference all came from China and the United States, with more or less one-third submitted by Jungian researchers from the United States. By the time of the fifth conference, there were already various well-known scholars from different countries, among whom Alex Esterhuyzen from the United Kingdom, Joeseph Cambray from the United States, Ruth Ammann from Switzerland, Kazuhiko Higuchi from Japan, and Tom Kelly from Canada shared their investigations with Chinese scholars.

This was partly due to the fact that the conference was initiated by Dr. Shen Heyong, whose academic background in the United States enabled the conference to establish close cooperation with the American academic community from the outset. With the

continuous expansion of the influence of the conferences, it attracted the attention of scholars from various countries. Through the exchange of research achievements at these conferences, various types of Jungian thought have been introduced to China and a new frontier of research on Jungian theory has been opened up in China.

Secondly, there also exists a change in the characteristics of attendees. In comparison with the previous three conferences in which the speakers were all famous Jungian analysts and Chinese scholars, from 2012, the conferences attracted Jungian trainees, scholars with a shared interest in Jungian psychology, and psychotherapists who reported their therapeutic processes. In fact, the questions raised in the earlier periods opened up opportunities for developing dialogue at later conferences; and the variety of the topics and the depth of the analysis confirmed the possibility of studying analytical psychology in the context of Chinese culture. These high-quality academic exchanges attracted more and more people to understand and research Jung's theories.

### Localisation

As the name of the conference tells us, these seven conferences mainly concerned the relationship between analytical psychology and Chinese culture. First, Jungian psychology has a natural affinity with Chinese cultural concepts, as discussed in the previous section, 'The Function of Chinese Culture in the Formation of Jungian Thought'. Naturally, therefore, the academic researchers in China tended to make comparisons between Chinese culture and Jungian psychology. Second, for

therapists, it is significant to discover the useful nutrients from analytical psychology, and to form a therapeutic method suitable for the Chinese with the help of Chinese culture, rather than imitating techniques without any reflection.

*The development of research from general theory to detailed analysis*

At the initial conferences, the presentations laid stress on the general theory and basic principles of analytical psychology, with titles such as ‘C.G. Jung and Chinese Culture’, ‘The Prospects for a Jungian Psychology in China’ and ‘The Significance of C.G. Jung and Chinese Culture’ (Shen, 2006a; Blowers, 2006; Beebe, 2006a).

However, at later conferences, it was evident that the presentations discussed more specific issues such as the relationship between the transcendent function and the analytical relationship, using the *I Ching* to understand the counter-transference, and the relationships among active imagination, dreams and sandplay therapy (Kelly, 2015; Kirsch, 2015; Ravitz, 2016). This divergence reflects the development of analytical psychology in China. The discussion, which began with the possibility of spreading Jungian thought in China, has developed into in-depth research on Chinese culture and analytical psychology.

4.2.1.2. Psychotherapy practices

Thanks to support from three universities<sup>27</sup> in China, the IAAP Chinese development groups established courses for undergraduate and postgraduate students, including

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<sup>27</sup> There are three developing groups in mainland China, the Guangzhou group, Beijing group and Shanghai group, while in Macau there is the Macau developing group. The establishment of all these groups occurred in relationship with Chinese universities: the Guangzhou group with South China

MA programmes and doctoral research opportunities. Combining their knowledge of analytical psychology and Chinese culture, the Chinese development groups put theory into practice in their work with children, teenagers and adults.

Among these clients, there exist two special groups: the children in dozens of orphanages and the survivors of two recent earthquakes in Wenchuan and Yushu. The project 'Garden of the Heart and Soul' was launched in Guangzhou Social Welfare Centre for Children in 2007. In China, there are approximately one million orphans living in care centres. The orphans in such institutions have lost their own parents, and some also suffer from innate disease; these are the groups that are most in need of proper counselling. In 2008 and 2010, the project expanded to provide counselling to survivors of the Wenchuan and Yushu earthquakes. Teams of professional analysts and volunteers were dispatched to the suffering areas one week after the earthquake to help survivors face the trauma. By now, the project has established approximately thirty counselling centres all over China.

To take the work in relation to the Wenchuan earthquake as an example, a form of therapy based on native Qiang culture<sup>28</sup> and traced back to legends of the Yan Emperor and Fu Xi integrated Chinese psychology of the heart into Jungian therapeutic work with the sufferers (Cai & Shen, 2010). As an essential element of

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Normal University, the Shanghai group with Fudan University and the Macau group with City University of Macau.

<sup>28</sup> The Qiang nationality is an ancient nationality in western China from the Shang dynasty, and famous as a nomadic tribe.

this therapy, Chinese culture, especially Chinese myth, plays a significant role in providing the energy and possibility for rebuilding sufferers' attitudes towards life.

#### 4.2.1.3. Translations

The systematic translation and introduction of Jung's works emerged at the beginning of the 21<sup>st</sup> century; at this time, the unified use of terminology and a proprietary name table were introduced for the same batch of works to control queries. This undoubtedly made these new translations more conducive to a more complete understanding of what Jung intended to express.

A series of Jung's books, comprising collections of Jung's seminars and autobiography, were translated into Chinese and published in 2014 by Changchun Publications. This series was edited by Gao Lan from Southern China Normal University, one of the earliest Jungian analysts in China, and translated by scholars trained in analytical psychology. Therefore, compared to previous translations, this series assures a unified terminology and accuracy of translation.

Furthermore, the Chinese translation of the *Collected Works of C.G. Jung* is now almost complete. All of the staff involved in the translation work have an academic background in Jungian psychology. The series is translated from the English version of the *Collected Works of C. G. Jung* rather than the original German version.

Although the translators, who are trained in analytical psychology, guarantee the quality of the translation to a certain degree, taking into account the complexity and



ambiguity of Jung's theoretical texts and the possible ambiguity and loss of translation through English, there are still many shortcomings and deficiencies in these translations, and more research is required to perfect them.

#### 4.2.2. Other translation works and research

More and more of Jung's works have been introduced into China. Apart from the series of Jung's seminars translated by Jungian scholars and therapists from the Chinese Federation for Analytical Psychology (CFAP), the series published by the International Cultural Publishing Company in 2011 has been the most important. As mentioned previously, the systematic translation will help the reader to acquire a more complete vision of Jung's thoughts. *Memories, Dreams, Reflections* (Chen & Huang, 2011), *Symbols of Transformation* (Sun & Shi, 2011), *The Development of Personality* (Chen, Cheng, & Hu, 2011), *The Structure and Dynamics of the Psyche* (Guan, 2011), *The Archetypes and the Collective Unconscious* (Xu, 2011), *The Spirit in Man, Art and Literature* (Jiang, 2011), *Psychological Types* (Chu, Shen, & Wang, 2011), *Freud and Psychoanalysis* (Xie, Wang, Zhang, & Jia, 2011), and *Civilisation in Transition* (Zhou & Shi, 2011) were all translated and published<sup>29</sup>.

Since then, other translations have appeared piecemeal. Revised editions of the former translation of *Psychological Types* were published in 1999, 2007, 2009, and 2013 (Wu, 1999/2007/2009; Wang, 2013); *Psychology and Literature* has also been

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<sup>29</sup> Among these books, *Symbols of Transformation*, *The Development of Personality*, *The Structure and Dynamics of the Psyche*, *Freud and Psychoanalysis*, and *Civilisation in Transition* were translated into Chinese for the first time.

republished (Feng & Su, 2011). Some of Jung's works have been reedited as popular literature rather than academic works. In *The Wisdom of Jung* edited by Liu Ye, he tried to combine Jungian theory with themes such as 'How to Activate Yourself with Confidence' or 'The Beauty of a Smile' (Liu, 2005).

More essays have been published in journals since the introduction of Jung's theory to a wider range of people. In 1994, just fourteen papers mentioned Jungian concepts. In the following years, this output was basically maintained before it gradually increased. In 2007, over one hundred articles concerning Jung's concepts were published in various journals. In the last decade, more than one hundred articles about Jungian thought have been published annually. Among these articles, the majority comprise interdisciplinary studies that apply Jung's thought to the area of the humanities and social sciences. The typical application pattern is to use concepts such as 'the collective unconscious', 'archetype', or 'anima and animus' to analyse literary works (Liu, 1994; Li, 1994). However, we must point out that these researchers confuse the concept of archetype with archetypal image, or have a literal comprehension of these concepts, thus leading to misunderstandings (Yang & He, 2009; Bao, 2003).

Besides the scholars and therapists in the CFAP, the most influential Chinese scholar to have conducted research on the ideas of archetype and archetypal image is Ye Shuxian, whose background is in myth studies. In his works, 'The Archetype of the Beauty Dream in Chinese Literature' published in 1992, and *Goddess of Gaotang and Venus: The Theme of Love and Beauty in Chinese and Western Cultures* published in

1997, he refers to the theory of the archetype, particularly in his application of the anima archetype to Chinese female figures. In these two works of Ye, there is an obvious confusion of the archetype and archetypal image. However, as his research has deepened, he has made a clearer distinction between the two concepts in subsequent studies and wrote an essay on the relationship between the Mother archetype and the Gaia hypothesis (Ye, 2002).

From the history and current situation of the reception of Jungian thought in China, we can easily adduce the development tendency that individuals and institutions dedicated to Jungian research are increasing, international exchanges are expanding, and the understanding of Jungian thought is deepening. However, the application of analytical psychology to analysis of the archetype and archetypal images in Chinese mythology remains problematic. It is of great importance to clarify the concepts of archetype and archetypal image, and to apply the theory to Chinese myths, legends and tales to understand the Chinese psyche with the aim of guiding the practices of psychotherapy in China.

## **Chapter 2: Analytical Psychology and Myth**

### **1. Introduction**

In the first chapter, Jung's engagement with Chinese culture and the reception of his theory in China was introduced. From the discussion, it can be observed that there has been a lack of investigation of Chinese mythology within analytical psychology, while, within China, studies of Chinese myth are relatively rare and problematic, and remain to be guided with a workable mode of analytical psychology. Therefore, this chapter will investigate the theory and method that can be applied to Chinese myth from the perspective of Jungian psychology.

Chapter two is composed of three sections. The first comprises a discussion on the definitions of archetype and archetypal image, and their relationship with myth. The concept of the archetype always promotes heated debate in analytical psychology, because of Jung's inconsistency in defining this notion. The post-Jungians developed the idea and provided new definitions for it. Thus, in this research, a suitable definition of the archetype should be found in order to interpret Chinese myth. Furthermore, the relationship between the archetype and myth is discussed to discover the meaning of myth in the context of analytical psychology.

The second and third sections cover the approaches of Jung and the Jungians to myths, legends and tales. Jung's approach to myth is criticised for his neglect of the cultural and social aspects of myth and innate problems that cannot be adequately

solved. Furthermore, Jung's initial motivation for interpreting myth is introduced in order to discover his reasons for analysing myth in this way. The approaches to myths and tales from the Jungians, von Franz and Kawai, are also demonstrated in this chapter in order to find an appropriate method with which to interpret Chinese myths, legends and tales.

## **2. Archetype, archetypal image and myth**

### **2.1. Archetype**

In his later work, 'A Psychological View of Conscience', Jung described the nature of the archetype:

The concept of the archetype ... is derived from the repeated observation that, for instance, the myths and fairytales of world literature contain definite motifs which crop up everywhere. We meet these same motifs in the fantasies, dreams, deliriums, and delusions of individuals living today. These typical images and associations are what I call archetypal ideas. The more vivid they are, the more they will be coloured by particularly strong feeling-tones. . . They impress, influence, and fascinate us. They have their origin in the archetype, which in itself is an irrepresentable, unconscious, pre-existent form that seems to be part of the inherited structure of the psyche and can therefore manifest itself spontaneously anywhere, at any time. Because of its instinctual nature, the archetype underlies the feeling-toned complexes and shares their autonomy.

(Jung, 1958b/1970, par. 847)

In this paragraph, we can catch a glimpse of Jung's late understanding of the archetype and archetypal image. Firstly, Jung stressed that the idea of the archetype is obtained through 'the repeated observation' of recurrent motifs from the dreams and fantasies of his patients and himself, as recorded by Jung during his early days at the

Burghölzli, as well as from myths, fairy tales or other artistic forms in different cultures around the world that he gradually encountered in his later life. The recurrent motifs observed from the myths or patients reflect the universal nature of the archetype. In other words, based on these repeated observations, Jung claimed that the archetype emerges in every culture and region without restriction from the culture. This feature, however, is quite controversial among Jungians and scholars in other areas.

Secondly, Jung only briefly described the nature of the archetype as irrepresentable, unconscious, pre-existent (*a priori*), inherited and instinctual. He continued to elaborate on the various features of the archetype in his works of different periods with various themes. Jung took the idea of the Trinity as an example to clarify the 'irrepresentable' aspect of the archetype. Although we cannot perceive an archetype directly, as a 'disposition', it 'starts functioning at a given moment in the development of the human mind and arranges the material of consciousness into definite patterns' (Jung, 1948/1969, par. 222). An archetype is not itself a concrete entity, but a tendency that forms into visualised archetypal images or ideas. It is because of this function that the God archetype, for example, appears in the human mind in the form of triads and trinities.

Regarding the inherited aspect of the archetype, Jung proposed that the archetype is not an inherited idea, but rather 'an inherited mode of psychic functioning' or 'an inherited tendency of the human mind to form representations of mythological motifs- representations that vary a great deal without losing their basic pattern' (Jung,

1955/1977, par. 1228; 1961/1977, par. 523). He pointed out that if the archetypes ‘originated in our conscious mind or were acquired by it, one would certainly understand them, and would not be astonished and bewildered when they appear in consciousness’ (Jung, 1961/1977, par. 524). In other words, archetypes are not ‘inherited representations’ but there is ‘an instinctive tendency’ for the images to emerge (Jung, 1961/1977, par. 523). What we can observe and acquire is the archetypal image that contains the form of the archetype and the influence from the culture.

According to Jung, the archetype is a ‘disposition’ which ‘starts functioning at a given moment in the development of the human mind and arranges the material of consciousness into definite patterns’ (Jung, 1948/1969, par. 222). This leads to the question of the origin of the archetype. Jung conceded his inability to answer this question directly and offered his idea that parallel to the biological ‘pattern of behaviour’ possessed by all living organisms, the archetype is an *a priori* psychological conditioning factor that forms ‘the structural dominants of the psyche’ (Jung, 1948/1969, par. 222n). Owing to its complexity and unprovability, whether the archetype is inherited or not has become a matter for heated debate in post-Jungian academia.

From Jung’s statements above, we may observe that the origin of the archetype is closely related to instinct. In his early work ‘Instinct and the Unconscious’ first published in 1919, Jung introduced the concept of the archetype with the assistance of the idea of instinct:

But, over and above that, we also find in the unconscious qualities that are not individually acquired but are inherited, e.g., instincts as impulses to carry out actions from necessity, without conscious motivation. In this “deeper” stratum we also find the *a priori*, inborn forms of “intuition”, namely the *archetypes* of perception and apprehension, which are the necessary *a priori* determinants of all psychic processes. Just as his instincts compel man to a specifically human mode of existence, so the archetypes force his ways of perception and apprehension into specifically human patterns. The instincts and the archetypes together form the “collective unconscious”.

(Jung, 1919/1969, par. 270)

Jung tended to clarify that as the instinct that constructs the biological aspect of individuals, the archetype is a tendency that forms the human psyche. In other words, possessing the nature of instinct, the archetype originates naturally rather than being acquired by individuals. Also in this statement, Jung maintained that the collective unconscious is composed of the instinct and archetype. In short, the former presents the biological mode, while the latter presents as the psychological pattern. These two comprise the collective unconscious that cannot be acquired by individuals as the persona unconscious. The collective unconscious, as defined by Jung, is ‘a second psychic system of a collective, universal, and impersonal nature which is identical in all individuals’ (Jung, 1936-1937/1968, par. 90).

Furthermore, this was Jung’s first time using the term ‘archetype’ rather than the term ‘primordial image’ he had used in previous writings (Jung, 1919/1969, par. 270n).

Different from the unconscious archetype, in Jung’s description, the primordial image is ‘an *a priori* form- inherited component of the representational image perceived in consciousness’ (Jung, 1919/1969, par. 270n). In fact, the relationship between instinct and archetype articulated by Jung in this paragraph explicitly reveals the archetype as



an instinctual, irrepresentable and unconscious being. It is a clear division from the concept of primordial image as a representational image appearing in consciousness. In this way, Jung began to depict the features of the archetype and made a distinction between the archetype and the perceivable image, or what we may call the archetypal image.

In his later academic career, Jung articulated several features of the archetype and archetypal image in his essay 'On the nature of the psyche' (Jung, 1954/1969, par. 417). He introduced a concept from modern physics in depicting the nature of the archetype, perhaps due to his extensive correspondence with the physicist and Nobel Laureate Wolfgang Pauli in the 1950s. In this essay, Jung made an analogy between psychology and physics, pointing out that just as 'the smallest particles are irrepresentable but have effects from the nature of which we can build up a model', so, psychologically speaking, although the archetype itself is invisible, its 'construction' or 'effect', namely the archetypal image, can be perceived by human consciousness.

Furthermore, Jung proposed that the real nature of the archetype is transcendent, a feature he referred to as 'psychoid'. In previous writings, Jung had tended to treat archetypal phenomena as merely psychic; but with his further understanding of the archetype, he proposed that 'the position of the archetype would be located beyond the psychic sphere... [and that] with its psychoid nature, [it] forms the bridge to matter in general' (Jung, 1954/1969, pars. 419-420). In this way, because of its

psychoid nature, the archetype has both material and spiritual aspects, but at the same time, it transcends these aspects.

Furthermore, in the essay 'On the nature of Psyche', Jung even equated the spirit with the archetype, which is opposite to the instinct (Jung, 1954/1969, par. 406). However, Jung asserted that, like instinct, the archetype could force man's 'ways of perception and apprehension into specifically human patterns', when he first introduced the concept of archetype (Jung, 1919/1969, par. 270). Warren Colman offers an explanation for this inconsistency in his book *Act and Image: The Emergence of Symbolic Imagination*. He notes that the shift from a biological inheritance model of archetype to a metaphysical view owes to Jung's later concentration on synchronicity (Colman, 2016, p. 20). Colman believes that the collaboration with Pauli prompted Jung to construct his theory of archetypes based on physics rather than biology, and to apply the analogy of the atom rather than instinct (Colman, 2016, p. 20). He also points out that Jung's enthusiasm to establish a relationship between the archetype and atomic physics reveals his urge to have a certain basis in empirical science for his theory, and the previous biological model could not completely fit his theoretical assumption on the archetype (Colman, 2016, p. 20). In other words, as Colman states, Jung shifted from a biological model to a transcendent view for his development of theoretical assumption.

Jung's inconsistency in theorizing the archetype has become a target for criticism by Jungians and scholars in other areas. This inconsistency, however, might be regarded as Jung's unique characteristic of expressing his theory. First, Jung stressed a certain

feature based on his current situation. For instance, in the essay ‘Symbols and the Interpretation of Dreams’, he referred to this instinctive inherited tendency possessed by archetypes, when it comes to the differentiation of the archetype and its manifestations, which were misunderstood by a large number of people (Jung, 1961/1977, par. 523). Later, Jung emphasised the transcendent quality of the archetype when he attempted to build a relationship between the archetype and atom.

Second, this inconsistency, in fact, expresses Jung’s tenet: the union of opposites is everywhere. The relationship between instinct and numinosity embodies another feature of the archetype: it is a union composed of opposites. For Jung, ‘the archetype has a compelling force which it derives from the unconscious, and whenever its effect becomes conscious it has a distinctly numinous quality’ (Jung, 1948/1969, par. 222). In other words, both instinct and numinosity are necessary qualities of the archetype. The former is related to the compelling force or tendency which enables the archetype to be represented by various forms; the latter relates to the effect of being aware of the archetype. The relationship between instinct and numinosity embodies another feature of the archetype: it comprises a union of opposites.

Jung’s inconsistencies have resulted in numerous challenges from his followers and other researchers. Universality is one of the most debatable features of the archetype in analytical psychology, and a critical point for the existence of the archetypes. There are three dominant existing post-Jungian models on archetypes, which contradict each other to a certain degree and emphasise different aspects of Jung’s description of the archetype.

The archetypal approach, based on phenomenology and developed by James Hillman, only admits of the existence of the archetypal image; accordingly, it rejects the 'irrepresentable and invisible' archetype and its universality (Adams, 2008, p. 109). Similarly, Petteri Pietkainen suggested that the archetypes can be taken as cultural symbolic forms and should abandon the biological inheritance (Pietkainen, 1998). Other post-Jungian scholars' investigations into the archetype have mainly focused on reformulating the concept of the archetype or using empirical research to prove its existence and universality.

The other two models are at opposite poles in terms of approaching the archetype. Anthony Stevens insists that the archetype is genetically encoded and transmitted based on the investigations from evolutionary psychology, while Knox holds that archetypes appear as a result of the processes of emergence through the individual's interaction with the environment (Stevens, 2015; Knox, 2003). Roesler has pointed out that the emergence model cannot offer a good explanation of the universality of the archetype (Roesler, 2012). He instead suggests that what can be called archetypal are culturally-transmitted narrative patterns and he emphasises that the archetype should always be placed in the context of culture and socialization. Based on his own theory, Roesler developed a method of identifying archetypal story patterns in autobiographical narratives in order to demonstrate the existence of the archetype (Roesler, 2006).

These scholars have attempted to offer a clear and accurate definition of the archetype. However, the innate complexity of the archetype has become lost in these

definitions. For Jung, this complexity and the wholeness principle, namely a union of the opposites, are the essential characteristics of the archetype. If we interpret the idea of the Tao from Jung's perspective, it can be analysed as the unconscious, the Self and the process of individuation. For the Chinese mind, which is equipped with the nature of wholeness, it is not a problem to endow a word with different meanings or even innate opposites. For the western mind, however, which favours differentiation, the definition should be clear and accurate.

Taking the *Tao Te Ching* written by Lao-tzu as an example, he does not give an accurate definition for the idea of Tao throughout this text, but offers a great many illustrations to describe the nature of Tao. This is because, for him, Tao is something that cannot be represented in language (Chen, 2016, p. 73). It is similar to Jung's idea of the archetype, which is irrepresentable and can only be seen when it combines with the given culture and thus forms into the archetypal image. Therefore, if our aim is to interpret Chinese myths, legends and tales, Jung's definition of the archetype is more suitable for its complexity.

## **2.2. Archetype and Archetypal Image**

Apart from his inconsistency in relation to the idea of the archetype, Jung has also been questioned for his confusion of the archetype and archetypal image. In fact, Jung also noticed this mix-up, and tried to distinguish these two concepts many times in his works. Moreover, Jung claimed that 'whatever we say about the archetypes, they remain visualizations or concretizations which pertain to the field of consciousness' (Jung, 1954/1969, par. 417). In other words, Jung certainly understood that when he

referred to the archetype, he was, in fact, referring to the archetypal image because the latter is entangled in consciousness. Jung continually stressed that ‘we can not speak about archetypes in any other way’ and have to bear in mind that the archetype itself is irrepresentable (Jung, 1954/1969, par. 417).

Considering certain misunderstandings about and misuses of the terms archetype and archetypal image, Walker summarised four differences between these two concepts: (1) an archetype has been inherited as a form; the archetypal image is the content that is ‘the result of the archetype becoming conscious and being filled out with the material of conscious experience’; (2) an archetype cannot be perceived directly because of its transcendence, while the archetypal image might be represented in dreams, visions, fantasies and myths; (3) archetypal images bound up with culture are ‘visualizations’ or ‘personifications’ of a certain archetype; (4) the archetype is the condition of our life, and manifests through archetypal images which ‘can become culturally elaborated into myths and symbols’ (Walker, 2002, pp. 12-15). To sum up, an archetype is inherited and irrepresentable, with its biological tendency rooted in human beings all over the world; the archetypal images that can be visualised or personified as a concrete figure, by contrast, and which appear in our dreams or ancient myths, even in modern films, are culture-bound.

Pietikainen held that Jung firmly stuck to the ‘genetical dimension’ (archetype) of his theory, while he did not attach importance to the cultural dimension (archetypal image) in his psychology (Pietikainen, 1998). Additionally, this ‘acultural tendency’ generated very few attempts to put this concept in a cultural context (Pietikainen,

1998). Compared to Jung's enthusiasm to demonstrate the existence of the biological and transcendental archetype, his neglect of the cultural archetypal images is obvious. Nevertheless, these culture-bound archetypal images are precisely the components of the myth which should not be neglected.

### 2.3. Myth

As one of the ways of approaching the unconscious, 'myths are original revelations of the preconscious psyche, involuntary statements about unconscious psychic happenings, and anything but allegories of physical processes' (Jung, 1951b/1968, par. 261). For Jung, mythology is the manifestation of the collective unconscious:

The collective unconscious - so far as we can say anything about it at all - appears to consist of mythological motifs or primordial images, for which reason the myths of all nations are its real exponents. In fact, the whole of mythology could be taken as a sort of projection of the collective unconscious... We can therefore study the collective unconscious in two ways, either in mythology or in the analysis of the individual.

(Jung, 1931/1969, par. 325)

According to Jung, the mythology is 'a sort of projection of the collective unconscious' (Jung, 1931/1969, par. 325). This can be understood as a statement that myth is nothing but the collective unconscious. This statement is problematic for its denial of the conscious aspect of myth. According to Jung, the archetypal image comprises the content of the archetype, 'only when it has become conscious and is therefore filled out with the material of conscious experience' (Jung, 1954b/1968, par. 155). If we accept the definitions of archetype and archetypal image offered by Jung,

we could say that the archetype comprises the language of the unconscious, while the archetypal image, which can be obtained by the individual, is a combination of the unconscious and consciousness. Therefore, myth, which is presented by images and created by the consciousness of human beings, should be regarded as a compound of the unconscious and consciousness.

In his book *The Poetics of Myth*, Eleazar M. Meletinsky expresses his viewpoints on Jung's theory of the archetype (Meletinsky, 1976/1998). He points out that Jung's lack of clarity on the nature of the relationship between myth and archetype resulted in critics labelling every fantasy a myth and adopting a purely psychological orientation in interpreting myths or folklore (Meletinsky, 1976/1998, p. 45). He also claims that Jung laid stress on the psychological dimension, and therefore neglected the social element in myth (Meletinsky, 1976/1998, p. 45).

It is undeniable that Jung emphasised the psychological or biological dimension of myth in stating that 'myths are original revelations of the preconscious psyche...and anything but allegories of physical processes' (Jung, 1951b/1968, par. 261). His highlighting of the collective unconscious can be understood as his declaration that he was distinguishing his psychology from Freud's personal unconscious. With the aim of stressing the importance of the collective unconscious, Jung draws attention to the claimed parallels of the mythological motifs over all the world in order to demonstrate the universality of the archetype and consequently the existence of the collective unconscious.



Walker offers the idea that from the perspective of Jungian psychology, ‘myths are essentially culturally elaborated representations of the contents of the deepest recesses of the human psyche: the world of the archetypes’ (Walker, 2002, p. 4). As he indicates, unlike the idea of the monomyth, Jung admitted the diversity and cultural features of the myths or archetypal images (Walker, 2002, p. 4). It is undeniable that Jung emphasised the psychological element of myths to prove the reliability of his theory although he also certainly noticed their cultural aspect.

If we put Jung’s preference regarding the unconscious nature of myth aside, according to his theory of archetype and archetypal image, it can be inferred that myth is represented by numerous archetypal images or ideas, but is driven by the irrepresentable archetype that exists in the collective unconscious. Thus, for Jung, the myths, legends and tales, as mirrors of the collective unconscious, can be used to explore the universal patterns of our human behaviour; and as carriers for culture, they can be used to compare cultural differences.

#### **2.4. Analytical psychology and Chinese myth**

Jung and many analytical psychologists have investigated archetypes and archetypal images in eastern and western cultures, from ancient to modern times. As discussed in the previous chapter, Jung had already probed into Chinese culture and expressed his admiration for Chinese philosophy. Nevertheless, certain of his studies based on Chinese culture were very general and lacked detailed analysis compared to those on western culture. Furthermore, regarding the previous Jungian exploration of Chinese culture or mythology, very few references to Chinese mythology are evident.

Meanwhile, in China, although the concept of ‘archetype’ has been used in mythological studies for years, the understanding of ‘archetype’ has been relatively superficial and deviates from analytical psychology in certain ways. For instance, in his book, *Gao Tang Goddess and Venus*, Ye mixed up the ideas of archetype and archetypal image (Ye, 1997, p. 409). He asserted that dream content is confined to the dreamer’s own cultural background, and therefore the theory of the anima archetype is too biological to explain why Song Yu can only dream of a Chinese goddess rather than western ones. As mentioned above, the archetype is an inherited biological tendency that moulds an individual’s behaviour, while the archetypal image is the cultural carrier perceived by individuals. The *Gao Tang* goddess, at the level of archetype, contains a universal structure that is shared with the Pythia or nixies in western mythology; at the level of the archetypal image, however, it is shaped by Chinese culture.

Moreover, in China, scholars have worked on investigating Chinese cultural symbols in great detail but without a workable model of Jungian psychology. Based on previous research, the purpose of this present research is to explore deeply and amplify the archetypes in the context of Chinese culture, especially myths, legends and tales, from the perspective of analytical psychology.

Furthermore, this investigation will employ Jung’s definition of the archetype and archetypal image to analyse Chinese mythology. Compared to other scholars’ definitions of the archetype, Jung’s statements are relatively unsystematic and inconsistent. However, his definitions are equipped with the complexity and the tenet

of a union of opposites, which is suitable for the Chinese mind that is equipped with a proclivity to wholeness. Regarding the analysis of Chinese mythology, the archetypal images should also be interpreted in detail in the Chinese cultural context after discovering the universal pattern in Chinese and western counterparts. In other words, in this thesis, the archetype and archetypal image are regarded as equally important when interpreting Chinese myths, legends and tales. The following section will concentrate on acquiring a suitable approach for the analysis of the archetype and archetypal image in Chinese myths, legends and tales.

### **3. Jung's approaches to myths, legends and tales**

#### **3.1. Jung in myth studies**

During the second half of the nineteenth century and the first half of the twentieth century, in the same period as Jung lived, theories on mythology flourished and formed into various approaches. E. B. Tylor was one of the originators of the anthropological school which is related to the scientific research based on comparative ethnography (Meletinsky, 1976/1998, p. 13). Tylor claims that the facts of daily experience transformed into myth through Animism, or the doctrine of the soul which relates to the savage races (Tylor, 1920, p. 285). At this stage, according to Tylor, the mythology was in its most rudimentary form and the savage was regarded as a representative of the childhood of the human race (Tylor, 1920, p. 284).

Similar to Tylor, as the 'uncontested founder' of the 'ritual school', J. G. Frazer treated myth as a component of primitive religion and innovated Tylor's theory by

introducing the magic which is the result of primitive man's erroneous thinking (Meletinsky, 1976/1998, p. 20; Segal, 2004, p. 23). That is to say, Frazer regarded myth as a false interpretation of the phenomena of human life and of the objective natural world, and suggested that ancient people gradually came to create myths during rituals as a form of record (Frazer, 1922).

The founder of structuralism, Lévi-Strauss, took myth to be a type of scientific thought rather than a rudimentary product created by savages or erroneous thought. His opinion on myth is more neutral than the theories of Tylor and Frazer. Myth that possesses this mode of scientific thought as 'perception' and 'imagination' was explained by Lévi-Strauss as the ensemble of gross constituent units (Lévi-Strauss, 1955; 1962/1966, p. 15). He observed the paradox in myth, whereby, on the one hand, myth seems apparently arbitrary, while on the other hand, the myths of various countries are similar (Lévi-Strauss, 1963, p. 208). To resolve this paradox, Lévi-Strauss proposed that myth is composed of simple elements, namely gross constituent units, and that the meaning of myth derives from the way in which these elements are related (Lévi-Strauss, 1955; 1963, p. 210).

Within the area of psychology, Freud and his follower Otto Rank devoted themselves to interpreting myths and tales from the perspective of psychoanalysis. Freud's theory of the Oedipus complex, which is defined as a typical attitude of a male child towards his parents whereby he competes with his father and bears sexual desire for his mother, is 'the nuclear complex of the neuroses' (Freud, 1913, p. 129). Furthermore, through the investigation, Freud concluded that 'the beginnings of religion, morals,

society and art converge in the Oedipus complex' (Freud, 1913, p. 156). In other words, he reduced religion and myth to mere representations of the Oedipus complex; that is, hostility toward the father and sexual desire for the mother (Freud, 1913, pp. 159-160). Following Freud's path of interpreting myth from psychoanalysis, by collecting the hero myths from European and Indian traditions, Otto Rank generalised the characteristics of the figure of the hero and regarded them as manifestations of the Oedipus complex (Rank, 1922/2015). Jung's book *Wandlungen und Symbole der Libido* was completed in 1912, and served to question psychoanalysis and to put forward his new psychological theory.

Jung generally appears in myth studies for his psychological theory of myth and the notion of the archetype Thury & Devinney, 2005, pp. 484-515; Meletinsky, 1976/1998, pp. 39-52; Segal, 1999, pp. 67-98; 2004, pp. 102-122). In the book *Introduction to Mythology: Contemporary Approaches to Classical and World Myths*, Jung's writing 'Approaching the Unconscious' from *Man and His Symbols* was selected to explain the relationship between myth and dream, and also serves to demonstrate Jungian analysis of a myth or fairy tale (Thury & Devinney, 2005, pp. 484-515). Segal made mention of Jung in *Myth: A Very Short Introduction* without the discussion on Jung's attitude of the relations between myth and science (Segal, 2004, pp. 102-122). In the book *Myth: A Very Short Introduction*, Segal discusses various modern theories of myth under the categories of science, philosophy, myth, religion, ritual, literature, psychology, structure and society, and takes the myth of Adonis as an example to demonstrate the possible interpretations these approaches would provide to this narrative (Segal, 2004).

When Meletinsky presented the modern theories of myth in *The Poetics of Myth*, he held the opinion that compared to Freud, Jung's attempt to connect myth with the unconscious psyche was more interesting for its application of the concept of the collective unconscious to myth rather than attributing the concept to sexual complexes (Meletinsky, 1976/1998, p. 41). Meletinsky then introduced Jung's psychological concepts of the unconscious, the four functions, persona and individuation, and furthered the discussion on the concept of the archetype. Meletinsky explained Jung's classification of archetypes and recognised Jung's contribution in suggesting the metaphorical nature of archetypal symbolism to understand the archetypes and their mythological images (Meletinsky, 1976/1998, p. 46).

He also pointed out the problems in the theory of the archetype. For instance, definitions of the archetype are inconsistent, and include 'complex', imago, instinctive reactions, 'motif, type, prototype, model, and structural psychic component' (Meletinsky, 1976/1998, p. 43). Additionally, Jung was criticised for neglecting the social elements in myth, while overemphasising the psychological features as in such statements as 'in mythology the knowledge of nature is but the language and surface covering of unconscious psychic processes' and 'the psyche contains all the images that over time have become raised to the level of myth' (Meletinsky, 1976/1998, p. 43). As mentioned above, Jung did notice the cultural or social aspects of the myth, but laid stress on the elements of the collective unconscious in myth to support his theory of the unconscious. Meletinsky's criticism of Jung's interpretation of myth reminds us to pay attention to cultural influences when interpreting Chinese texts from the perspective of analytical psychology.

In *Theorizing About Myth*, Robert Segal discusses and compares some leading modern theories of myth (Segal, 1999, pp. 67-99). Jung is mentioned for his psychological theory and compared with Edward Tylor, James Frazer, Sigmund Freud as well as Joseph Campbell. Segal states that Jung provided answers to the three major questions about myth: what is its subject matter, what is its origin, and what is its function (Segal, 1999, p. 67). He cites Jung's statement from 'The Psychology of the Child Archetype' in *The Archetype and the Collective Unconscious* that 'Myths are original revelations of the preconscious psyche, involuntary statements about unconscious psychic happenings, and anything but allegories of physical processes', and points out that according to Jung, the subject matter of myth is the human mind, and its origin and function are to satisfy the individual's psychological need for connection with the unconscious (Segal, 1999; Jung, 1951b/1968, par. 261). This also reveals that Jung's main purpose of interpreting myth is to comprehend the human psyche rather than composing a theory on mythology.

### **3.2. Jung and myth**

Jung and his psychological theory are tightly linked to mythology. We can see that in the above passages, the scholars in myth studies affirm the contribution Jung made in offering a theoretical attempt to explain myth. Segal rectifies the list of misconceptions on Jung's theory about myth in *Teaching Jung* (Segal, 2011, p. 75). Problematic statements such as 'Jung's is the only theory of myth' or 'Jung's theory is the only alternative to a literal approach to myth', which are based on misunderstandings of Jungian psychology on myth, reflect the closeness between

Jung and mythology in the perspectives of the public (Segal, 2011, p. 75). Although the analysis of mythic motifs and symbols occupies a large proportion of Jung's publications, Jung himself declared that he had no intention of propounding mythological or etymological hypotheses (Jung, 1924/1956, p. xxviii). He explained his usage of myth in his foreword to the second Swiss edition of *Symbols of Transformation* to preclude readers' misunderstanding of his first edition:

I use the material quoted in the book because it belongs, directly or indirectly, to the basic assumptions of the Miller fantasies, as I have explained more fully in the text. If, in this work, various mythologems are shown in a light which makes their psychological meaning more intelligible, I have mentioned this insight simply as a welcome by-product, without claiming to propound any general theory of myths.

(Jung, 1924/1956, p. xxix)

In the above passage, Jung made it clear that he had cited the mythic material to gain understanding of Miss Miller's fantasies, rather than propounding a mythological hypothesis as a mythologist. He continued to clarify his writing purpose as follows:

The real purpose of this book is confined to working out the implications of all those historical and spiritual factors which come together in the involuntary products of individual fantasy. Besides the obvious personal sources, creative fantasy also draws upon the forgotten and long buried primitive mind with its host of images, which are to be found in the mythologies of all ages and all peoples. The sum of these images constitutes the collective unconscious, a heritage which is potentially present in every individual. It is the psychic correlate of the differentiation of the human brain. This is the reason why mythological images are able to arise spontaneously over and over again, and to agree with one another not only in all the corners of the wide earth, but at all times.

(Jung, 1924/1956, p. xxix)



We can see from this statement that, for Jung, the ultimate aim of analysing myth is to understand an individual's psyche. For Jung, individual fantasies not only originate in personal sources, but also from the 'historical and spiritual' factors that are embedded in mythologies worldwide. He had no intention of gaining a full comprehension of myth, but wished simply to prove the existence of the collective unconscious and grasp the meaning of the psyche in order to heal patients. Moreover, Jung repeatedly emphasised in his works that his aim was to understand the human psyche. For instance, the citation from 'The Psychology of the Child Archetype' shown above also reflects Jung's purpose in analysing myth; that is, fitting in with his psychological theory and seeking the therapeutic elements in myth.

The first edition of *Symbols of Transformation* was published in 1912. This was the first time Jung had gathered a large number of mythic materials to investigate a patient's psychology. His relationship with Freud prompted the production of this book. In the correspondence of Freud and Jung, we can track their first discussion on mythology. On the day of 13th August 1908, in Freud's letter, he proposed that myth and neurosis may have a 'common core' (Freud & Jung, 1991, p. 122). Jung did not respond to this idea in the following letter, but one year later, on the day of the 14th October 1909, he expressed his passion for mythology to Freud:

I am obsessed by the thought of one day writing a comprehensive account of this whole field [mythology], after years of fact finding and preparation, of course. The net should be cast wide. Archaeology or rather mythology has got me in its grip, it's a mine of marvelous material. Won't you cast a beam of light in that direction, at least a kind of spectrum analysis par distance?...

(Freud & Jung, 1991, p. 160)

In the following letters, Freud encouraged Jung to dive into the world of mythology and expected Jung to adhere to his theory to ‘conquer the whole field of mythology’. Thereafter, Jung continued to demonstrate his enthusiasm for reading mythic texts in the belief that myths ‘speak quite “naturally” of the nuclear complex of neurosis’ (Freud & Jung, 1991, pp. 160-166). At this stage, Jung was inclined to link mythology to the personal level, a stance that he later continuously challenged. Two years later, he completed the book *Wandlungen und Symbole der Libido* with its query of Freudian psychology and his own novel theory. In the late years of his academic career, Jung expressed his dissatisfaction with the first edition of this book, and confessed the hastiness with which he had completed it (Jung, 1950/1956, pp. xxiii-xxiv). In the foreword to the fourth Swiss edition of this book, Jung described his complex emotions in writing the first version:

The urgency that lay behind it became clear to me only later: it was the explosion of all those psychic contents which could find no room, nor breathing space, in the constricting atmosphere of Freudian psychology and its narrow outlook... I am thinking more of the reductive causalism of this whole outlook, and the almost complete disregard of the teleological directedness which is so characteristic of everything psychic...

... One of my principal aims was to free medical psychology from the subjective and personalistic bias that characterized its outlook at that time, and to make it possible to understand the unconscious as an objective and collective psyche.

(Jung, 1950/1956, pp. xxiii-xxiv)

In Jung’s description, the repression stemming from the narrow outlook of Freudian psychology compelled him to accomplish this work at high speed to express his divergence from the ‘subjective and personalistic’ psychology, that is an ‘objective and collective psyche’. Through this work, which is full of mythical materials, Jung

made a distinction between his theory and Freudian psychology, and attempted to use myth to understand the unconscious. Therefore, as a psychologist, how did he make use of myths, legends and tales to illuminate his psychological theory? And what method did he use to interpret myths to investigate the human psyche? These are the questions to be answered.

In the book *Jung and the Question of Science*, Segal contributed an essay 'Explanation and Interpretation' to discuss the explanation and interpretation of Jungian analysis on myth. According to Segal, internally speaking, Jungian analyses are unscientific for their lacking of testing (Segal, 2014, pp. 82-83). For him, both the applicability and predictability of the analyses require testing. Externally speaking, the Jungian approach neglects to uncover evidence for the theory underlying the analysis. In other words, to be scientific, the interpretation of myth needs to be supported by explanation (Segal, 2014, p. 83). Further, Segal explains his definitions of the interpretation and explanation of myth:

Here an 'interpretation' of a myth answers the question what is the meaning of the myth. An explanation answers the questions why was the myth created and why did it last. Those three questions- of meaning, origin, and function- are the key theoretical questions. By 'explanation' I mean the account- of the mind, the world, culture, or society- that is presupposed by the interpretation. Freud and Jung offer explanations of the mind that get applied in the interpretation of myth.

(Segal, 2014, p. 83)

Based on the definition of interpretation and explanation, Segal compares Jung and Frazer's analyses of Adonis and concludes that Jung's *interpretation* is more

persuasive, while Frazer's *explanation* is more persuasive (Segal, 2014, p. 92).

Although Segal affirms that Jung answers the three questions in relation to the subject matter, origin and function of the myth, he claims that Jung's explanation is untenable (Segal, 1999, p. 67). According to Segal, Jung's interpretation must build on a reasonable explanation, that is, the evidence for the existence of the collective unconscious (Segal, 1999, p. 92).

Like Segal, who applies Jungian interpretation to the myth of Adonis to check the internal scientific criteria, this research uses Jung's theory to examine its applicability to three themes and two symbols in Chinese mythology. If Chinese mythology can be interpreted plausibly, it can comprise evidence for the scientificity of Jungian analysis according to Segal's standard of the internal criteria of science. For external criteria, although the existence of the collective unconscious cannot be confirmed directly due to its irrepresentable nature, it can be revealed via comparison of the archetypal images in different cultures. If there exist similar patterns that are shared by the archetypal images from various cultures, although the underlying driving force of these patterns does not comprise concrete material as the 'evidence' can be perceived by the human being, these shared patterns still demonstrate the possibility that this underlying driving force, the collective unconscious, exists. Hence, in this thesis, whether Chinese mythology shares certain similar patterns with the myths in other cultures is one of the objects to be explored.

Regarding Jung's approach to myth, the investigation of his methodology by James W. Heisig needs to be mentioned. In his book *Imago Dei*, Heisig analysed Jung's

writing style and methodology and pointed out its flaws. He observed that Jung's style presents his erudition to the neglect of clarity and precision (Heisig, 1979/1983, p. 104). Heisig summarised Jung's writing style as imaginative-synthetic, subjectivistic logic and prophetic authority (Heisig, 1979/1983, p. 106). He explained that this style was a result of Jung's typology, that is, an 'introverted-thinking type' with 'intuition' as the dominant auxiliary function (Heisig, 1979/1983, p. 105). Heisig also suggested that Jung's methodological statements can be categorised into three types: 'a commitment to the primacy of experience, a quasi- Kantian subjectivism, and a defence of the "energetic" point of view' (Heisig, 1979/1983, p. 111). He also pointed out the problems with Jung's methodology: Jung's failure to clarify the relationship between fact and theory and the psychologising of philosophical problems.

Indeed, Jung confessed that the interpretation of myth is 'a tricky business', and regarded modern psychology as an effective tool to interpret myth:

Modern psychology has the distinct advantage of having opened up a field of psychic phenomena which are themselves the matrix of all mythology- I mean dreams, visions, fantasies, and delusional ideas. Here the psychologist not only finds numerous points of correspondence with myth-motifs, but also has an invaluable opportunity to observe how such contents arise and to analyse their function in a living organism. We can, in fact, discover the same multiplicity of meanings and the same apparently limitless interchangeability of figures in dreams.

(Jung, 1952/1956, par. 611)

According to Jung, psychology is suitable for analysing mythology because the myth motifs can be discovered in the dreams, visions, fantasies, and delusional ideas of patients. The psychological interpretation of mythology offers an opportunity to understand mythology; more importantly, the psychologist can understand the patient through analysis of mythic texts. As Jung pointed out, the symbolic meanings and changeful images that exist in myth can also be discovered in the individual's dreams. To take it further, the interpretation of the archetype and archetypal image that exist in myths can help us to understand the psyche of the individual.

### **3.3. Amplification**

#### **3.3.1. Analysis of mythical motifs and symbols**

To be specific, then, how did Jung analyse myth in practice? Generally speaking, the objects of Jung's myth interpretation were usually mythical motifs and symbols. Regarding mythical stories, in most situations, Jung interpreted the tales without narrating them in detail, but chose certain sections that were related to the topic or theory that he was expounding. In analysing the symbol of the unicorn, Jung referred to an account of a one-horned ass with three legs in the Bundahish. Instead of interpreting this tale in detail, he turned to the meaning of the number three and other parallels of this ass (Jung, 1944/1968, pars. 535-536). He explained this action as a demonstration of his purpose in using mythic materials. Jung chose certain mythic texts on account of their relation to the individual's fantasies or dreams (Jung, 1924/1956, p. xxix). In other words, his reference to mythology was used to demonstrate his theory rather than merely investigating the myth. His purpose was to understand the individual's psyche rather than the mythic texts themselves. This

explains why he did not interpret the myths in detail, but chose to gather more material related to his theory or the patient's image.

To present his technique of analysing myth, Jung interpreted one element, the three- and four-leggedness of the magic horses from the fairy tale of 'The Princess in the Tree' from *Deutsche Märchen seit Grimm* in detail. With the purpose of interpreting the psychological meaning of the spirit in fairy tales, Jung enumerated stories from different nations, and elaborated the tale of 'The Princess in the Tree'. Through his analysis of this story, Jung indicated that the quaternity surpasses the triad in representing wholeness and polarity. He then turned to a discussion of the four functions and the undifferentiated inferior function, and illustrated the drive to become whole and integral as shown in this tale.

After a general analysis of this fairy tale, Jung added a supplement to clarify his theory and technique of interpreting mythical stories. He demonstrated his method of interpretation by analysing the three- and four-leggedness of the magic horses in 'The Princess in the Tree'. Jung pointed out that this 'psychological reasoning' should meet two requirements: it should adequately account for, first, 'the irrational data of the material, that is of the fairy tale, myth or dream'; and second, 'the conscious realization of the "latent" rational connections which these data have with one another' (Jung, 1948/1968, par. 436). The aim of the method he employed was to interpret the irrational data in a meaningful way (Jung, 1948/1968, par. 436). In this way, the material needed certain amplification, that is, clarification and generalisation.

Jung then demonstrated this technique in relation to three-leggedness. This concept needed to be detached from the concept of horse, and analysed as the principle of threeness, just as with four-leggedness. Through generalisation from the ‘irrational data’, he found triads and tetrads which represent significant archetypal structures (Jung, 1948/1968). In contrast to deductive interpretations, this method of amplification enables ‘the nexus of unconscious relationships be made to yield their own meaning’ (Jung, 1948/1968). Subsequently, Jung analysed the complex personifications of anima and shadow in this tale, and pointed out the final resolution of the tension between negative and positive forces. In the analysis of ‘The Princess in the Tree’, Jung presented his technique of revealing the latent meaning of the ‘irrational data’; and also differentiated his method from other deductive interpreting theories. The amplification mentioned by Jung meant a synthetic procedure that integrates the symbolical fantasy-material into a general and intelligible statement (Jung, 1943/1966, par. 122). Simply speaking, according to Jung, this method comprises seeking parallels (Jung, 1935/1977, par. 173) and is usually applied to dreams or fantasies created by the patients. Jung used the following example to introduce this method:

For instance, in the case of a very rare word which you have never come across before, you try to find parallel text passages, parallel applications perhaps, where that word also occurs, and then you try to put the formula you have established from the knowledge of other texts into the next text. If you make the new text a readable whole, you say, “Now we can read it.”

(Jung, 1935/1977, par. 173)



Opposite to the deductive method, the amplification also comprises finding parallels of the analysis object and synthesising the parallels into a meaning statement. As for the mythic texts, Jung regarded them as comprising an individual's dreams or fantasies. Thus, he used the method of amplification to analyse mythic texts, as he demonstrated in interpreting the 'three- and four-leggedness' of magic horses.

In his essay 'Psychological Aspects of the Mother Archetype' from *The Archetypes and the Collective Unconscious*, Jung presented one of his habitual procedures of interpreting mythic motifs (Jung, 1954b/1968, pars. 148-198). Firstly, he depicted the formulation of the concept of archetype, and emphasised that the archetype is predetermined in form, not content. Secondly, he introduced different facets of the mother archetype. As with other archetypes, the mother archetype is ambivalent in representing both the loving and terrible mother. The positive mother archetype is associated with all the benign qualities of cherishment, sustainment, growth and fertility, while the negative mother archetype is associated with 'anything that devours, seduces and poisons' (Jung, 1954b/1968, par. 158). In this section, Jung used examples to demonstrate various aspects of the mother archetype. 'The loving and the terrible mother', as embodied in the paradoxical Kali from Indian myth, is a good example to present the opposite natures of the mother archetype. Thirdly, the description of different kinds of mother complex is involved in bringing this topic down to the personal level. Jung discussed the mother-complex of the son and daughter respectively and described the positive and negative sides of the mother-complex. He attempted to use the symbolic image of the mother archetype to explain the personal mother complex. For instance, he used Demeter as an example to explain the mother with a hypertrophied maternal element.

With regard to the mother archetype, Jung analysed it on two levels: first, he attempted to find the equivalence from the myth to demonstrate the existence of the mother archetype; second, after affirming the existence of the mother archetype, he pushed the analysis to an individual level, and applied the method of amplification to find the parallels of the corresponding complex. In this way, Jung verified the existence of the archetype and investigated the psychological problems with the help of mythic motifs.

Furthermore, we can find two characteristics of the interpretation Jung gave for this motif. First, he once more neglected the cultural aspect of this mythological motif. Jung made mention of the mother archetype in other cultures to demonstrate the universality of this archetype rather than to understand it in the context of a certain culture. Second, Jung diverted the interpretation of the archetype to the complex level with the aim of understanding the psyche of the individual. This coincided with his idea of ‘working out the implications of all those historical and spiritual factors which come together in the involuntary products of individual fantasy’ (Jung, 1924/1956, p. xxix).

Regarding the analysis of symbols, Jung tended to apply his theory in interpreting them and introduced relevant stories of the symbols. In the book *Psychology and Alchemy*, he took the unicorn as an example to illustrate how the symbolism of Mercurius manifested in Gnosticism and the Church (Jung, 1944/1968, par. 518). Instead of simply analysing the image of the unicorn, Jung interpreted the symbolic meaning of the single horn in various beings from different cultures. This conforms to

the technique he applied in interpreting the three- and four-leggedness of the magic horses in 'The Princess in the Tree'.

The unicorn is one of the representations of single horn creatures. Jung detached the single horn from the fixed western image of the unicorn and discovered one-horned creatures in other forms such as asses, fish, dragons or scarabs in Indian, Persian, Jewish and Chinese tradition. In the analysis of the unicorn, Jung extracted the universal one-horned feature from the various cultures, and introduced different archetypal images concerning a particular culture. Similarly, through the discovery of one-horned creatures in various cultures, Jung demonstrated the existence of this universal form. Similarly, although he described the characteristics of the *Qi lin*, or Chinese unicorn, comprehensively, he did not interpret this figure with regard to the influence on it from the culture.

Furthermore, in contrast to his analysis of the mother archetype, he did not bring the discussion of the one-horned creature down to the individual level. However, he regarded this symbol as a vision from an individual and applied amplification to seek parallels and introduce its manifestations in various cultures. It is conceivable that these discoveries will be used in therapy when the patient encounters the corresponding image.

### **3.3.2. Psychotherapy**

To revert to Jung's initial motivation for analysing myth, that is 'working out the implications of all those historical and spiritual factors which come together in the involuntary products of individual fantasy', we may also observe Jung's approach to myth in the setting of psychotherapy from his writing and seminars (Jung, 1924/1956, p. xxix; 1951c/1968, pars. 321-383; 1930-1934/1997). Jung found that because the physician fails to observe the parallelism between his discoveries and the findings of human science in general, and the mythologist fails to detect the fresh and living mythologems hidden in dreams and visions, the archetypal images from individuals need to be investigated (Jung, 1951c/1968, par. 318). This is what Jung did in relation to myth and psychotherapy.

Nevertheless, he considered it difficult to use 'a few words and one or two images torn out of their context' to demonstrate his analysis of the archetypal images in dreams or fantasies (Jung, 1951c/1968, par. 319). Therefore, Jung seldom analysed fragments of therapy in his writing. On the contrary, in *Symbols of Transformation or Vision*, he took the chance to narrate the whole investigations of the patients. The essay 'The Psychological Aspects of the Kore', which belongs to the former work, is about Jung's interpretation of the visions from several patients. According to Jung, psychologically speaking, the Kore figure represents the Self or supraordinate personality in the female and the anima in the male. Taking one vision of case X as an example :

A bull lifts a child up from the ground and carries it to the antique statue of a woman. A naked young girl with a wreath of flowers in her hair appears, riding on a white bull. She takes the child and throws it into the air like a ball

and catches it again. The white bull carries them both to a temple. The girl lays the child on the ground, and so on (initiation follows).

(Jung, 1951c/1968, par. 323)

Jung took this young girl to be a counterpart of Europa, while her nakedness and the wreath of flowers manifest her Dionysian abandonment. The game of ball with the child is related to 'child-sacrifice'. Jung attempted to use the archetypal images from myths or tales to understand his patients' psyches.

Regarding Jung's method of interpreting myth, he did not initially create a fixed pattern for Jungians to learn how to analyse myth. Indeed, he introduced the method of amplification to psychologists. However, there was no formal standard for Jungians to conduct a parallelism. Moreover, Jung's analysis embodied his unique personal characteristics. As mentioned above, according to Heisig, Jung's writing style is related to his typology, that is an 'introverted-thinking type' with 'intuition' as the dominant auxiliary function, and this resulted in a writing style that is 'imaginative-synthetic, subjectivistic logic and prophetic authority' (Heisig, 1979/1983, pp. 104-106). The scholars of Jungian psychology then need to learn his method of amplification without following his writing pattern, but attempt to find their own ways. Also, in Jung's analysis, we can observe the continuity between his interpretation of myths and individuals' dreams or images. The therapeutic purpose permeates his whole body of work. He regarded the motifs or symbols as visions from the individual, and sought parallels.

Put summarily, Jung's approach to myth existed as a problem to be solved. However, we cannot neglect his initial motivation for analysing myth; that is, in service of psychotherapy. Jung, to a certain extent, did not take the innate problems mentioned by Segal and Heisig into consideration. These philosophical issues remain to be discussed by Jungian scholars. The applicability of Jung's analysis also needs to be proved. In other words, the application of Jung's theory to mythic texts needs to be developed. As demonstrated above, in his analysis of motifs or symbols, although Jung noticed that cultural differences exist in the archetypal images from different cultures, he focused on the universality of the archetype and value of the unconscious, rather than the cultural elements that combine consciousness.

With the aim of understanding the Chinese psyche, this thesis not only concerns the parallel in Chinese myth compared to the mythic texts in other cultures, but also seeks the cultural particularities of the motifs and symbols. The following section concerns the development of Jungian analysis on myths and tales and through examining these studies, the method applied in this thesis will be illustrated.

#### **4. Jungian approaches to myth**

Following on from Jung's work, analytical psychologists have devoted their energies to the world of mythology. Marie-Louise von Franz expounded the general theories and specific concepts of analytical psychology via myths and tales from all over the world (von Franz, 1972; 1995a; 1995b; 1996). Erich Neumann described the parallel stages of myths and psychological developmental states of an individual's

consciousness in *The Origins and History of Consciousness* (Neumann, 1949/1954). Moreover, in his book *The Great Mother*, Neumann introduced the Great Mother archetype and discussed the elementary and transformative characters of this archetype in detail from a Jungian perspective (Neumann, 1963/1974). In *The Japanese Psyche: Major Motifs in the Fairy Tales of Japan*, Hayao Kawai, as the first Asian Jungian analyst, interpreted eastern fairy tales, constructing a bridge for dialogue between western and eastern cultures (Kawai, 1982/1988).

From the perspective of the archetypal psychology established by Hillman, ‘the primary, and irreducible, language of these archetypal patterns is the metaphorical discourse of myths’ (Hillman, 1983/1993, p. 3). These ‘archetypal patterns’, different from Jung’s definition of the irrepresentable archetype, are always ‘phenomenal’, thereby avoiding the idea of Kantian idealism that lies in Jung’s theory of the archetype (Hillman, 1983/1993, p. 3). For Hillman, as stated in his book *Re-visioning Psychology*, only images contain allegorical meanings and new insights (Hillman, 1975/1997, p. 8). For archetypal psychology, human nature can be directly understood through the archetypal patterns (images) that manifest in mythology (Hillman, 1983/1993, p. 3).

Among these studies, this research chooses to discuss von Franz and Kawai’s works on the interpretation of myths and tales. From Neumann’s two books on mythology and analytical psychology, we can observe that he laid stress on the level of the archetype and interpreted the symbolic meanings of the archetype mainly based on

western culture. Hillman, in contrast, negates the existence of the archetype and only admits of phenomenal archetypal images.

Following Jung's original thought, von Franz investigated the archetype and archetypal image in the myths and tales of different cultures, and proposed guidelines for Jungians to apply the theory of analytical psychology to mythic texts (von Franz, 1996). She frequently referred to Chinese culture, especially the *I Ching*, in her book *Number and Time*, and analysed Chinese symbols and tales from both the levels of the archetype and archetypal image (von Franz, 1974; 1972; 1996). Therefore, it is worth learning from the method she used to interpret mythic texts. Kawai is also introduced in the following section. He attempted to interpret the Japanese psyche in the framework of Japanese culture and theories of analytical psychology, which is significant for this investigation to learn from.

#### **4.1. Marie-Louise von Franz**

Marie-Louise von Franz, a Swiss Jungian analyst, received great renown for her contribution to conducting a great deal of interdisciplinary research and elaborating on the notions of analytical psychology. *Dreams*, *Jung's Typology* as well as *Psychotherapy*, are books regarding the essential concepts and analytical techniques of Jungian psychology. *Aurora Consurgens* and *Alchemy: An Introduction to the Symbolism and the Psychology* are investigations into the psychological interpretations of mythic alchemical texts.



Her studies also include reference to modern physics. In the book *Number and Time*, she discussed the relations between analytical psychology and modern physics. The concepts of number archetypes and synchronicity were discussed in this book. von Franz believed that number ‘remains the common ordering factor of both physical and psychic manifestations of energy, and is consequently the element that draws psyche and matter together’ (von Franz, 1974, p. 166). Among other things, she argued that the ancient Chinese concept of number needs to be further explored because it can explain some aspects of the relationship between number and time (von Franz, 1974, p. 301). It is noteworthy that Jung’s notion of synchronicity is frequently bound up with the Chinese text of the *I Ching* when it appears in this book (von Franz, 1974, pp. 11, 25, 243, 263). As von Franz stated, the function of the *I Ching* ‘clearly presupposes a certain “probability” in the existence of synchronistic events’ (von Franz, 1974, p. 11). In other words, the *I Ching* can be regarded as a vivid eastern manifestation of the idea of synchronicity. Also, the concept of Tao is mentioned as the equivalent of the Self; and relations between the number eleven and Tao are clarified in this book (von Franz, 1974, pp. 283-284; 1974, pp. 65, 124, 147, 240). By demonstrating von Franz’ references to the *I Ching* and Tao, we can find that she was familiar with Chinese culture and attempted to use concepts from Chinese culture to illuminate analytical psychology.

#### **4.1.1. Myths, legends and fairy tales**

Books on fairy tales occupy a relatively large proportion of von Franz’ studies. She interpreted the fairy tales, myths and legends of various cultures from the perspective of analytical psychology. Some of these concern different kinds of archetypes. For

instance, *Shadow and Evil in Fairytales* explains and differentiates the notions of shadow and evil, and interprets their personifications in fairy tales (von Franz, 1995a). Some of her works are named after different motifs in myths, legends and fairy tales, such as *Creation Myths* and *The Grail Legend*, which she co-authored with Emma Jung (von Franz, 1995b; Jung & von Franz, 1960/1998).

It is significant that von Franz had an understanding of Chinese culture, such as the *I Ching* and Tao, and attempted to interpret Chinese fairy tales based on their Chinese context. In the book *Archetypal Patterns in Fairy Tale*, she analysed the Chinese fairy tale, 'The Rejected Princess', using the hexagrams of 'Li' and 'Kan' from the *I Ching* and explained the influence of Confucianism and Taoism on the Chinese mind.

These investigations into fairy tales are of theoretical significance and guidance. In the book *The Interpretation of Fairy Tales*, she summarised the theories of the interpretation of fairy tales and introduced her method of interpreting fairy tales with examples.

At the beginning of the book, she pointed out the difference between myths and fairy tales. In von Franz' viewpoint, compared to culture-bound myths and legends, fairy tales 'represent the archetypes in their simplest, barest and most concise form'.

Therefore, without the layer of culture, fairy tales can 'mirror the basic patterns of the psyche more clearly' (von Franz, 1996, pp. 1, 15). She opposed these two opinions that fairy tales are developed into literary myths, and that myths degenerated into

fairy tales owing to the decay of social and religious order (von Franz, 1996, p. 25). She stated that fairy tales mirror the ‘more simple but also more basic structure’ of the human psyche, and, by contrast, myth is relatively national (von Franz, 1996, p. 26). According to von Franz, myth is related to the national character of civilisation, so it is linked more carefully with consciousness and historical material (von Franz, 1996, pp. 26-27). Therefore, compared with the more fragmentary and obscure fairy tale, the myth is more explicit, and can be interpreted more easily for its culture-bound nature (von Franz, 1996, p. 27). Consequently, von Franz concluded that the investigation of fairy tales is of vital importance because fairy tales express the ‘general human basis’<sup>30</sup> (von Franz, 1996, p. 27).

In contrast to other theories that are ignorant of the human basis of mythic stories, Jungian psychology brings in this aspect and offers a proper channel for understanding these texts. von Franz believed that in most cases, archetypal stories originate through humans’ numinous experiences of being invaded by certain unconscious content (von Franz, 1996, p. 24). Moreover, even if these stories are altered or modernised over time, their basic archetypal structures survive. Additionally, for von Franz, all fairy tales are the expression of ‘the one and the same psychic fact’, that is the Self (von Franz, 1996, p. 2). She introduced Jung’s theory and method of interpreting archetypal stories:

In terms of Jung’s concept, every archetype is in its essence an unknown psychic factor, and therefore there is no possibility of translating its content into intellectual terms. The best we can do is to circumscribe it on the basis of

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<sup>30</sup> Emphasis in original.

our own psychological experience and from comparative studies, bringing up into light, as it were, the whole net of associations in which the archetypal images are enmeshed. The fairy tale itself is its own best explanation; that is, its meaning is contained in the totality of its motifs connected by the thread of the story.

(von Franz, 1996, p. 1)

As von Franz pointed out, on account of the archetype as an unknown psychic factor which cannot be analysed into intellectual terms, the interpretation should be derived by circumscribing the archetype with the help of knowledge from individuals' psychological experiences and comparative studies. To sum up, the primary method of analysing the archetypal stories from the perspective of analytical psychology is to amplify the archetype to gather sufficient materials from personal psychological history and relevant symbols and meanings.

With regard to the psychological interpretation of fairy tales, since 'the fairy tale is its own best explanation', von Franz took dream analysis as an analogy, and observed that the dreamer may not obtain insight from the dream directly, or the individual might be limited by his conscious assumptions (von Franz, 1996, p. 38). For instance, if the person is a thinking type, he might ignore the message of the emotions and feelings from the archetypal stories when implementing the interpretation (von Franz, 1996, p. 38).

Finally, von Franz introduced her method of analysing mythic stories. She divided an archetypal story into the four stages of classic drama (von Franz, 1996, p. 39). The first stage is the exposition, that is, the time and place. The most familiar setting of

the beginning is 'once upon a time', which manifests the timelessness and specialness of the realm of the collective unconscious (von Franz, 1996, p. 39). The second stage is the *dramatis personae*, namely the people involved (von Franz, 1996, p. 39). A practical method is to count the number of people both at the beginning and end and to observe any change (von Franz, 1996, p. 39). The third stage is the naming of the problem. The trouble that appears in the tale should be recognised and defined psychologically (von Franz, 1996, p. 40). The last step is the *peripeteia*, that is, the reversal of the story (von Franz, 1996, p. 40). von Franz also reminds us that if the archetypal story does not follow this pattern, meaning must be sought in this irregular pattern (von Franz, 1996, p. 42).

In terms of the specific analysis method, von Franz gave some suggestions. Firstly, it is important to collect comparative material to 'know the comparative anatomy of all the symbols' (von Franz, 1996, p. 43); that is the amplification that enlarges the interpretation by gathering a large number of parallels (von Franz, 1996, p. 43). Secondly, the interpreter ought to construct the context. Simply speaking, it is significant to start with the amplifications that seem to fit the meaning of the symbol and keep other possible amplifications in mind to let them appear in another constellation in future (von Franz, 1996, p. 44). Thirdly, it is necessary to use strictly psychological language to translate the amplified story (von Franz, 1996, p. 44). Furthermore, von Franz objected to the viewpoint that the Jungian interpretation of myth is simply a replacement of the original myth, and asserted that:

We interpret for the same reason as that for which fairy tales and myths were told: because it has a vivifying effect and gives a satisfactory reaction and brings one into peace with one's unconscious instinctive substratum, just as the telling of fairy tales always did. Psychological interpretation is our way of telling stories; we still have the same need and we still crave the renewal that comes from understanding archetypal images... we can only say in psychological language what the myth seems to represent and then modernize the myth in this psychological form.

(von Franz, 1996, p. 45)

In other words, Jungian psychological interpretation comprises detecting the nucleus of the myth, namely the archetype, and enriching the understanding of archetypal stories.

In summary, von Franz explained her purpose in investigating fairy tales and provided us with a practical method of interpreting those archetypal stories.

According to von Franz, the fairy tale is more about the human psyche than is culture bound myth. In consequence, she chose fairy tales to study the structure of the individual's psyche. Also, in Jung's analysis of mythic stories, he emphasised the importance of the archetype from the unconscious but overlooked the cultural aspects of myths to some degree. As for this research, it is equally important to recognise the archetypal pattern and to interpret the archetypal images in their cultural context as well. In fact, von Franz did not neglect the cultural influences when she interpreted a particular tale; in contrast, she emphasised the significance of collecting materials from the tale's own culture to achieve an in-depth understanding of the tale.

#### **4.1.2. von Franz' interpretation of a Chinese fairy tale**

Based on her principle and method of interpreting fairy tales, von Franz not only analysed western fairy tales but also the tales from various other cultures. For instance, in her book *Archetypal Patterns in Fairy Tales*, she analysed a Chinese fairy tale, 'The Rejected Princess'. After narrating the story, von Franz declared that she would concentrate on the basic structure but not the details of this 'typically Chinese' story (von Franz, 1997, p. 99). She then pointed out that the hero's failure of the exam is a unique plot that only exists in Chinese tales. In the traditional Chinese social system, an ordinary person must study hard for many years and pass examinations in order to obtain higher posts and power in China (von Franz, 1997, p. 99). von Franz discovered that although this plot is not found in other cultures, the same structure of social failure does exist in the fairy tales of different cultures (von Franz, 1997, p. 99). That is the difference between the archetype and archetypal image. In this case, the former comprises the common social failure of the heroes in various cultures; the latter comprises the different manifestations of the social failure, such as the hero's failure of the exam in this story.

In the following interpretation, von Franz, in fact, not only discussed the basic structure of the tale but tended to use Chinese culture to understand the Chinese fairy tale. She introduced Chinese cultural concepts such as the *I Ching*, Confucianism and Taoism to interpret the images in this tale (von Franz, 1997, pp. 102, 104, 108, 124). For instance, according to von Franz, every line of the first hexagram, 'The Creative' describes different stages of the dragon. Also, the comment of the uppermost line that the 'arrogant dragon will have cause to repent' is a suitable explanation of the arrogance of the dragons that appear in the story (von Franz, 1997, p. 102). The

hexagrams *Kan* and *Li* are also mentioned to explain the problem between fire and water that appears in the tale (von Franz, 1997, pp. 104-116).

In the following paragraphs, she interpreted the images and plots of 'The Rejected Princess' according to the meaning of these two hexagrams from two levels. The first is the cultural level. von Franz held the opinion that observing from the tale, the behaviours of the figures are very polite, reflecting the fact that Chinese civilisation or the thoughts of the leading stratum in Chinese society were 'overdifferentiation, over-aestheticism, too much formalism' (von Franz, 1997, p. 107). This 'higher' and 'civilized' population has a great social divergence from the 'lower' 'poor rice-planting' people in China (von Franz, 1997, p. 107).

At the second level, she used Chinese cultural concepts to explain the psychological structure from the viewpoint of analytical psychology. For instance, the difference between the higher and lower layers in China are interpreted as the 'estrangement between cultural consciousness and the instinctual forces of the unconscious'. That is to say, consciousness and the unconscious are now separated and need to be united. The Chinese expression of this situation is that '*Kan* and *Li* are not in the harmony', and 'everything is out of Tao' (von Franz, 1997, p. 108). As von Franz pointed out, the parallels of this 'reconciliation of fire and water' also appear in many other fairy tales to represent the disorder that occurs between human consciousness and the unconscious (von Franz, 1997, p. 110). It can be observed that these interpretations are closely related with Chinese cultural concepts like *Kan*, *Li* and Tao. Regarding those concepts, von Franz explained that:



Naturally, if you study foreign fairy tales, you have to take into account their own mythological representations. You can't amplify a Chinese story with, for instance, European or Anglo-Saxon associations. You always have to begin by amplifying as much as possible within the cultural environment of the story itself.

(von Franz, 1997, p. 110)

According to this statement, the interpretation of a fairy tale in a specific culture should be set up within the framework of its own culture. This account is slightly contradicted by von Franz's statement that the fairy tale can 'mirror the basic patterns of the psyche more clearly' as it lacks the layer of culture (von Franz, 1996, pp. 1, 15). In her interpretation of this Chinese fairy tale, von Franz not only paid attention to the cultural aspect of the story, but also analysed it by means of Chinese cultural concepts. In fact, all the myths and fairy tales are more or less affected by their cultures. Therefore, in analysis, the specific culture is a crucial element with which to comprehend the meaning of a story. In other words, the cultural concepts help us to understand the unique archetypal images that appear in this culture, and also become manifestations of the universal archetype.

At the end of this analysis, von Franz stated that:

So this fairy tale has the same compensatory role to the official collective viewpoint as our European fairy tales have for us. Of course, we have to know the collective official viewpoint in order to find that out, and we have to compare. That is why I think it will take perhaps a hundred more years of study by a whole team of specialists to write a history of the national differences among fairy tales. But by doing so, we could establish a history that would clearly show the consciousness of a given population and the compensatory role of their fairy tales. It would show how consciousness and the unconscious function against and with each other, and it would be a

wonderful tool for comparing this interplay with the similar interplay between consciousness and the unconscious as we find it in individual dreams.

(von Franz, 1997, p. 125)

In this account, von Franz believed that there exist national differences among the fairy tales in various cultures. In the book *The Interpretation of Fairy Tales*, she regarded myth as the carrier of the national character of a civilisation, which is linked more closely with consciousness (von Franz, 1996, pp. 26-27). Although she offered different viewpoints on the cultural aspects of myth and fairy tales, we can still learn from her method of interpreting myths and tales. If we take her latter view that the fairy tale also reflects the national character of a specific culture, we could treat myths, fairy tales and legends as the same object to check their specific archetypal images and universal archetype. As von Franz showed in this interpretation, through the amplification of Chinese cultural concepts, she identified the special Chinese psychological structure and translated this into psychological language to support Jung's idea of the archetype.

#### **4.2. Hayao Kawai**

Hayao Kawai was the first Jungian analyst and sandplay therapist in Japan, who devoted himself to integrating analytical psychology and Japanese culture. He investigated Japanese myths and fairy tales to discover the particularity of the Japanese psyche; and applied a psychotherapy that suited the Japanese environment and Japanese mind.

His works are generally divided into three categories, the first of which is theoretical works. He introduced the theory of analytical psychology by applying it to Japanese culture. For instance, in his well-known book, *The Japanese Psyche: Major Motifs in the Fairy Tales of Japan*, he analysed Japanese traditional fairy tales in order to understand the Japanese mind in the context of analytical psychology (Kawai, 1982/1988). The second are his studies of psychotherapy. He presented basic clinical techniques in the books *The Practical Questions of Counselling* (Kawai, 1970)<sup>31</sup> and *Introduction to Psychotherapy* (Kawai, 1992)<sup>32</sup>, and introduced sandplay therapy into Japan with certain modifications to fit in with Japanese culture. The third category is popular literature. In these popular literature works, Kawai altered Jungian concepts into an accessible language and discussed the life-oriented subjects for the public to get in touch with analytical psychology. These works are popular in Japan, and most are translated into Chinese. The autobiography *Memory to Future* depicts the psychological journey of Kawai (Kawai, 2001/2016). A series of books with the theme of the child, *Child and Evil*, *Child's Universe* and *Child and School* (Kawai, 1997/2007; 2014a; 2014b), comprise descriptions of the psychology of children with the aim of leading parents to understand both their children and their own inner child. This coincides with his aim of seeking a proper way to combine analytical psychology with Japanese culture, and to bring Jungian thought to the public field.

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<sup>31</sup> The original title of this book is *カウンセリングの実際問題*. I translated from the Japanese title. This book was published in 1970 by the Press of Seishinshobo.

<sup>32</sup> The original title of this book was *心理療法序説*. I translated from the Japanese title. This book was published in 1992 by Iwanami Shoten Publishers.

Among his writings, we will here probe into two books from Kawai in regard to fairy tales in the West and Japan. These are *The Profundity of Fairy Tales*<sup>33</sup> and *The Japanese Psyche*, mentioned above. The former comprises the interpretation of five fairy tales of *Kinder- und Hausmärchen (Grimms' Fairy Tales)* from the perspective of analytical psychology. Kawai stated that for the sake of seeking archetypal materials, myths, legends, tales and fables can be seen as the same object to be analysed, while, at the same time, myths and legends are confined by consciousness due to their nature (Kawai, 1977/2015, p. 16). He quoted the distinction between myths and fairy tales given by von Franz, and proposed that compared to myths and legends that are bound up with cultures and nations, fairy tales are closer to the inner reality of the stories (Kawai, 1977/2015, pp. 14-16). Therefore, he discussed the universal motifs extracted in these five fairy tales in terms of analytical psychology. Kawai interpreted the archetypes, such as mother archetype, shadow and animus, reflected in these tales and found Japanese parallels for these archetypal images that appear in western culture.

In general, he mainly worked on applying terms from analytical psychology to the interpretation of fairy tales and demonstrated the universality of the archetypes without taking the cultural aspects of the Japanese psyche into consideration. However, it is worth noting that, in the epilogue, he mentioned that the most interesting research for him was to discover the Japanese psyche in the fairy tales, and

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<sup>33</sup> The Japanese version of this book 昔話の深層 was published in 1977. The title was translated by Fukuinkan Shoten Publishers. In this research, I have referred to the Chinese translation of this book.

that it is also important to learn the methods from western investigations in the first place (Kawai, 1977/2015, p. 218).

Bearing this thought in mind, five years later, Kawai completed the book *The Japanese Psyche*<sup>34</sup> on Japanese tales to investigate the particularity of the Japanese mind. In this book, Kawai's viewpoint on the nature of the fairy tale has changed. In the book *The Profundity of Fairy Tales*, he emphasised the universality of the archetype in analysing Grimm's fairy tales, and thus referred to von Franz' opinion that the fairy tale is the purest form of representation of the archetype. Nevertheless, in this book, with the aim of understanding the Japanese psyche, Kawai preferred to lay stress on the cultural aspect of fairy tales:

The existence of such a universal pattern shows, as C. G. Jung pointed out, the existence of a collective unconscious in the human psyche. This pattern, however, has variations peculiar to the cultures in which it is revealed. While fairy tales have a universal nature, they concurrently manifest culture-bound characteristics. This chapter aims to demonstrate the latter point regarding Japanese fairy tales.

(Kawai, 1982/1988, p. 3)

In order to comprehend the Japanese psyche, he interpreted nine Japanese fairy tales to demonstrate his argument that the Japanese ego is different from the western ego. In the epilogue of the Japanese version of this book<sup>35</sup>, Kawai admitted that this book is not an interpretation of Japanese tales from the perspective of Jungian psychology

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<sup>34</sup> This book was originally produced in Japanese in 1982, and translated into English in 1988.

<sup>35</sup> This epilogue is not in the English version.

in a general sense, but an analysis that combines the author's experiences in psychotherapy and self-analysis (Kawai, 1982/2007, p. 270). This was because through his analytical sessions with Japanese people, he found that it was problematic to imitate Jungian theories and therapeutic methods directly. Therefore, he tried to interpret these tales in the Japanese mode of thought with the stress on the particularity of the Japanese mind (Kawai, 1982/2007, p. 270).

In short, we can observe that in contrast to the book *The Profundity of Fairy Tales*, which regards how fairy tales reflect the universality of the archetype, this book discussed the archetypal images in Japanese tales to understand the Japanese ego. Although there exist inconsistencies between the two books, we can still obtain a significant hint from his books, that if we attempt to analyse Chinese myths, legends and fairy tales, it is important to discover the universality of the archetypes and the specificities of the archetypal images in Chinese culture in order to comprehend the Chinese psyche.

Taking the interpretation of the 'Forbidden Chamber' motif as an example, Kawai's approach to the fairy tale was illustrated in the following section. His first step was to provide a brief introduction to the content and structure of 'The Bush Warbler's Home', the fairy tale he analysed as well as general concepts from analytical psychology, such as consciousness and the collective unconscious. He then made a comparison between the 'Forbidden Chamber' motif in the West and Japan, and discovered that differences exist in the two cultures: the gender of the prohibitor, the divisions of consciousness and unconscious, the punishment and non-punishment,

and the outcome of the tales (Kawai, 1982/2007, p. 9). In this comparison, the western parallels and thoughts from Japanese culture are involved to amplify the original material.

He then mentions research on the evolution of consciousness from *The Origins and History of Consciousness* written by Neumann (Kawai, 1982/1988, p. 14). Kawai claimed that Neumann's investigation of consciousness is based on western culture, and cannot be applied to the Japanese ego. Therefore, it is of great importance for him to find a method to investigate the Japanese mind (Kawai, 1982/1988, p. 14).

Through the analysis, Kawai concluded that in contrast to the western ego as symbolized by a male hero slaying a dragon, the Japanese ego is represented by a female figure (Kawai, 1982/1988, pp. 25, 171). This divergence originates from the idea of the trinitarian God and the God of nothingness in the western ego and Japanese ego.

In summary, Kawai applied the methods and theories of analytical psychology to interpret Japanese tales, with the aim of discussing the influence of Japanese culture on constructing the Japanese psyche rather than emphasising the universal structure of individuals worldwide. In other words, compared to his study on *Grimm's Fairy Tales*, which highlights the universality of the archetype, this research tends to discuss the significance of the archetypal image that appears in Japanese tales in order to understand the Japanese psyche.

## **5. A Jungian approach to Chinese myths, legends and tales**

### **5.1. Definition**

As mentioned above, Jung's definitions of the archetype are inconsistent due to the inner complexity of this concept and its confusion with the concept of archetypal image. This thesis will apply the terms archetype and archetypal image based on his later thought, which offered clarification of these two concepts.

The archetype is 'an irrepresentable, unconscious, pre-existent form that seems to be part of the inherited structure of the psyche and can therefore manifest itself spontaneously anywhere, at any time' (Jung, 1958b/1970, par. 847). The archetypal images or ideas that originate from the archetype, 'impress, influence and fascinate us' through their appearance in myths and fairy tales and in the fantasies, dreams, deliriums and delusions of individuals (Jung, 1958b/1970, par. 847). Furthermore, myth is manifested by numerous archetypal images or ideas, and is driven by the irrepresentable archetype that exists in the collective unconscious. In other words, myths, legends and tales, as mirrors for the collective unconscious, can be used to explore the universal pattern of our human behaviour; and as carriers for cultures, they can be used to compare cultural differences and discover the particularity that exists in a certain culture.

### **5.2. Myths, legends and tales**

William Bascom offered definitions for myths, legends and tales and pointed out the differences among these three narratives (Bascom, 1965). According to Bascom,



myths are regarded as ‘truthful accounts of what happened in the remote past’; they are sacred and involved in theology and ritual; their main characters are the deities that share human features (Bascom, 1965). Legends are taken to be true stories that happened in a less remote period; they relate to secularity rather than sacredness and their main figures are human beings (Bascom, 1965). Contrary to the other two forms, folktales are taken as fiction without the constraint of time and place and their main characters can be animals or humans (Bascom, 1965). With regard to the differences between these three forms of narrative, Bascom distinguished them in the following table (Bascom, 1965):

Table 1: Features of Myth, Legend and Folktale

		Myth	Legend	Folktale
1	Formal features	Prose narratives		
2	Conventional opening	None		Usually
3	Told after dark	No restrictions		Usually
4	Belief	Fact		Fiction
5	Setting	Some time and some place		Timeless, Placeless
5a	Time	Remote past	Recent past	Any time
5b	Place	Earlier or other world	World as it is today	Any place
6	Attitude	Sacred	Sacred or secular	Secular
7	Principal character	Non-human	Human	Human or non-human

From this table, we can observe that in these three forms, compared to the other two forms, the fairy tale is unrestrained in the aspects of belief, setting and character. von Franz held a similar idea that without the layer of culture, fairy tales are the best manifestations of the collective unconscious (von Franz, 1996, p. 1). Although compared to myth and legend, the tale is less culture-bound, it is still closely related to a specific culture.

As indicated above, von Franz interpreted the Chinese fairy tale ‘The Rejected Princess’ at two levels: the psychological level and the cultural level. She also used the Chinese cultural concepts of Taoism, Confucianism and the *I Ching* to understand the meaning of this tale (von Franz, 1997, pp. 95-125). von Franz not only discovered the universal pattern of this fairy tale, but also explained its cultural meanings. Therefore, in the process of analysis from the perspective of analytical psychology, the fairy tale cannot be regarded as a pure psychological narrative that represents the collective conscious completely, but as a combination of the consciousness or the culture and unconscious.

The Chinese term for ‘myth’ is *shen hua*<sup>36</sup>, which was directly imported from Europe and translated by Japanese scholars, and was widely used by Chinese mythologists in the 1920s (Yuan, 1988, p. 5; Li, 2006). Related to mythology, *shen* has the meaning of ‘god’, ‘spirit’, ‘powerful’, ‘magic’, ‘strange’, and ‘extraordinary’; while *hua* means ‘word’, ‘story’, ‘tale’, and ‘oral narrative’. According to Birrell, the term is therefore

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<sup>36</sup> The traditional Chinese characters of ‘shen hua’ are ‘神話’.

parallel to the original meaning of the term mythology as a combination of ‘story’ (mythos) and ‘doctrine’, ‘ordered discourse’ (logos) or ‘sacred narrative’ (Birrell, 1993, p. 2). Literally speaking, *shen hua* is an account or tale of the gods or deity, which is closely bound up with religion. In fact, as well as narrating stories about the divine, mythological texts throughout the world have elements such as the supernatural, strange and marvellous natural phenomena, which coincide with the nature of such accounts in Chinese culture (Birrell, 1993, p. 3).

Before the imported concept *shen hua* appeared, words like ‘*guai*’ (the weird), ‘*xie*’ (the humorous), ‘*yi*’ (the strange)<sup>37</sup> and ‘*shen*’ (the strange or the divine) were used to name these narratives, and these terms precisely reveal Chinese people’s attitudes toward them (Yuan, 1988, p. 18). In other words, *shen hua* or myth has its limitation in defining these ‘strange’ materials that emerge from the human mind. The use of the epithet ‘strange’ can reflect that, to some extent, myths contrast with the stories people regard as ‘normal’. This classification is a reflection of the disturbance or fears evoked by myths, which, in Jungian psychology, are expressions of the collective unconscious or the ‘unknown’ world. Jung proposed that ‘myths are original revelations of the preconscious psyche, involuntary statements about unconscious psychic happenings’ (Jung, 1951b/1968, par. 261). That is to say, myths are created through the guidance of the unconscious and function as the revelation of it (Segal, 1998, p. 17). The naming of ‘*guai*’ (the weird) or ‘*yi*’ (the strange) exactly implies human being’s inner primal fear of myth, the psychic product of the unconscious.

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<sup>37</sup> The traditional Chinese characters of ‘*guai*’, ‘*xie*’, and ‘*yi*’ are 怪, 諧, and 異.

However, we should also notice that although myth, driven by the archetype, is the revelation of the collective unconscious, it is also the manifestation of the archetypal image that is bound up with consciousness and culture. Although there exist differences among the myths, legends and tales in that the former two narratives have more conscious-cultural materials than tales, in fact, they are treated as the same archetypal materials that should be analysed at two levels, the psychological and cultural, when they are interpreted from the perspective of analytical psychology. Therefore, in this thesis, Chinese myths, legends and tales are taken as the same archetypal materials to be analysed at both the psychological and cultural levels.

### **5.3. Method**

The method offered by Jung of interpreting the archetypal materials is amplification. For Jung, in contrast to the deductive or reductive method, amplification, namely clarification and generalisation, is a synthetic procedure that integrates the symbolic fantasy-material into a general and intelligible statement (Jung, 1948/1968, par. 436; 1943/1966, par. 122). This method, in a simple way, comprises discovering the parallels and is also applied to the individual's dreams and fantasies (Jung, 1935/1977, par. 173).

von Franz clarified amplification as circumscribing the mythic text 'on the basis of our own psychological experience and from comparative studies'; in this way, archetypal images can be read through 'the whole net of associations' (von Franz, 1996, p. 1). In a more practical sense, she provided instructions in three steps: the first is to collect the comparative material; the second is to construct the context; and the

third is to apply the psychological language to the archetypal texts (von Franz, 1996, pp. 43-44). With regard to the fairy tales in foreign cultures, von Franz pointed out that the interpretation ought to be amplified ‘as much as possible within the cultural environment of the story itself’ (von Franz, 1997, p. 110).

Kawai also applied this method to the analysis of myths and tales. In the book *The Profundity of Fairy Tales*, he discovered the parallels in different cultures to demonstrate the universality of the archetype, while in *The Japanese Psyche*, which aimed at exploring the particularity of the Japanese ego, he laid stress on interpreting Japanese fairy tales in the context of their own culture.

For this thesis, the archetype and archetypal image are explored in Chinese myths, legends and fairy tales using the method of amplification. To investigate both concepts, the parallels between Chinese and western culture are collected, in order to find the universal pattern of the myth and the particularity of the Chinese mind.

#### **5.4. Purpose**

In this thesis, Chinese myths, legends and tales are interpreted from the perspective of analytical psychology. By examining the concepts of archetype and archetypal image in Jungian psychology, it is found that Jung’s definition of the archetype, which implies complexity and opposites, is most suitable for analysing the Chinese psyche. Moreover, the method of amplification originated by Jung and developed by von Franz will be applied to Chinese mythological texts, that is, by collecting the parallels

between Chinese and western culture. Therefore, with the aim of exploring universal patterns and the characteristics of the Chinese mind in the framework of Chinese culture, the next two chapters of this thesis will apply the theory of analytical psychology to the three motifs and two symbols from Chinese myths, legends and tales.

## **Chapter 3 The Interpretation of Chinese Myths, Legends and Tales**

### **1. Introduction**

In the previous two chapters, we discussed the theoretical foundations of this thesis: the relationship between Jung and Chinese culture and the approach of Jung and Jungians to myths, legends and tales. From Chapter 1, we obtained a general expression of the Chinese concepts to which Jung referred and the function of these concepts in Jung's psychology. We also investigated the reception of Jung's thought in China to ascertain what various types of existing studies and research need to be explored. Indeed, extant investigations into Chinese myths, legends and tales are rare and those that do exist are often theoretically flawed. In Chapter 2, the approach of Jung and Jungians to mythic stories was discussed. Jung regarded myths as the manifestations of archetypes or archetypal images. Both Jung and the Jungians mentioned in Chapter 2 used the method of amplification to interpret myths, legends and tales in their own cultural contexts, as well as examining their parallels in other cultures. Based on this method, in the following chapters, the analytical method obtained in this chapter is applied to Chinese mythic narratives and symbols in order to understand the psychological meaning of these ancient texts.

In considering the deficiency of previous myth studies and the significance of mythic symbols for patients, the following chapters will explore the application of analytical psychology to Chinese myths, legends and tales. In Chapters 3 and 4, the motifs and



symbols from Chinese mythic texts are interpreted from the perspective of analytical psychology; in Chapter 5, the therapeutic value of the Chinese myths, legends and tales is discussed through demonstrating Jung and Jungians' uses of myth and the approaches in China as well.

This chapter is composed of three studies on different motifs from Chinese culture. The theory of analytical psychology is used to analyse the debates in these three motifs. First, Chinese creation myths, particularly the most well-known one, the *Pan Gu* myth, are interpreted from a Jungian perspective. The origin of the *Pan Gu* myth is a controversial topic in mythological studies due to its divergence from previous Chinese creation myths. By showing that the *Pan Gu* myth is a compound of various cultures, its interpretation from an analytical psychology perspective does not seek to uncover the various origins of this myth, but rather to explain its psychological origin and development. The universality of the psychological structure and particularity of the Chinese mind are also discussed in this section.

Secondly, in parallel to flood myths in other cultures worldwide, the Chinese flood myth is examined for its commonalities and distinctions. In myth studies, the flood in Chinese myth is controlled by the hero, *Yu the Great*, a demigod with a human nature, and in this respect it differs from the deluge in other myths, which is controlled by the supreme deity. This section investigates and compares the mythic narratives on a number of Chinese figures: three male figures, *Gong Gong*, *Gun* and *Yu*, and one female figure, *Nü Wa*, who attempted to control the waters. The western counterpart to this myth, the story of Noah's ark, is also examined. Through the

interpretation of analytical psychology, we can observe the similarities between *Yu* and his western counterpart, Noah, as well as identifying the cultural distinctions of *Yu*'s flood myth.

Thirdly, applying the Jungian perspective provides us with a new interpretation of the *Gao Tang* goddess and her continuation, supernatural beings, both of which can be interpreted as manifestations of the archetype. Through comparison with Ye's Freudian interpretation of the *Gao Tang* goddess, the Jungian perspective offers a fuller understanding of this image. Furthermore, the similarities and differences between the *Gao Tang* goddess and supernatural beings are examined to demonstrate the universality of the anima archetype and the diversity of the archetypal images.

## **2. A Psychological Perspective on Chinese Creation Myth**

### **2.1. Introduction**

The *Pan Gu* myth is the most well-known creation myth in China today, although its origin has long been a topic for discussion in myth studies. Most scholars believe that the *Pan Gu* myth originated in cultures like the Indo-European or Tibetan, rather than in native Chinese tradition (Birrell, 1993, pp. 29-31; Mathieu, 1989, p. 29n; Lincoln, 1986, pp. 2-3, 5-20). However, David C. Yu<sup>38</sup> maintains that even if the myth of *Pan Gu* were recorded in the 3<sup>rd</sup> century A.D., it shares common elements, the idea of chaos, with previous creation myths as well as with Taoist thought (Yu, 1981). This

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<sup>38</sup> David C. Yu is a Professor of History of Religion at the Colorado Women's College. In his essay, he is attempting to reveal that the myth of *Hun dun's* influenced the formation of early Taoist philosophy.

section does not aim to explore the cultural origin/s of the *Pan Gu* myth, but rather seeks to probe into its psychological origins and development. The interpretation, based on the theory of analytical psychology, attempts to explain the common psychological structures that pertain in both Chinese creation myths as well as in the creation myths of other cultures, and indicates the distinctive feature of the Chinese mind as reflected in these texts in comparison with western parallels.

## **2.2. Chinese creation myth**

From Jung's perspective, 'the whole of mythology could be taken as a sort of projection of the collective unconscious' (Jung, 1931/1969, par. 325). He explained this idea by introducing the concept of archetype. In Jungian psychology, archetypes are the contents of the collective unconscious, the contents and modes of behaviour of which are shared by all individuals around the world (Jung, 1954a/1968, par. 3). Thus, we can employ the collective unconscious as a framework for the interpretation of myths. Jung also claimed that the archetype itself is invisible and irrepresentable, while its manifestations, i.e. archetypal images or motifs, are perceptible by human beings (Jung, 1954/1969, par. 417). As the well-known carrier of archetype and archetypal image, myth offers us a way to understand the meaning of the collective unconscious and the cultural implications within a given culture. Among different themes of myth, the creation myth holds a special place as it represents the way in which a given people thinks that their world began to emerge. As David A. Leeming suggests, all creation myths reflect the universal theme of 'where we came from, where and how we began the plot' (Leeming, 2010, pp. XIX). Placed within the context of analytical psychology, creation myths are usually seen as the expression of

unconscious and preconscious psychic processes, concerned with the origin of human consciousness (von Franz, 1995b, p. 5).

In the book *Creation myths of the world: An encyclopedia*, Leeming divides creation myths from all over the world into five categories, according to Charles Long's

*Alpha: The myths of creation:*

[C]reation from nothing (*ex nihilo*)<sup>39</sup>, creation from a preexisting, undifferentiated or chaotic state represented by primal elements or sometimes by a primal object such as a cosmic egg (chaos), creation from the union, separation, division or sacrifice- even dismemberment- of world parents (World Parents), creation by way of a hole in the earth (emergence), and the creation by means of diving into the depths of the primordial waters (earth-diver).

(Leeming, 2010, p. 1)

In regard to this classification, Leeming regards Chinese organismic cosmogonic myth as belonging to the type 'creation from Chaos' (Leeming, 2010, p. 10).

Among all the Chinese creation myths, the *Pan Gu* myth is the one that is generally accepted to be the most embedded in the Chinese mind. As a typical Taoist text appearing in Jung's psychological analysis of western and eastern alchemy in *Mysterium Coniunctionis* (Jung, 1955-1956/1963, par. 573), the *Pan Gu* myth came to be known and used by Jungians as the eastern counterpart of other western creation

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<sup>39</sup> Here, Leeming means that it is a creation made by 'a supreme deity, existing alone in a pre-creation emptiness or void, who consciously creates an organized universe on his own' (Leeming, 2010, p. 2). For instance, the creation myth from the Hebrews in Genesis can be categorised as this type.

accounts. The following two texts comprise the original description of the birth and transformation of *Pan Gu*:

Heaven and earth were in chaos like a chicken's egg, and P'an Ku (*Pan Gu*) was born in the middle of it. In eighteen thousand years Heaven and earth opened and unfolded. The limpid that was Yang became the heavens, the turbid that was Yin became the earth. P'an Ku lived within them, and in one day he went through nine transformations, becoming more divine than Heaven and wiser than earth. Each day the heavens rose ten feet higher, each day the earth grew ten feet thicker, and each day P'an Ku grew ten feet taller. And so it was that in eighteen thousand years the heavens reached their fullest height, earth reached its lowest depth, and P'an Ku became fully grown. Afterward, there were the Three Sovereign Divinities. Numbers began with one, were established with three, perfected by five, multiplied with seven, and fixed with nine. That is why Heaven is ninety thousand leagues from earth. [*San Wu li chi (San wu li ji*<sup>40</sup>), cited in *Yi-wen Lei-chü (Yi wen lei ju)*]

When the firstborn, P'an Ku, was approaching death, his body was transformed. His breath became the wind and cloud; his voice became peals of thunder. His left eye became the sun; his right eye became the moon. His four limbs and five extremities became the four cardinal points and the five peaks. His blood and semen became water and rivers. His muscles and veins became the earth's arteries; his flesh became fields and land. His hair and beard became the stars; his bodily hair became plants and trees. His teeth and bones became metal and rock; his vital marrow became pearls and jade. His sweat and bodily fluids became streaming rain. All the mites on his body were touched by the wind and were turned into the black-haired people. [*Wu yun li-nien chi (Wu yun li nian ji*<sup>41</sup>), cited in *Yi shih (Yi shi)*]

(Birrell, 1993, p. 33)

These paragraphs are translations of the original texts of the *Pan Gu* myth written in the period of the Three Kingdoms by Xu Zheng. Jung encountered several accounts

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<sup>40</sup> *San wu li ji* was written by Xu Zheng from the state of Wu during the Three Kingdoms period (184/220-280 A.D.). This book is the first record of the *Pan Gu* myth, and disappeared in history. Only fragments remain in other books such as *Yi wen lei ju* in the Tang Dynasty (618-907 A.D.) or *Tai ping yu lan* in the Song Dynasty (960-1279 A.D.).

<sup>41</sup> *Wu yun li nian ji* is another book written by Xu Zheng. This excerpt is from *Yi Shi* written by Ma Su in the Qing Dynasty (1644-1912 A.D.).

of the *Pan Gu* myth and referred to them in *Mysterium Coniunctionis*, written in the mid-1950s when he immersed himself in the study of western and eastern alchemy. In this book, Jung took *Pan Gu* as a parallel to Jesus or Adam as the ‘true prophet’ in the *Clementine Homilies* (Jung, 1955-1956/1963, par. 573). Jung cited the depiction of *Pan Gu* from E.T.C. Werner’s *Myths and Legends of China*:

He is represented as a dwarf clad in a bear-skin or in leaves; on his head he has two horns. He proceeded from *yang* and *yin*, fashioned the chaos, and created heaven and earth. He was helped by four symbolic animals- the unicorn, the phoenix, the tortoise, and the dragon. He is also represented with the sun in one hand and the moon in the other.

(Jung, 1955-1956/1963, par. 573; Werner, 1922/2005, p. 52)

Compared to the former two texts, this account<sup>42</sup> manifests a fuller image of *Pan Gu*. His appearance as a dwarf clad with two horns in bear-skin or in leaves reflects his primal status. Moreover, the elements of the opposites as *yang* and *yin*, heaven and earth, sun and moon, and the four symbolic animals as a representative of the whole also exist in this account. From Jung’s viewpoint, the transformation of *Pan Gu* into all creatures reflects his status as a ‘*homo maximus*’ and Anthropos (Jung, 1955-1956/1963, par. 573). Jung also referred to another text of the *Pan Gu* myth:

He reincarnated himself in Yüan-shih T’ien-tsun, the First Cause and the highest in heaven. As the fount of truth he announces the secret teaching, which promises immortality, to every new age. After completing the work of creation he gave up

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<sup>42</sup> This account cannot be found in famous Chinese texts of the *Pan Gu* myth. Moreover, Werner holds the opinion that this image was invented by Ge Hong (in Werner’s book it is Ko Hung) during the fourth century A.D., while in fact, the latter account of the *Pan Gu* myth may come from Ge Hong’s book of *Zhen zhong shu* rather than this one. However, whether Ge Hong is the author of *Zhen zhong shu* is debatable in the literature study. Furthermore, even if Ge Hong (284-364 A.D.) is the writer of this book, his version of *Pan Gu* is later than that of Xu Zheng.

his bodily form and found himself aimlessly floating in empty space. He therefore desired rebirth in visible form. At length he found a holy virgin, forty years old, who lived alone on a mountain, where she nourished herself on air and clouds. She was hermaphroditic, the embodiment of both *yang* and *yin*. Every day she collected the quintessence of sun and moon. P'an Ku was attracted by her virgin purity, and once, when she breathed in, he entered into her in the form of a ray of light, so that she became pregnant. The pregnancy lasted for twelve years, and the birth took place from the spinal column. From then on she was called T'ai-yüan Sheng-mu, 'the Holy Mother of the First Cause'.

(Jung, 1955-1956/1963, par. 573; Werner, 1922/2005, pp. 92-93)

This account is an excerpt from the book of *Zhen zhong shu*, or *Yuan shi shang zhen zhong xian ji*. The controversy continues in Chinese literature studies regarding the writer and time of writing of this book. In this account, *Pan Gu* reincarnated as a personified figure, Yüan-shih T'ien-tsun (*Yuan Shi Tian Zun*), and united with the virgin, T'ai-yüan Sheng-mu (*Tai Yuan Sheng Mu*). These are two typical figures from Taoist tradition. Thus, it is undisputed that Taoist thought is an essential component of this text. However, it remains an open question whether Taoist thought was the only source for this myth. From early Chinese creation myths to the *Pan Gu* myth written by Xu Zheng, the formless origin state changes into an anthropogenic form. From Xu Zheng's *Pan Gu* myth to Ge Hong's version, *Pan Gu* transforms into *Yuan Shi Tian Zun* and obtains visible form through union with the Holy Virgin, who is later called *Tai Yuan Sheng Mu*, 'the Holy Mother of the First Cause'. Thus, it is obvious that the formless becomes a concrete figure.

Although Jung admitted the possibility of a Christian influence on Ge Hong's version of the *Pan Gu* myth, he seemed to prefer the belief that the origin of the *Pan Gu* myth was independent, and regarded the *Pan Gu* myth to be of Taoist origin (Jung, 1955-

1956/1963, par. 573). Regarding Ge Hong as the author of *Zhen zhong shu*, Sun revealed that Ge Hong's creation system was affected by Xu Zheng's *Pan Gu* myth and was the translation of a Buddhist text, *Mo deng jia jing* (This is the Chinese translation. The Sanskrit is Śārdūlakarnāvadāna) (Sun, 2016). Moreover, Xu Zheng's creation myth was also influenced by this Buddhist text (Sun, 2016). In other words, both Xu Zheng and Ge Hong's versions of the *Pan Gu* myth are influenced to a certain degree by Buddhist thought.

Other Jungian analysts also refer to the *Pan Gu* myth as the typical Chinese creation myth and compare it to other creation myths around the world. In her lectures on creation myths, von Franz pointed out that the myth of *Pan Gu* reflects the motif of the *Deus Faber* and the first victim (von Franz, 1995b, pp. 132-156). Like the *Deus Faber*, a craftsman or artisan who creates the world by a certain skill or craft, *Pan Gu* uses a chisel to separate heaven and earth<sup>43</sup>, and shapes every part of the world through his decayed body, which is regarded as a sacrificial act by the first victim. Furthermore, as a Chinese comparison supporting the theory of archetype, Cambray refers briefly to the *Pan Gu* myth when interpreting the motif of the cosmic egg (Cambray, 2015).

### **2.3. The debate on the origin of the *Pan Gu* myth**

In China, the text of *Pan Gu* is a universally acknowledged version of the creation myth, but also the most controversial in terms of its origin. Different from the

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<sup>43</sup> This is a version of the *Pan Gu* myth from *Kai pi yan yi* written by Zhou You in the Ming dynasty (1368–1644 A.D.).



previous organismic cosmogony texts, *Tian wen*, *Tao yuan* and *Huai nan zi*, the *Pan Gu* myth provides an anthropogenic account of cosmogony in the relatively late period of the third century A.D. This provides grounds for Chinese scholars and sinologists to question its origin.

Rémi Mathieu holds the idea that this account probably stemmed from Tibetan culture since the author, Xu Zheng, once lived in the southwestern region of the Three Kingdoms, an area subject to influence by Tibetan culture (Birrell, 1993, p. 29; Mathieu, 1989, p. 29n). Birrell also suggests that the *Pan Gu* myth originated in Indo-European culture rather than native Chinese tradition, because, first, different from the earlier organismic cosmogony texts, it appeared seven hundred years later in an anthropogenic form; and second, it shares many of the features of the Indo-European mythologem of the cosmological human body. Similar to the story of Ymir from Norse myth, the myth of *Pan Gu* narrates a process whereby ‘the microcosm of the human body of P’an Ku (*Pan Gu*) becomes the macrocosm of the physical world’ (Birrell, 1993, pp. 30-31; Lincoln, 1986, pp. 2-3, 5-20). Meletinsky regards *Pan Gu* as the demiurge who was born from the egg and compares him to the Egyptian sun god Ra; the Babylonian goddess Ishtar; the Indian creator divinities Vishvakarman, Pradjapati and Brahma; and the Greek Eros (Meletinsky, 1976/1998, pp. 183-184). According to a series of recent studies on the similarities between the *Pan Gu* myth and the folktales of the Zhuang culture, investigators maintain that the story of *Pan Gu* originated from the myth system of the Zhuang people<sup>44</sup> (Qin, 2006; Pan, 2006;

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<sup>44</sup> The Zhuang people are an ethnic minority group who mostly live in southern China, especially in the Guangxi Zhuang Autonomous Region in Guangxi province.

Zheng, 2007; Qin, 2007). As mentioned above, Sun concludes that both Xu Zheng and Ge Hong's versions of the *Pan Gu* myth were affected by Buddhist thought from a Chinese translation of the Buddhist text, *Mo deng jia jing* (Sun, 2016).

As a combination of Chinese culture and exotic origins, the *Pan Gu* myth is widely accepted by the Chinese people. After it first appeared in the Three Kingdoms period, some new elements, such as the personification of *Yuan Shi Tian Zun*, the tool of the chisel and the four symbolic creatures (the Unicorn, Dragon, Phoenix, and Tortoise), were added to the myth by later writers or Taoists over the course of two thousand years.

#### **2.4. Chinese creation myth and Taoism philosophy**

Most scholars place more emphasis on the differences between the story of *Pan Gu* and earlier organismic cosmogony texts when studying the origin of the *Pan Gu* myth, and neglect the similarities between these texts (Birrell, 1993, pp. 29-31; Mathieu, 1989, p. 29n; Qin, 2007). Nevertheless, Yu holds the idea that although the *Pan Gu* myth was written in the 3<sup>rd</sup> century A.D., the similar elements, such as the chaos, can be traced back to the pre-Han period (Yu, 1981). Through analysis of several mythical accounts and Taoist texts, he discovered that the *Hun dun* (chaos) theme in the creation myth, which appeared particularly in the myth of *Hun dun*, was preserved in the Taoist classics and played an important role in constructing Taoist thought. Therefore, according to Yu, the *Hun dun* myth shapes the cosmological and ontological thinking of early Taoism (Yu, 1981). It can be observed that although the *Pan Gu* myth might not have originated from Chinese culture, the basic pattern and

theme of this account share elements with texts from the 4<sup>th</sup> century B.C. to 3<sup>rd</sup> century A.D. (Birrell, 1993, pp. 26-30).

However, Yu's suggestion that the *Hun dun* myth is the basis for the formation of Taoism, and the prototype for Taoist texts is debatable. To be precise, it is not the myth of *Hun dun* which provides the condition for constructing the thinking of early Taoism, but the motif of *Hun dun* embedded in the Chinese mind that influenced the formation of Taoist thought and all Chinese creation myth texts. In other words, this creation myth is not itself the source of Taoism, but certain psychological dynamics behind the *Hun dun* motif enable Taoist thought to become manifestations of *Hun dun*. In terms of Jungian psychology, *Hun dun* comprises original perfection, wholeness or the collective unconscious, in which the ego and consciousness are conceived and prepare for their adventure in the outer world.

In the following section (Table 2), this chaos motif, as well as other similarities and continuities, will be examined in previous organismic cosmogony texts and the anthropogenic account of cosmogony or the *Pan Gu* myth.

Table 2: Similarities and Continuities among the Creation Myths

	Beginning (chaos)	Separation (opposites)	Transformation
<i>Tian wen</i> <sup>45</sup>	Formless expanse; Only images	Upper and lower Darkness and light	How is the original form transformed?
<i>Tao yuan</i> <sup>46</sup>	Vast empty space; Moist-wet and murky-dim	Darkness and light	
' <i>Jing shen</i> ' of <i>Huai nan</i> <i>zi</i> <sup>47</sup>	Only images but no forms; Dark and obscure, a vast desolation, a misty expanse	Heaven and earth Yin and Yang Hard and soft Dense cloudy vapor and pure vapor	The dense cloudy vapor became insects, and the pure vapor became humans.
' <i>Tian wen</i> ' of <i>Huai nan</i> <i>zi</i>	A shapeless, dark expanse, a gaping mass called the Great Glory	Heaven and earth Yin and Yang Limpid and turbid	The interplay of Yin and Yang leads to the birth of earth and sky, the four seasons, water and fire, moon and sun.

In the previous organismic cosmogony texts, the beginning stage is described as a dark, formless expanse, while in the final account, the author uses the chicken's egg

<sup>45</sup> *Tian wen* (In English, it is translated as 'Questions of Heaven') is a poem collected in *Chu ci* (Songs of Chu), written in the Warring States period (475-221 B.C.) of the late Zhou dynasty. The authorship of this account is entitled to Qu Yuan (340/339-278 B.C.); however, the authorship remains a riddle today.

<sup>46</sup> *Tao yuan* is a newly discovered text excavated from a Han tomb in Hunan which is in the area of ancient Chu. It is regarded as having been written in the fourth century B.C. in the area of Chu (Birrell, 1993, p. 28).

<sup>47</sup> *Huai nan zi* is a philosophical book compiled by the king of the Huai nan, Liu an (179-122 B.C.) and the members of his coterie of scholars and thinkers in the Han dynasty (Birrell, 1993, p. 28). The main thought of this book is Taoist, but it also contains the thought of other pre-Qin schools.

as a metaphor to embody the former pictures of the first phase of the creation myth. As mentioned above, Leeming categorises these texts as the type of the creation from chaos (Leeming, 2010, p. 10). According to his classification, the cosmic egg is also a manifestation of the chaos for its potentiality as an undefined disorganised combination of darkness (Leeming, 2010, pp. 9-10). Therefore, the *Pan Gu* myth can also be sorted into the same category as its predecessors. Furthermore, as Birrell points out, different from cosmogonic accounts of other countries that create the world from 'some already existing matter' such as water or mud, the texts of early Chinese creation myths depict creation through a primeval vapor (Birrell, 1993, p. 23). In short, firstly, creation myths in other cultures can be sorted into the categories of 'ex nihilo', 'world parents', 'emergence' or 'earth-diver', while Chinese creation myths overall are taken as a manifestation of the story of creation from chaos; secondly, in early Chinese creation myths, the original state of the world is formless rather than a solid entity as it is in other cultures or the *Pan Gu* myth.

If we investigate the similarities among these texts, psychologically speaking they show, in brief, that in this period, ego is still contained in an all-consuming darkness, namely the unconscious. From a Jungian perspective, Neumann agrees with Cassirer's general understanding of creation myths that, in contrast to the dark and formless expanse of the beginning, the coming of light actually is the coming of consciousness and the formation of the ego (Neumann, 1949/1954, p. 6). Therefore, although here each myth pictures the beginning state in different ways, all represent this dark and obscure unconscious stage as preparing for the emerging of consciousness and ego as well as their western counterparts.

However, a Taoist text from *Chuang-tzu* seems to provide another perspective on the process of creation and the authors' attitude towards original perfection, the chaos:

The Emperor of the South Sea was called Shu (swift), the Emperor of the North Sea was called Hu (sudden), and the Emperor of the Central Region was called Hun-tun (*Hun dun*, chaos). Shu and Hu from time to time came together for a meeting in the land of Hun-tun, and Hun-tun treated them generously. They said, "All men have seven openings so they can see, hear, eat, and breathe. But Hun-tun doesn't have any. Let's try to bore him some!" Everyday they bored another hole, and on the seventh day Hun-tun died. [*Ying di wang di qi*, cited in *Chuang-tzu*]

(Watson, 1968, p. 97; Yu, 1981)

The story of *Hun dun* comes from *Chuang-tzu*, which was written by one of the founders of Taoist thought, Chuang Zhou (Zhuang zi) in the late Warring States period (476-221 B.C.). Here in this text, *Hun dun* is the Emperor of the Centre who stands in between the Emperor of the South Sea, *shu*, and the Emperor of the North Sea, *hu*. Yu proposed that the chaos exists in a similar situation to *Pan Gu* who is between heaven and earth as the 'cosmic pillar' (Yu, 1981). He checked several Chinese mythical accounts depicting the appearance of *Hun dun*, and found that the chaos has the basic feature in all of these texts of being a sac, which is similar to the cosmic egg as a representation of perfection, nondifferentiation and potentiality. Yu justified the death of *Hun dun* as a creative act in a similar way to how the new world is formed through the death of a god in the mythologies of other cultures. However, he also pointed out another interpretation of the death of *Hun dun*, which is that the author may have intended to criticise Confucian virtues that could ruin the individual's original nature. In contrast to Confucianism's emphasis on rules, virtues and civilisation, Taoism encourages the individual to return to the chaos in order to

find his original nature. In other words, Confucianism forms the ethics and politics of the Chinese people, while Taoism tries to satisfy the soul's need to know the unknowable, which cannot be resolved by Confucianism (Rousselle, 1934, p. 59).

To situate the *Hun dun* myth in the context of analytical psychology, it seems that while Confucianism pays full attention to the socialization or persona of the individual, Taoism emphasises approaching the unknown, and recognizing the true nature through connection with the unconscious (chaos). Furthermore, as mentioned above, different from creation myths in other cultures which begin with concrete material, the Chinese creation myth begins with formless, empty space or formless images. This is simply *Hun dun* or Chaos. Both the organismic cosmogony texts and the *Hun dun* myth emphasise the importance of the original state of chaos – in Jung's terminology, the unconscious. Analogically, this chaos with formless images or empty space is parallel to the unconscious that is composed of a formless archetype. In this way, it is not difficult to understand Jung's favouring of Chinese Taoist thought over other thought in China, for instance, Confucianism, since, for Jung, Taoist thought is a perfect tool to support his psychological system. In short, Chinese creation myths share a similar structure and meaning as creation myths in other cultures, but stand out for their emphasis on the importance of the beginning – a formless, chaotic state.

## **2.5. Interpretations of the Chinese creation myth from the perspective of analytical psychology**

von Franz, in her lectures on creation myth, and through her thorough investigations into creation myth worldwide, concluded that overall, the creation myth is about ‘*the origin of man’s conscious awareness of the world*’<sup>48</sup> (von Franz, 1995b, p. 5).

Regarding Chinese creation myths, she categorises the *Pan Gu* myth within the motif of *Deus Faber*; and refers to the *Hun dun* myth as an objection to the idea that the world was created by a craftsman. She also suggests that while western mythology lays stress on creation by God out of dead materials, Chinese Taoist texts offer a place for us to ponder the problem of the overvaluation of craft, technology and consciousness in civilisation (von Franz, 1995b, pp. 144-145). In other words, the *Hun dun* myth reflects Taoism’s emphasis on the value of the unconscious in contrast to consciousness, which is highlighted by the western mind. This corresponds to Jung’s idea that the Chinese mind is a compensation for the western mind. He believed that Taoist thought, representing the ‘manifest’ psyche of the East, was the counterpart of the ‘western unconscious psyche’ (Jung, 1939/1977, par. 1484).

Moreover, Jung proposed that Taoist ‘thinking in terms of the whole’ is one of the characteristics of the Chinese mind which forms the idea of Tao, one of the most typical cultural symbols of the Self (Jung, 1952/1969, par. 924). This point of view differs from Yu’s opinion that the creation myth of *Hun dun* is itself the condition of Taoist philosophy. The sense of wholeness in the Chinese mind manifests in a variety of ways without the limits of time or space. It can be found as the mandala symbol in Taoist texts, or even in the interpersonal attitude of Chinese people towards others. It is plausible to state that the sense of wholeness inherent in the Chinese mind provides

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<sup>48</sup> Emphasis in original.



the soil for the emergence of the *Hun dun* myth and Taoist thought, rather than that later Taoism is based on the chronologically earlier *Hun dun* motif.

Furthermore, the relationship among the following concepts should be clarified in order to understand the psychological meaning of the Chinese creation myth: *Hun dun* (chaos), Tao, original nature, the unconscious and the Self. In his article ‘The creation myth and its symbolism in classical Taoism’, Yu argued that Tao is the philosophical equivalent of chaos in the *Lao-tzu*, while according to *Chuang-tzu*, chaos is the original nature of human beings (Yu, 1981). That is to say, chaos equates with both Tao and the original nature in early Taoist thought.

The psychological interpretation from analytical psychology holds a similar viewpoint but with a slight difference. In the German translation of the *Hun dun* myth, Richard Wilhelm used the word ‘the unconscious’ to paraphrase this unfamiliar Chinese word and entitled the text ‘The Death of the Chaos- Unconscious’ (von Franz, 1995b, pp. 142-143). This indicates that Wilhelm agreed with Jung’s theory on Chinese culture, and tried to apply analytical psychology to the interpretation of Chinese thought. Moreover, from Jung’s viewpoint, Tao is a typical cultural counterpart for the Self archetype. Jung proposed that ‘the Self exists from the very beginning, is latent, that is unconscious’ (Jung, 1944/1968, par. 105n). As its counterpart, Tao is the equivalent of the undifferentiated chaos at the beginning of creation. However, with the development of the ego, the content of the Self is gradually recognised and understood by the ego. Therefore, the Self is no longer absolutely unconscious to the ego, the unconscious part of which gradually enters

consciousness. This is the process of individuation that brings the latent Self to consciousness (Colman, 2006, p. 160).

This can be used to explain the different emphases on Tao in early Taoism and later Taoism. In early Taoist philosophy, as both Yu and Wilhelm pointed out, Tao is the equivalent to the chaos which, in Jungian language, is unconscious to the ego; while the attitude towards things is *wu wei*, which means ‘not doing/action’. This is a description of the ego getting to know the unconscious. The ego must come to terms with the unconscious through adoption of a humble attitude in order to gain knowledge from the unconscious. Moreover, in his reading of the Taoist text that embodied later Taoist philosophy, *The Secret of the Golden Flower*, Jung maintained that ‘the realization of the opposite hidden in the unconscious- the process of “reversal”- signifies reunion with the unconscious laws of our being, and the purpose of this reunion is the attainment of conscious life or, expressed in Chinese terms, the realization of the Tao’ (Jung, 1929/1968, par. 30). By this time, Tao is not only chaos or the unconscious, but also the light or consciousness.

In the Chinese context, early Taoist philosophy laid more emphasis on the unconscious state of Tao (in Jung’s term the latent Self), while later thought focused on the result of individuation, namely the realization of the Tao or being in Tao (in Jung’s terminology, the awareness of the Self or the individuation process). In Jung’s own words, being in Tao is the same as the process of individuation in which ‘you have to explain yourself, have to become conscious of your unconscious, have to integrate your unconscious: you have still to discover yourself’ (Jung, 1934-

1939/1989, p. 831). As mentioned above, Yu stated that chaos is Tao, as well as the original nature of human beings (Yu, 1981). In fact, Tao is the original nature (the Self) and the chaos (unconscious) at the beginning. However, with the growth of the ego, the Self (Tao) is no longer absolutely unconscious (chaos), but a reunion of consciousness and the unconscious.

Therefore, the psychological interpretation of analytical psychology provides us with the possibility of understanding the meaning of Tao and its relationship with chaos or original nature. That is, human beings are in a process (individuation) of finding our original nature (the Self, Tao), which is unconscious to the ego at the beginning, through becoming conscious of our unconscious (chaos) and integrating it. In this way, we could say that Tao is the original nature (the Self), which is contained in the undifferentiated and perfect chaos (unconscious). In this way, the Chinese organismic cosmogony texts, as well as the *Hun dun* myth which lays stress on the chaotic state, can be explained as an expression of the unconscious (the latent Self), or the Tao in early Taoist thought; while the *Pan Gu* myth is the beginning of noticing the significance of developing the Self-oriented ego (*Pan Gu*), namely the Tao in later Taoist thought. In other words, the *Pan Gu* myth contains both early Taoist thought and its feature of chaos (Tao, the latent Self) as a cosmic egg, while later Taoist thought represents the possibility of the realization of the Tao (the Self). In the *Pan Gu* myth, the emphasis on the importance of the unconscious continues, but is not as significant as it was in previous Chinese creation myths. In this way, the formless beginning enters into a solid form as a cosmic egg in the *Pan Gu* myth.

Nevertheless, the *Pan Gu* myth still possesses the nature as in the previous Chinese creation myth. For this reason, Jung insisted that the *Pan Gu* myth, with its theme of the cosmic egg, was a representation of Taoist thought, which originated in Chinese culture. Therefore, Jungian psychology offers us a new perspective from which to understand Chinese creation myths and the cultural concept, Tao: firstly, the Chinese holistic mind is the foundation of the formation of the Chinese creation myth and Taoist philosophy; and secondly, as demonstrated in the *Pan Gu* myth, Tao (original nature) is the equivalent of the Self archetype coming from original darkness, perfection-chaos (the unconscious, Tao in early Taoism).

In the subsequent stage of separation and transformation, chaos evolves into the World Parents, a pair of opposites, and consequently the process of creation starts. Unlike the previous dark and shapeless chaos, the world begins to form in pairs of opposites, such as *yin* and *yang*, darkness and light, heaven and earth, limpid and turbid. According to Yu, the separation in the *Pan Gu* myth, emphasizing the opposition and interdependence of the two poles (heaven and earth), is a typical Chinese cosmological speculation; and transformation coincides with the idea that 'Tao is the source of creation, the myriad things can be said to be the infinite transformations of Tao' in Taoist philosophy (Yu, 1981). It is obvious that the *Pan Gu* myth and previous organismic cosmogony texts share similar basic features, namely opposition and transformation focused on the idea of Tao. The *Tai ji tu* is the manifestation of the invisible Tao, a container of opposites: one side white with a black spot in it; the other side black with a white spot (Jung, 1935/1977, par. 262). This is a visible image of the union of *yin* and *yang* in which two opposite poles contain each other within themselves.

Additionally, in the first stage of creation, the world is in a changeless, eternal, empty state, while in the separation and transformation stage, due to the interplay of pairs of opposites, the basic elements of the world start to be shaped. This magnificent creation process can be observed in the *Tai ji tu*, in which *yin* and *yang* keep transforming into each other. Jung once compared the two sides of the *Tai ji tu*, namely, *yin* and *yang*, with consciousness and the unconscious (Jung, 1934-1939/1989, p. 1287). Therefore, the process whereby *yin* and *yang* are born from chaos parallels the story of consciousness differentiating itself from the unconscious. The interplay of *yin* and *yang* dictates that consciousness and the unconscious have the ability to transform into each other.

This stage is also a description of the development of the human mind. As mentioned above, in this phase, the light of consciousness pierces the darkness of the unconscious; then, through the separation of the World Parents, the ego begins to differentiate from the unconscious. In the *Pan Gu* myth, *Pan Gu* is the hero who separates heaven and earth; in psychological terms, he is the strong-enough ego breaking through the darkness, bringing the light of consciousness and separating from the unconscious (the Tao in early Taoism). He is also a representative of the Self as the Tao (in later Taoist terms) born out of chaos (the unconscious). Moreover, *Pan Gu* is not really dead at the end of this myth, but transforms into all creatures in the world. The ‘death’ of this hero results in the birth of new differentiated things. Through this transformation, the ego has the ability to differentiate one thing from another; just as the human mind is gradually taken over by consciousness.

This development of consciousness continues. The story about the reincarnation and rebirth of *Pan Gu* describes the ego's development and transformation of consciousness. Through union with the holy virgin, *Pan Gu* or *Yuan Shi Tian Zun* obtains the chance to be reborn 'in visible form'. Psychological speaking, new consciousness is born from the unconscious (*Tai Yuan Sheng Mu*, 'the Holy Mother of the First Cause'). In other words, the development of consciousness is a sustaining process. Through reunification with the unconscious, the ego achieves new knowledge or, namely, completes its rebirth. In fact, this account is closer to the flood myth in which the ego's development occurs through the encounter with the unconscious, rather than the creation myth on the emergence of consciousness from the unconscious.

## **2.6. Conclusion**

By examining the *Pan Gu* myth and other creation myths in both Chinese and western cultures, it has been found that this myth is a multicultural combination that shares the same motifs of chaos, opposites and transformation as other creation myths. Furthermore, in contrast to the western creation myth, Chinese creation myths tend to emphasise the chaotic state as the beginning of creation. This can be understood with reference to Taoist thought. From the perspective of Jungian psychology, the Chinese mind has the tendency to think in terms of the whole, which brings forth the idea of Tao, which is embedded in Chinese creation myths, as well as Taoist texts. However, early Taoist philosophy and later Taoist thought have different emphases. The former lays stress on the unconscious state of Tao (the latent Self), while later thought focuses on the realization of the Tao or being in Tao

(individuation). In contrast to previous Chinese creation myths that reflect early Taoist philosophy, the *Pan Gu* myth is a combination of both early Taoist philosophy and later Taoist thought, and in terms of Jungian psychology, is the expression of the unconscious state of the Self and the development of the Self-oriented ego.

Overall, from a Jungian perspective, at the archetypal level, like other creation myths around the world, Chinese creation myth describes a process of the emergence of consciousness and the ego from the dark unconscious. However, in terms of the archetypal image, Chinese creation myths stress the significance of the unconscious due to the holistic mind. Although the *Pan Gu* myth may have originated in Indo-European or Tibetan culture, it remains the most prevalent creation myth in China, firstly because it reflects the same psychological process of the development of ego and consciousness as other creation myths worldwide, and secondly, because it manifests the sense of wholeness in the Chinese mind as do previous accounts of creation in China; thirdly, compared with previous Chinese creation myths, the *Pan Gu* myth contains the thought of both early Taoist philosophy and later Taoist thought, as an expression of the Self in analytical psychology.

### **3. A Psychological Perspective on the Chinese Flood Myth**

#### **3.1. Introduction**

The flood myth is one of the most universal themes shared by cultures worldwide, and this can be seen as typical evidence of the existence of the collective unconscious. If we take the theory of analytical psychology into consideration, the

creation myth can be regarded as a manifestation of the emergence of the consciousness and the ego from the unconscious, with the flood myth concerning the development of the ego in confronting the unconscious. Within his *Collected Works*, regarding the flood myth or 'Deluge', Jung referred to the story of Noah's ark, the mythic account of Deucalion and Pyrrha as survivors of the flood, and the Gilgamesh Epic (Jung, 1950/1968, par. 624n; 1952/1956, pars. 297, 513). For Jung, the Deluge, stemming from the unconscious, is a 'counter-stroke' to humans' inflated cultural consciousness (Jung, 1952/1958, par. 669), and is 'simply the counterpart of the all-vivifying and all-producing water', of 'the ocean, which is the origin of all things' (Jung, 1952/1956, pars. 570-571). In other words, in contrast to the positive features of water, the Deluge represents the other end of the bipolarity, namely, death, darkness and devouring. With this understanding in mind, Jung wrote symbolically of 'a Noah's ark that crosses over the waters of death and leads to a rebirth of all life' (Jung, 1950/1968, par. 624n). Based on the theory of analytical psychology, Leeming stated that, similar to the plot of the hero descending into the underworld in 'hero myths' before rebirth, so the saviour in the flood myth is obliged to cope with the dark, devastating Deluge, namely the unconscious, in order to achieve individuation (Leeming, 1990, p. 44).

### **3.2. The Chinese flood myth**

Parallel to other flood myths around the world, the Chinese version contains the same elements as other stories of the Deluge: the catastrophe, the saviour and the bonds with God. However, the Chinese flood myth is distinctive as its hero, who eventually brings the flood under control, is a demigod with a nature in preference to the human,



rather than the supreme deity as in other Deluge myths (Birrell, 1993, p. 148). For instance, in the Hebrew story of Noah, the flood, as a tool for The End, is God's punishment for humanity's sinfulness and wickedness, while Noah is saved in the ark and brings about the rebirth of humankind (Leeming, 1990, p. 47). God is both the initiator and controller of the Deluge. Thus, whether or not the waters enact destruction depends on God's will, while humans and other creatures must wait in the ark for the waters to subside. Nevertheless, in Chinese flood myths, there are three male fighters, *Gong*, *Gun* and *Yu*, and one female goddess, *Nü Wa*, who confront the flood and attempt to take control of the waters. Among the male controllers, *Yu the Great*, a beneficent demigod who was born from the belly of his controversial 'wrongdoer' father, *Gun*, is the one who achieves his father's unfinished work by coping with the flood. Therefore, in contrast to the supreme God's complete control of the Deluge and the creatures, the demigod *Yu* succeeds in taming the waters by channelling the rivers and sluicing off the Great River (Birrell, 1993, pp. 147-148). This then raises a number of questions regarding this difference: Despite this difference, is any significant feature shared by the flood myths of different cultures? What are the symbolic meanings behind each Chinese flood story from the Jungian perspective? The following paragraphs will discuss these questions by analysing the mythic accounts in detail.

### **3.2.1. Gong Gong**

The first figure involved in the discussion is *Gong Gong*, who appears in several different roles and whose status varies in late Zhou and Han mythological texts (Birrell, 1993, p. 97). According to *Shan hai jing*, the figure of *Gong Gong* has the

identity of a primeval god prior to the *Yan Emperor*, the contender for the godhead fighting with *Zhuan Xu* who is the water-control officer committed to *Shun*, the Deity of Water who stirs the flood to create a mess for *Yu*, and even a mutual name for a tribe (Yuan, 2014, pp. 211-212, 327-328). In western myth studies, *Gong Gong* is taken to be an equivalent to Satan (Birrell, 1993, p. 7), or as ‘a personification of the Flood itself’, who represents the chaos in contrast to the order embodied by *Yu* (Boltz, 1981). In other words, *Gong Gong* normally behaves as an irritable god or troublemaker who causes a catastrophe and puts humankind in a perilous state. In certain accounts, however, the depiction of *Gong Gong* is quite neutral, as here in the *Guan Zi*:

When *Kung Kung (Gong Gong)* was king, water covered seven-tenths of the world and dry land consisted of three-tenths. He took advantage of the natural strengths of the earth and he controlled the world within those narrow confines. [*Kuan Tzu (Guan Zi*<sup>49</sup>), *K'uei to (Kui duo)*]

(Birrell, 1993, p. 97)

From this description, we could take *Gong Gong* as a king who has the capacity to control the world due to his visions around making use of the water and earth.

Differing from this neutral or relatively positive image, however, in most mythic accounts, he plays a role as a destroyer and brings misery to the world:

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<sup>49</sup> *Guan Zi* is regarded as a work composed by Guan Zhong (720-645 B.C.), one of the founders of the Legalist school, from the State of Qi during the Spring and Autumn period in China. However, it remains open to question whether he is the writer of *Guan Zi*.

Long ago, *Kung Kung* (*Gong Gong*) abandoned this Way... He wanted to dam the hundred rivers, reduce the highest ground, and block up the low-lying ground, and so he damaged the world. But August Heaven opposed his good fortune and the common people refused to help him. Disaster and disorder sprang up everywhere and *Kung Kung* (*Gong Gong*) was destroyed. [ *Kuo yu* (*Guo yu*<sup>50</sup>), *Chou yu* (*Zhou yu*), 3]

(Birrell, 1993, p. 98)

In this text, *Gong Gong* was trying to control the water by damming it, which proved to be the wrong way to cope with the flood. It must be noted that this failure was the result of *Gong Gong*'s abandonment of the Way. This account is an excerpt of the story in which the prince of Zhou persuades his father, the king of Zhou, not to dam the waters but to follow the natural rhythms in order to live in the Way (the *Tao*).

As Boltz pointed out, *Gong Gong* is the 'personification of the flood' (Boltz, 1981). One piece of literal evidence is that he can 'swell up to heaven' as the flood, which perfectly illustrates *Gong Gong*'s arrogance towards heaven. This viewpoint is parallel to Jung's interpretation of the Deluge. He suggested that the Deluge, stemming from the unconscious, is a 'counter-stroke' to humans' inflated cultural consciousness (Jung, 1952/1958, p. 669). Thus, psychologically speaking, the mythic text of *Gong Gong* precisely reflects humans' gradually inflating consciousness and transformation into a representative of the unconscious itself. *Gong Gong*'s inflated ego kept him away from the direction of the *Tao*, or Self. An uncontrollable force from the unconscious seized him. As a result of deviating from the Way, *Gong Gong*

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<sup>50</sup> *Guo yu* (Discourses of the States) is the earliest Chinese history book compiled by states. It contains twenty volumes, and is comprised of the speeches of the rulers and other important men from the eight states/country, Zhou (country), Lu, Qi, Jin, Zheng, Chu, Wu, and Yue. It comprises a recorded history from the middle of Western Zhou to the end of the Spring and Autumn period (771-476 B.C.) and the beginning of the Warring States period (475-221 B.C.).

was unable to tame the water, which is one of the most typical representatives of the unconscious; hence, he was controlled by the unconscious, and appeared as the main cause of the flood and accompanying disasters, or even the counterpart of the flood itself in many other accounts. *Gong Gong*'s fights with *Zhuan Xu* and *Yu* are the best demonstrations of his malevolent nature as the flood itself. The following account concerns the battle between *Gong Gong* and *Zhuan Xu*:

Long ago *Kung Kung* (*Gong Gong*) fought with *Chuan Hsu* (*Zhuan Xu*) to be God. In his fury he knocked against *Pu-chou* (*Bu Zhou*) Mountain. The pillar of Heaven broke and the cord of earth snapped. Heaven tilted toward the northwest, and that is why the sun, moon, and stars move in that direction, Earth had a gap missing in the southeast, and that is why the rivers overflowed and silt and soil came to rest there. [ *Huan-nan Tzu* (*Huai nan zi*), *T'ien wen* (*Tian wen*)]

(Birrell, 1993, p. 98)

This mythic account is one of the best known stories about the deeds of *Gong Gong*. Also, as related in 'Hai nei jing' of *Shan hai jing*, *Gong Gong* is the descendant of the Yen Emperor, while his competitor, *Zhuan Xu* is the descendant of the Huang Emperor (Yuan, 2014, p. 327). *Zhuan Xu* wins the fight and obtains the godhead, while the flustered and exasperated *Gong Gong* butts into *Bu Zhou* Mountain and causes the collapse of this heaven-earth pillar. *Gong Gong*'s failure is closely connected with the destruction of *Bu Zhou* Mountain. The name of this mountain shows its nature: *Bu Zhou* means incomplete. In the chapter of 'Da huang jing' from *Shan hai jing*, this mountain is described as 'a mountain [that] has [a] crevice which can't be united' (Yuan, 2014, p. 327). In other words, the innate nature of this mountain is incomplete and imperfect. Nevertheless, this incomplete *Bu Zhou* Mountain is no other than the support between heaven and earth. The damage to this

mountain leads directly to the devastation of the whole world. At this time, *Gong Gong* is no longer manipulated by the unconscious, but is the manipulator who is the representative of the unconscious and brings darkness, death and chaos to human beings. Consequently, the destruction of the world is accompanied by a subsequent healing or rebirth.

This story is related to ‘*Nü Wa* mends the sky’; that is, this goddess *Nü Wa* ‘smelts five color stones to mend the blue sky’ after this catastrophe. As Birrell points out, these two accounts from *Huai nan zi* are gradually merged into a new syncretic version for the connection with the flood (Birrell, 1993, p. 69). However, in texts from *Huai nan zi*, they are two separate stories. In the story of *Gong Gong*’s fight with *Zhuan Xu*, *Gong Gong* hits *Bu Zhou* Mountain and breaks the pillar of Heaven; by this means, he causes permanent damage whereby the rivers flow toward the east (Birrell, 1993, p. 69). However, in ‘*Nü Wa* mends the sky’, the collapsing of the four poles causes the flood and breakage of Heaven. This misfortune is only temporary however, and is fixed by *Nü Wa* (Birrell, 1993, p. 69). She is the saviour who restores things to the right order:

In remote antiquity, the four poles collapsed. The Nine Regions split up. Heaven could not cover all things uniformly, and earth could not carry everything at once. Fires raged fiercely and could not be extinguished. Water rose in vast floods without abating. Fierce beasts devoured the people of Chuan (*Zhuan*). Violent birds seized the old and weak in their talons. Then *Nü Kua* (*Nü Wa*) smelted five-color stones to mend the blue sky. She severed the feet of a giant sea turtle to support the four poles and killed a black dragon to save the region of Chi (*Ji*). And she piled up the ashes from burned reeds to dam the surging waters. The blue sky was mended. The four poles were set right. The surging waters dried up. The region of Chi was under control. Fierce beasts died and the people

of Chuan lived. They bore earth's square area on their backs and embraced the round sky... [*Huan-nan Tzu (Huai nan zi), Lan ming*]

(Birrell, 1993, p. 165)

As recorded in this account, in short, the nature of *Nü Wa* is similar to *Yu the Great*, a beneficent demi-god figure who saved the world from catastrophe. Nevertheless, the main task for *Yu the Great* is to control the flood, while for *Nü Wa*, her duty is to 'mend the sky' and set all things in order. The flood in this text is a secondary cataclysm of the Heaven-earth damage caused by the collapse of the four poles. Symbolically, it represents the chaotic state as well as the Deluge in the myth of *Yu* controlling the flood. However, the main task for *Nü Wa* is to repair this situation. Dealing with the flood is only one part of this project. The psychological similarities and differences will be interpreted later in the following section.

### 3.2.2. *Gun and Yu*

The mythic narrative of *Yu* controlling the flood is the most well-known account of the flood theme in China. *Yu the Great* is considered a hero or saviour figure, with the physical damage and emotional suffering of being alone, who applies an appropriate method to fight the flood and finally achieves victory (Birrell, 1993, p. 83). Before *Yu*'s ultimate triumph, his father, *Gun*, a tragic hero, had attempted to control the water but failed.

Birrell held that amongst all the mythical figures in Chinese myth, *Gun* could be taken as the perfect paradigm of the saviour based on the following features: his

fabled name as a fish; his role as a thief who stole the self-renewing soil from God and was punished accordingly; the birth of *Yu* from the belly of *Gun*'s incorrupt corpse, etc. (Birrell, 1993, p. 79). Normally, he is deemed a pathetic hero with good intentions who wishes to save humans from the destruction of the floodwater:

Floodwater dashed up against the skies. *Kun (Gun)* stole God's self-renewing soil in order to dam the floodwater, but he did not wait for God's official permission. God ordered *Chu Yung (Zhu Rong)* to kill *Kun (Gun)* on the approaches to Feather Mountain. *Yu* was born from *Kun (Gun)*'s belly. So in the end, God issued a command allowing *Yu* to spread out the self-replacing soil so as to quell the floods in the Nine Provinces. [*Shan hai ching (Shan hai jing)*, *Hai nei ching (Hai nei jing)*]

(Birrell, 1993, p. 79)

This is a summarised version of *Gun*'s lifetime and continuation. Comparatively speaking, the plot of stealing God's self-renewing soil to dam the water, and his subsequent punishment by God, is similar to Prometheus' theft of fire. Both have the good intention of offering a better chance to human beings, but are punished for disobeying God's will. It is only logical to ask why does a saviour like *Gun*, who is committed to undertaking the task of controlling the flood and dedicates himself to saving the world, must be 'bestowed' with failure and punishment in the end? What offence did he cause that allowed him to be sacrificed? The author of *Tian wen* tentatively raises the following questions:

If *Kun (Gun)* was not fit to control the flood, why was he entrusted with this task? They all said, "Do not fear! Try him and see if he can accomplish it." When the bird-turtles joined together, how did *Kun (Gun)* follow their sign? If [*Kun (Gun)*] completed his task as it was willed, why did God punish him? He lay

exposed on Feather Mountain for a long time, but why did he not decompose for three years? Lord *Yu* issued from *Kun (Gun)*'s belly. How did he metamorphose? [*Ch'u Tz'u (Chu Ci), T'ien wen (Tian Wen)*]

(Birrell, 1993, p. 80)

The puzzlement over *Gun*'s tragic life is mainly in regard to the following aspects: firstly, he was the official who was under orders from *Shun* to cope with the flood; secondly, the holy spiritual creatures, bird-turtles, guided him to find the self-renewing soil. That is to say, he had the warrant from the Emperor *Shun*, the representative of the godhead as well as the spirits. However, he failed to control the flood and bore the consequences of stealing God's gifted soil. From the perspective of analytical psychology, we could entitle God as the Self, and the flood as the unconscious. From the narrative, it can be observed that *Gun*'s theft of the soil was contrary to God's will; and compared with his successor, his usage of the soil had not been approved directly by God. Furthermore, *Gun* was attempting to confront the unconscious with the method of damming<sup>51</sup> as *Gong Gong* did. Symbolically, damming the flood means repressing the contents of the unconscious. In terms of psychotherapy, the repressed contents will turn into a complex that will ever hound the individual. In approaching the unconscious, even if *Gun* has good intentions, he failed because he applied the wrong method and deviated from the orientation of the Self (God). In this sense, *Gun* is parallel to *Gong Gong* as a loser in controlling the waters, due to the fact that he disobeyed the will of God (the Self).

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<sup>51</sup> *Nü wa* also applied the method of damming the waters by piling up the ashes from burned reeds, but she was successful. It can be explained that her main task was to 'mend' the world. Damming the waters conforms to the theme of 'mending'.



Furthermore, in *Shi ji*<sup>52</sup> (*The Classic of History*), Gun is depicted as an evildoer who failed to control irrigation works and caused the disturbance of the Five Elements (Birrell, 1993, p. 79). Like *Gong Gong*, he became a personification of the evil, who aggravated the situation and caused the disaster. Both disobeyed God's will and implemented the wrong means to control the flood, or namely, to approach the unconscious. *Gong Gong* is accused due to his arrogance or inflated ego towards God and becomes the personification of evil, or the negative side of the unconscious. *Gun* is, however, usually regarded as a failed tragic hero who has the capacity to incubate the successful saviour, *Yu the Great*. In this sense, he does not fail completely as his son continues his vocation.

The mythic tale of *Gun* ends with his death and the birth of *Yu*. According to *Shan hai jing*, *Gun* was executed for stealing God's self-renewing soil on Feather Mountain (Birrell, 1993, p. 81). As noted in the English translation of *Tian wen* quoted above, due to the punishment meted out by God, *Gun* lay exposed on Feather Mountain and did not decompose for three years. However, in one of the vernacular translations of this classical Chinese text, *Tian wen*, *Gun* was not dead but was simply trapped in Feather Mountain for three years. Similarly, in *Shang shu*'s<sup>53</sup> version of this tale, *Shun* exiled and kept *Gun* in Feather Mountain for his failure to tame the water. *Gui*

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<sup>52</sup> *Shi ji* was written by the famous historian Si Maqian (145- B.C.) in the Western Han dynasty. It is the first Chinese book of biographical history and records the history of three thousand years from the Huang Emperor period to Han Wu King (156-87 B.C.).

<sup>53</sup> *Shang shu*, also known as *The Classic of History*, is one of the Five Classics of ancient Chinese literature representing the narratives in different eras: the semi-mythical reign of *Yu the Great*, and the Xia, Shang and Zhou dynasties.

*zang*<sup>54</sup> offers a detailed account of the death of *Gun* as well as the birth of *Yu*: *Gun* was executed, but his corpse did not decompose for three years; Using the sharpest knife to anatomise his body, out came *Yu*.

These versions share several commonalities. First, *Gun* was punished by God or God's agent for the misdeed of stealing the self-renewing soil or failing to tame the flood. As mentioned above, *Gun*'s theft of this valuable soil was contrary to God's will, and instead of controlling the flood effectively, his method of damming the waters made the situation even worse. Consequently, *Gun* was penalised for his deviation from the Way or the Self, just as *Gong Gong* was. Second, *Gun* experienced a stagnation period before giving birth to *Yu*. Ye stated that the belly of *Gun* is equivalent to the chaos or mother's womb; hence, the new-born *Yu* is the hero who breaks the chaos (Ye, 2004, p. 1078). The stagnation period is the dark state before the appearance of the light. Additionally, *Gun* was considered a thief who stole God's soil, or even the wrongdoer who aggravated the situation of the flood. In other words, he played a role similar to that of *Gong Gong* who represents the dark and chaotic unconscious. Psychologically speaking, this is a dark, obscure unconscious stage in preparation for the birth of the ego and consciousness, just like the motif in the creation myth. In these mythic texts, *Yu* is the representative of the ego, who was born from the state of chaos and brought the light of consciousness; he was also endowed with the self-renewing soil by God (the Self) and finally accomplished the task of taming the flood (the unconscious).

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<sup>54</sup> This mythic text is an excerpt from *Qi shi of Gui Zang*. *Gui zang* was a text thought to be written in the Shang Dynasty and is one of the oldest books about the *I Ching*. This excerpt is translated into English directly from the classical Chinese text by the author.

As *Tian wen* recorded, the author expresses his confusion about the reasons for *Gun*'s failure and his son's success in controlling the waters:

*Yu* inherited his legacy and continued the work of his father. Why was his plan different, even though the work was already in progress? How did he dam the floodwaters at their deepest? How did he demarcate the Nine Lands of the earth? Over the rivers and seas, what did the Responding Dragon fully achieve and where did he pass? What plan did *Kun* devise? What did *Yu* succeed in doing? [*Ch'u Tz'u (Chu Ci), T'ien wen (Tian Wen)*]

(Birrell, 1993, p. 147)

Birrell (1993, p. 82) suggested that the *Gun-Yu* myth ideally fits Levi-Strauss' theory on binary opposites, but the reason why this typical pattern of binary opposites appears in these Chinese flood myths should be explored. In fact, it seems that the mythic texts written after *Tian wen* attempt to answer those puzzles.

Firstly, *Yu* was permitted by God to make use of the self-replacing soil in order to control the floods (Birrell, 1993, p. 81). Instead of being punished as his father was for stealing this divine soil, *Yu* received permission from God to use the soil to quell the floods. Psychologically speaking, as the representative of the Self-oriented ego who was born from the chaotic unconscious, *Yu* was bestowed with the self-renewing soil that is one of the key elements to keeping the flood from devouring the lands. Furthermore, the motif of the self-renewing soil is similar to the earth-driver creation motif of North America in having the same function as the basis for earth formation (Birrell, 1993, p. 80). In this North American myth, many creatures are dispatched to dive into the flood to save a small portion of soil that was designed to form the earth.

However, only one creature succeeds in bringing the mud out of the water to construct the world (Birrell, 1993, p. 80). In other words, this soil is the key element to creating the new world.

Taking the method of using soil into account, *Yu* applied the same method as his predecessor who attempted to dam the waters. The difference, however, lies in the granting of permission by God and the nature of the self-renewing soil. Compared to his father who tried to use the soil without authorisation, *Yu* was born with direct permission from God to make use of the soil. This comprises a passive acceptance, similar to Noah's behaviour in following God's instructions. One of the factors of *Yu*'s final success in taming the waters is that, different from his father who went against God's will, he obeyed God's order and followed his lead throughout.

Moreover, even if *Yu* applied the same method as *Gun* to dam the flood, the material he used was the self-renewing soil, which was the key element of creating new lands. This soil symbolizes new birth and creation. The soil with the capacity to create things by itself comprises the energy and foundation for *Yu* (ego) to confront the Deluge (unconscious). With the aim of this soil, new creation, or new development of consciousness commences.

Secondly, *Yu* is the saviour who suffered greatly throughout his journey to find a proper method to tame the water and gain knowledge of the advantages of the lands

(Birrell, 1993, p. 83). As depicted in *Shi zi*<sup>55</sup>, *Yu* devoted himself to saving the world regardless of the damage to his body and mind:

For ten years he did not visit his home, and no nails grew on his hands, no hair grew on his shanks. He caught an illness that made his body shrivel in half, so that when he walked he could not lift one leg past the other, and people called it 'the *Yu* walk'. [*Shih Tzu (Shi Zi)*]

(Birrell, 1993, p. 147)

Also in the description of *Lü shi chun qiu*<sup>56</sup>, it was a laborious journey in which *Yu* travelled to many places to find a solution to save humankind (Birrell, 1993, p. 83). These mythic narratives are more like the plots of hero myths in which, through a laborious journey, the hero (ego) finally defeats the beast in order to approach the unconscious. In *Shi zi* and *Lü shi chun qiu*, *Yu* played two roles: one as the hero or saviour who endured suffering for his people; the other as the hero who defied difficulties to seek the right method to control the waters. *Yu* is the personification of the ego with the potential to gain wholeness, born from the unconscious (*Gun* as the personification of flood); and through the arduous journey, he finally gained knowledge with which to tame the flood; namely, the ego obtained knowledge from the unconscious.

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<sup>55</sup> *Shi zi* is a pre-Qin Miscellaneous School text that reflects the author's syncretion of different thoughts, like Confucianism, Taoism, Moism and Legalism.

<sup>56</sup> *Lü shi chun qiu* is an encyclopaedic Chinese classic text compiled in the Qin Dynasty under the patronage of Lü Buwei.

Thirdly, as depicted in *Shi zi*, *Yu* applied the method of building channels for the flood and of sluicing off the Great River. Compared to the method of damming the waters, dredging comprises using the channels based on the nature of the water. Thus, if damming the flood were to repress the unconscious, dredging could be interpreted as building new pathways, following the natural rhythms, for the unconscious to express itself. In the Chinese language, the word for building channels is *Shu*<sup>57</sup>. One of the meanings of this word is to dredge or unimpede. It literally means to build channels, and can be used symbolically to denote psychological ‘dredging’. In Chinese, it is usually combined with *Dao* (direction)<sup>58</sup> as in *Shu dao* and means to find a way to dredge the psychological problems or emotions and steer them in the right direction. Tracing back to ‘*Nü Wa* mends the sky’, the general method for *Nü Wa* to direct things in the right order is to mend. Mending aims at fixing the broken or incomplete thing. Psychologically speaking, it is the expression used to describe mending a problematic relationship with other individuals or the broken psyche of the patient. In this way, the ego is directed into the right order towards the Self.

Fourthly, functioning as a warrior, *Yu* is famous for his punishment of *Fang Feng*, *Gong Gong* and *Gong Gong*’s official, *Xiang Liu* (Birrell, 1993, p. 148). In the mythical narratives, *Gong Gong* stirred the floodwater to create crashing waves; while his official, *Xiang Liu*, was a monster with nine heads, who had the ability to create the marsh or ravine (Birrell, 1993, p. 151). Ye suggested that, as heroes of chaos, *Gong Gong* and *Xiang Liu*, who represent the chaos principle, are supposed to

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<sup>57</sup> The Chinese character is 疏.

<sup>58</sup> The Chinese character is 导.

be defeated by the sun hero, *Yu* (Ye, 2004, pp. 1065-1066). Symbolically speaking, this means that the light defeats the dark; order conquers chaos (Ye, 2004, p. 1070; Boltz, 1981). From the perspective of analytical psychology, as analysed above, *Gong Gong* becomes the personification of the unconscious (the flood) who brings darkness and death to human beings as well as to *Xiang Liu*, while *Yu* is the representative of the self-oriented ego. As *Gong Gong* is equivalent to the flood, *Yu*'s fight with *Gong Gong* is parallel to his confrontation with the flood. Through his achievements in taming the waters and punishing *Gong Gong*, *Yu* restores order to the lands:

The Nine Provinces were standardized. The four quarters were made habitable. The Nine Mountains were deforested and put down for arable land. The sources of the Nine Rivers were dredged. The Nine Marshes were banked up. The Four Seas had their concourses opened freely. The Six Treasuries were well attended to. All the soils were compared and classified. Their land values and revenues were carefully controlled. [*Shang Shu, Yü kung (Yu Gong)*]

(Birrell, 1993, p. 147)

In addition, *Yu* measured the whole world and cast nine cauldrons after completing the work of controlling the flood. Symbolically, these achievements demonstrate that the order of the world was re-established. As the representative of the Self, *Yu* brought order, light or consciousness into this new world. Compared to the arduous process of *Yu* controlling the flood, the story of '*Nü Wa* mends the sky' is more related to this account on the result of *Yu*'s control of the flood. Both texts are about establishing order. The story is about the deception regarding how *Nü Wa* restores order to the chaotic world. Like *Yu*'s story, this is a heroine myth of *Nü Wa* (ego) confronting chaos (unconscious) due to collapse. However, it emphasises the aspect

of the ego 'mending' its relationship with the Self (Heaven) in order to rebuild order once more, rather than the development of the ego, as manifests in *Yu*'s myth.

In sum, the birth of *Yu* comprised the ego breaking the darkness of his convicted father, *Gun* (unconscious). It is a similar symbolic expression as the birth of the ego from chaos in the creation myth. Following God's will, he (ego) was bestowed with the self-renewing soil to cope with the flood (unconscious). Through an arduous journey and toil, he found a way to dredge the water in order to save the people from the flood. He also had to fight the personification of the unconscious, *Gong Gong*, in order to keep him from creating the flood.

### **3.3. Conclusion**

Birrell maintained that among flood myths around the world, the Chinese flood myth is distinctive because the flood is eventually controlled by a demi-god rather than by a supreme deity (Birrell, 1993, p. 148). The theory of analytical psychology can be used to understand this divergence. From the perspective of analytical psychology, the myth of *Yu* and the flood emphasises the development of the ego in confronting the unconscious as it is interpreted above, while the story of Noah's ark lays stress on the negative nature of water (unconscious) as death and devouring. Nevertheless, these two myths still have the same psychological structure. As can be observed from the details of Chinese flood myths, *Yu* is similar to Noah who followed God's instructions and accomplished the task. In contrast to his convicted father who stole the gifted soil from God, *Yu* was favoured by God. Moreover, besides using the self-renewing soil to dam the water, he built channels to sluice off the flood. Damming the



water is the method attempted by *Gong Gong* and *Gun*, which caused a worse situation for humankind. This is a method that deviates from the *Tao* (the Self). However, dredging is the method of *Tao* that follows the nature of the water (unconscious).

Undeniably, the myth of *Yu the Great* embodies the significance of human will and endeavour in controlling the water or confronting the unconscious, in contrast to flood myths in other cultures. However, it also implies the same idea as other flood myths, that the hero (ego) should have a humble attitude, and follow the instructions given by God (the Self) in order to find the right way to approach the unconscious. Otherwise, the hero might eventually turn out to be the villain of the piece.

## **4. From *Gao Tang* Goddess to Fox Maiden: Erotic Anima Figures in Chinese Mythic Texts and Folklore**

### **4.1. Introduction**

The image of the *Gao Tang*<sup>59</sup> goddess, as the embodiment of Eros and beauty, originates from the poems of ‘The *Gao Tang* Rhapsody’ and ‘The Goddess’, which are the initiation of a literary pattern that tells of sexuality and beauty within the setting of a dream. Most investigations of the *Gao Tang* goddess in Chinese academia focus on her origin (Peng, 2007). Ye applied psychoanalytic theory to interpret two

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<sup>59</sup> *Gao Tang* is the name of a mountain in *Wu shan*. The *Gao Tang* goddess refers to the goddess who met the former king and Song Yu in *Gao Tang* Mountain.

accounts of the *Gao Tang* goddess (Ye, 1997, pp. 365-379). Huang and Zou applied the concept of the anima to explain the continuation from the *Gao Tang* goddess to supernatural beings, especially the female ghosts and fox maidens in *Liao zhai zhi yi*, although without detailed analysis (Huang, 2002; Zou, 2008). In considering previous controversy, this essay applies the theory of the anima from analytical psychology to examine the image of the *Gao Tang* goddess and her continuation, supernatural beings. Firstly, the analysis of the *Gao Tang* goddess as an erotic anima from a Jungian perspective will be compared with Ye's psychoanalytic interpretation in order to examine the viability of Jungian psychology in analysing Chinese mythic texts, particularly, in this case, the *Gao Tang* myth. Secondly, the continuation of the *Gao Tang* goddess, namely in the form of supernatural beings, will be analysed based on Jungian psychology.

## 4.2. Chinese erotic anima figures

The elaborate description of the *Gao Tang* goddess came from the poems of 'The *Gao Tang* Rhapsody' and 'The Goddess', attributed to Song Yu (298-222 B.C.). These mythic accounts are collected in *Wen xuan*<sup>60</sup> compiled by Xiao Tong (501-531 A.D.). 'The *Gao Tang* Rhapsody' tells the story of Xiang, King of Chu, who, accompanied by the poet, Song Yu, paid a visit to a sacred place in the kingdom of Chu, *Yun meng* (Cloud-Dream Terrace) and saw the cloud-spirit from the *Gao Tang* Shrine.

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<sup>60</sup> *Wen xuan* is one of the earliest collections of Chinese poetry and literature; it was compiled by Xiao Tong and other scholars in the Liang dynasty (502-587 A.D.).

This narrative begins with Xiang's curiosity about the cloud-spirit with its 'thousand diverse shapes' (Waley, 2000, p. 273). The poet explained this phenomenon as '*Zhao yun*' (Morning Cloud), stemming from a legend that in this *Gao Tang* Mountain, a former king met a girl from *Wu shan* (Witches' Hill) who, in his daydream, actively came to 'offer him the service of pillow and mat', and he afterwards built a shrine for her called 'the Temple of the Morning Cloud' (Waley, 2000, p. 273). Xiang continued to ask Song Yu about this girl's appearance and begged him to rhapsodise the landscape of *Gao Tang* Mountain for him. Song Yu offered an elaborate description of the mountain and, in the end, suggested that the king make adequate preparation before visiting this sacred mountain in order to acquire peace and prosperity for his kingdom, as well as longevity for himself. Then, in 'The Goddess', Song Yu continued to narrate the beauty of the *Gao Tang* goddess. After depicting the marvel of *Gao Tang* Mountain, Song Yu encountered that extremely beautiful goddess in his dream. Unlike the tale in which the goddess purposefully lay with the king, in this dream, although she joined spiritually with the poet, the goddess refused to consort with him and eventually departed with reluctance (Knechtges, 1996, p. 347).

The origin and identity of the *Gao Tang* goddess have long been a controversial issue in Chinese academia. Theories and methods from literature, anthropology, religion and psychology have been invoked in investigating the issue. Peng summarised nine viewpoints proposed by various scholars: that the *Gao Tang* goddess was a female ancestor who degenerated into an erotic figure or the goddess of love and fertility; a

priestess and sacred prostitute; a magic hallucinogenic fungus<sup>61</sup>; the daughter of the Yan Emperor (the Flame Emperor) or the Yao Emperor, someone who functioned as a priestess; clouds and rain as a symbol of sex<sup>62</sup>; the Goddess of beauty and love equivalent to Venus; the mountain spirit (*Shan Gui*); the goddess of the Salt River; or a goddess with multiple functions<sup>63</sup> (Peng, 2007).

It is worth examining the personifications in these origins: the daughter of a great Emperor called *Yao Ji*, a mountain spirit and the Salt River goddess. The figure of *Yao ji* first appears in the 'Zhong ci qi jing' of *Shan hai jing*, as a kind of grass that can cause hallucination (Yuan, 2014, p.132). This grass is the reincarnation of the daughter of an Emperor and lives in the mountain of *Gu yao*. Later, the text from *Xiang yang qi jiu ji*, a book of the investigation of scholars in Xiang yang<sup>64</sup> written in the Eastern Jin period (317-420 A.D.) builds up the relationship between *Yao Ji* and the *Gao Tang* goddess. In this text, *Yao ji* was dead in the mountain of Wu and later met the king of Chu in his dream, with the name of a lady from *Wu shan*. The goddess of the Salt River originates from the legend of *Lin jun* recorded in *Shi ben*<sup>65</sup>

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<sup>61</sup> The scholar argues that the *Gao Tang* goddess is a symbolized image for a magic fungus, *Lingzhi* (lucid ganoderma). The man fantasises about meeting with the *Gao Tang* goddess as a result of ingesting this magic fungus.

<sup>62</sup> 'Clouds and rain' is a frequently used euphemistic term for sexuality in Chinese literature. It is based on the ancient Chinese conception of Heaven and Earth mating during a rainstorm. 'Rain' refers to the man's semen being emitted, while 'clouds' refers to the vaginal secretions of the woman (van Gulik, 2004).

<sup>63</sup> The scholars propose the idea that the *Gao Tang* goddess has all the identities mentioned above: the goddess of love and fertility, a priestess, a female ancestor, the goddess of the Salt River and so forth.

<sup>64</sup> Xiang yang is a locality belonging to the Chu state.

<sup>65</sup> *Shi ben* is a historical book of the history from the Huang (Yellow) Emperor to the kings of the Spring and Autumn period; it is believed to have been written in the pre-Qin period.

which is quoted from *Hou han shu*<sup>66</sup>. Because the areas of the two goddesses have an affinity, and both goddesses actively offer sex to the king, this Salt River goddess is regarded as the origin of the *Gao Tang* goddess (Peng, 2007).

The most relevant figure to the *Gao Tang* goddess is the *Shan Gui* (Mountain spirit) depicted in ‘Jiu ge’ (Nine songs) from *Chu ci*. Before being given the translation of this poem, David Hawkes<sup>67</sup> pointed out the great possibility that *Shan Gui* is the *Gao Tang* goddess. His translation can give us a general expression of the image of this mountain spirit:

Driving tawny leopards, leading the striped lynxes;  
 A car of lily-magnolia with banner of woven cassia;  
 Her cloak of stone-orchids, her belt of asarum:  
 She gathers sweet scents to give to one she loves.

‘I am in the dense bamboo grove, which never sees the sunlight’

(Hawkes, 1985/2011, pp. 115-116)

In this description, *Shan Gui* is surrounded by animals and plants; behaves actively in expressing love; and lives in a dark place with no light. Later in the poem, holding the sadness, the poet must ultimately separate from this mountain spirit. The writer of Nine songs, regarded as Qu Yuan, is a predecessor of Song Yu, and both are from the

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<sup>66</sup> *Hou han shu* records the history of Eastern Han from Han Guang wu Emperor (25 A.D.) to Han Xian Emperor (220 A.D.).

<sup>67</sup> Hawkes also mentions here that in his translation, Waley regards *Shan Gui* as a male figure, and admits uncertainty ‘...if it were possible in English to be non-committal about genders, I would have left the question open in my translation’ (Hawkes, 1985/2011).

Chu state. Therefore, there exist the viewpoints that *Shan Gui* is the prototype of the later *Gao Tang* goddess; or that both are derived from the same goddess who prevailed in the state of Chu.

As Peng pointed out, the female ghost and the goddess of the Salt River share a number of similarities with the *Gao Tang* goddess, so that scholars have regarded them as prototypes of the latter (Peng, 2007). However, Peng maintains that because these three figures share many commonalities, they likely originated from the same ancient prototype and are present in different facets in literature and tales (Peng, 2007).

Furthermore, although, seemingly, the origin and identity of the *Gao Tang* goddess remain debatable, all the possibilities of her identity are closely related to the function of Eros. In his book *Gao Tang Goddess and Venus*, Ye proposed that the *Gao Tang* goddess is equivalent to Aphrodite-Venus for the following reasons: they are both representatives of beauty; they maintain independence in sexual relationships; and they demonstrate the emergence of an aesthetic perspective on sex (Ye, 1997, pp. 312-318). Ye applied psychoanalytic theory to interpret two accounts of the *Gao Tang* goddess. He suggested that by using the poems to reveal the content of the daydream, Song Yu plays the role of an analyst for the purpose of guiding the King of Chu to experience a catharsis of the desire of sex (Ye, 1997, p. 375). He also maintains that by having sex with a priestess, the beneficiary could ‘promote the wise and good’ as it is written in ‘The *Gao Tang* Rhapsody’. Psychologically speaking, this is a sign for the beginning of family life, symbolized by the transformation of a

biological human into a social individual (Ye, 1997, p. 381). Furthermore, Ye pointed out that Song Yu created the image of the *Gao Tang* goddess who serves the function as goddess of Eros and beauty, and also initiated a literary pattern that tells of sexuality and beauty within the setting of a dream (Ye, 1997, p. 411).

According to Zhang, two modes of Goddess reflected in ‘Rhapsody on *Gaotang*’ (‘The *Gao Tang* Rhapsody’) and ‘Rhapsody on the Goddess’ (‘The Goddess’), the ‘Goddess of Love’ and ‘Goddess of Beauty’ continue to appear in the early medieval Chinese literature [220-589] (Zhang, 2017). He opposes Ye’s statement on the disappearance of the ‘Goddess of Love’ and the only inheritance of ‘Goddess of Beauty’ in the later Chinese literature (Zhang, 2017). According to Ye, after ‘Rhapsody on the Goddess’ which constrained by the social morality and ritual propriety, there exists no ‘Goddess of Love’ but only ‘Goddess of Beauty’ in China (Ye, 1997, pp. 100-101). However, Zhang illustrates the motif of ‘On the Goddess’ in Jian’an Literature to demonstrate the existence of ‘Goddess of Love’ in Chinese literature.

In fact, this literary pattern with two modes of goddess has recurred in Chinese literature for more than two thousand years, although in these texts, the social status, personality and character of the male and female protagonists vary. The men who have the opportunity to meet the goddess in the dream are not restricted to the king with a Divine Right, but also include average individuals. The woman, who is the representative of Eros and beauty, is not only presented as a goddess or priestess, but also as a female celestial, daughter of the dragon king, female ghost, fox maiden, and

so forth (Ye, 1997, pp. 428-429). Among these supernatural figures, the best-known are the female ghost and fox maiden in *Liao zhai zhi yi* (*Strange stories from a Chinese studio*), a collection of folklore written by Pu Songling in the Qing dynasty. The continuation of the image of the *Gao Tang* goddess in the form of the supernatural beings in *Liao zhai zhi yi* has been interpreted by Chinese scholars using Jung's theory, although without clarification (Huang, 2002; Zou, 2008).

#### 4.2.1. Anima

Stein summarised the concept of anima/us 'as a psychic structure that (a) is complementary to the persona, and (b) links the ego to the deepest layer of the psyche, namely to the image and experience of the Self' (Stein, 1998/2010, p. 309). To be specific, in his work *Psychological Types*, Jung took the persona as the outer attitude, while its opposite is anima, the inner attitude. This inner personality and attitude, anima, is 'the way one behaves in relation to one's inner psychic processes', and 'usually contains all those common human qualities which the conscious attitude lacks' (Jung, 1921/1971, pars. 803, 806). Furthermore, men are compensated by a feminine element, the archetype of anima, while women are compensated by a masculine element, or animus<sup>68</sup> (Jung, 1951c/1968, par. 27). This feminine element is 'the image or archetype or deposit of all the experiences of man with woman', and also 'the personification of the inferior functions which relate a man to the collective unconscious' (Jung, 1929/1968, par. 58; 1935/1966, par. 187). In other words, the collective unconscious presents itself to a man in the form of the anima (Jung,

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<sup>68</sup> In consideration of the fact that the objects in this part are erotic female figures, it will focus on the concept of the anima here.



1935/1966, par. 187). Therefore, the anima, as the feminine aspect of the Self, is what bridges the man with the unconscious in order to understand the Self, the gem of the collective unconscious (von Franz, 1972, p. 80; Jung, 1929/1968, par. 62).

Jung's concept of anima has been criticised for its contrasexual characteristic.

Hillman, for example, rejects the contrasexuality of the anima, stating that the anima and animus are of equal importance for men and women, and should not be gender specific (Kast, 2006, pp. 121–122). To detail this further, Hillman agrees with Jung in defining the anima as a 'soul-image', and proposes that the aim of analysis is animation rather than individuation (Adams, 2008, p. 119). Andrew Samuels, meanwhile, proposes that contrasexuality is, in fact, 'contrapsychological' insofar as sexuality is a metaphor not a gender issue. He also suggests that the concepts of anima and animus will be better comprehended when taken as archetypal structures or capacities (Samuels, 1985/2005, p. 172). In the archetypal aspect, the anima represents an innate aspect of men and women as 'something other, strange, perhaps mysterious, but certainly fully of possibilities and potentials' (Samuels, 1985/2005, p. 172).

In line with previous scholars, Gordon also states that the anima figure exists in both men and women (Kast, 2006, p. 122). For Gordon, the man relates to the anima through projection, while the woman relates to it through identification; additionally, in contrast to the mother as the elemental character who keeps the hero at home, the anima as the transformative character attracts and drags the hero out into the world (Kast, 2006, p. 122).

This investigation agrees with post-Jungian criticisms of contrasexuality, and interprets Chinese myths and tales using the archetypal aspect of anima and its cultural manifestations, without discussing gender issues. The actual woman and the feminine aspect of an individual should be differentiated here. The actual woman as a real human being relates to the gender difference. The words of the woman, female figure or 'she' appears in this chapter are referring to the femininity of an individual rather than the woman in real life. It is noteworthy that Jung did speak of the anima as the feminine element in men and addressed the gender difference in his writing (Jung, 1951c/1968, par. 27). In contrast to Jung, this thesis will focus on anima as the femininity in both men and women.

Regarding the image of the anima, Jung attempted to paint a picture of her in 'The psychological aspects of the Kore':

Like the "supraordinate personality," the anima is bipolar and can therefore appear positive one moment and negative the next; now young, now old; now mother, now maiden; now a good fairy, now a witch; now a saint, now a whore. Besides this ambivalence, the anima also has "occult" connections with "mysteries," with the world of darkness in general, and for that reason she often has a religious tinge. Whenever she emerges with some degree of clarity, she always has a peculiar relationship to time: as a rule she is more or less immortal. Because outside time, writers who have tried their hand at this figure have never failed to stress the anima's peculiarity in this respect. I would refer to the classic descriptions in Rider Haggard's *She and the Return of She*, in Pierre Benoit's *L'Atlantide*, and above all in the novel of the young American author, William M. Sloane, *To Walk the Night*. In all these accounts, the anima is outside time as we know it and consequently immensely old or a being who belongs to a different order of things.

(Jung, 1951c/1968, par. 356)

From this description, we can construct an image of the anima: she<sup>69</sup> is ambivalent, readily changes between the divine and daemonic; she is related to darkness and evil, namely the unconscious or ‘unknown’; furthermore, she is immortal, appearing at different times. As an erotic female figure from a sacred place, appearing in the dream and purposefully consorting with the hero, the *Gao tang* goddess is a typical anima image with her divinity and allure. The fox maiden or female ghost, as a demonic being, is an opposite of the image of the *Gao tang* goddess. However, this image of the fox maiden or female ghost exactly reflects the negative aspect of the anima and also plays a role as a connector with the unknown world. Moreover, in *Liao zhai zhi yi*, Pu Songling presents a bipolar image of the fox maiden or female ghost as possessing both a destructive ability and a healing function, having the character of demonic desire and good intention simultaneously.

Chinese scholars have already attempted to apply the concept of the anima to interpret the image of the *Gao tang* goddess and its variants (Ye, 1997; Yuan, 2010; Huang, 2002; Zou, 2008). These scholars, however, reveal their misunderstanding of the concept of the anima or their lack of deeper interpretation. Yuan investigated the Chinese goddess as an anima<sup>70</sup> in the sense of one of the ‘wisdom instructors’ who appear in Chinese mythology and folklore (Yuan, 2010). In Huang’s essay ‘*Gao Tang* Goddess Archetype and the Type of *Gao Tang* Goddess in *Liao Zhai Zhi Yi*’<sup>71</sup>, he

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<sup>69</sup> In this thesis, the figures Jung mentioned here as the mother, maiden, a good fairy or a witch are not actual women but taken as the representations of femininity.

<sup>70</sup> Based on Jung’s theory of the fourth stage of the anima figure, namely the alchemical *Sapientia* (Wisdom), Yuan focuses his research on the *Gao Tang* goddess as a wisdom instructor.

<sup>71</sup> This is the literal translation of the title of this essay. It also reflects the fact that the writer of this essay does not understand Jung’s theory.

referred to Jung's concepts of archetype, archetypal image and collective unconscious and concluded that the figures of female foxes and ghosts in *Liao zhai zhi yi* originate from the image of the *Gao Tang* goddess because these supernatural beings reflect a collective dream of Pu Songling's period (Huang, 2008). Although he attempts to apply Jung's archetypal theory to explain the continuation of the *Gao Tang* goddess as the supernatural beings in *Liao zhai zhi yi*, he confuses the collective unconscious with the idea of *Zeitgeist* and builds up the relationship between the *Gao Tang* goddess and supernatural beings without elaborate interpretations. In the essay 'Goddess and Fox Spirit: The Incarnation of Anima- The Aesthetic Decoding of Ancient Chinese Dream Images', which is based on Jung's theory of the two sides of the anima, Zou regarded the goddess as representing the elegant, untouchable aspect of the anima, while the fox spirit represents its wild secular aspect (Zou, 2008). However, he emphasised the nature of the two images without interpreting the accounts of these figures.

Ye, in his book, *Gao Tang Goddess and Venus*, mentioned Jung's theory of the anima in interpreting the literary pattern that tells of sexuality and beauty within the setting of a dream (Ye, 1997, p. 409). He argued that the content of the dream is confined to the dreamer's own cultural background, and therefore the theory of the anima is too biological to explain the phenomenon whereby the hero could only dream of Chinese female figures rather than western goddesses. As a matter of fact, he mixed up the ideas of archetype and archetypal image. As mentioned in previous chapters, the archetype is an inherited biological tendency moulding an individual's behaviour, while the archetypal image is the cultural carrier perceived by individuals. Therefore, the goddess or demonic being encountered by the dreamer, or the hero in mythic

accounts, is a representative archetypal image bound up with a certain culture. Meanwhile, the *Gao Tang* goddess and demonic beings share the same features as Pythia, nymphs or nixies in western culture. These common features exactly reflect the existence and universality of the anima archetype.

#### 4.2.2. The *Gao Tang* Goddess

In ‘The *Gao Tang* Rhapsody’ and ‘The Goddess’, Song Yu narrates a story of encountering the personification of Eros and beauty, the *Gao Tang* goddess. First, the *Gao Tang* goddess emerged in the daydream of the former king and purposefully consorted with him. Then, in Song Yu’s dream, the goddess appeared once more and spiritually united with the poet<sup>72</sup>; in the end, however, she refused to have a sexual relationship with him and left with complex emotions.

As mentioned above, Ye applied psychoanalytic theory to interpret ‘The *Gao Tang* Rhapsody’. Based on Freud’s statements in ‘Creative Writers and Day-Dreaming’, Ye suggested that Song Yu is a creative writer and analyst who satisfies the desire of the unimaginative Xiang by weaving in the story of the former king’s daydream. Both the King of Chu and Song Yu satisfy their repressed erotic wishes by experiencing this fictional daydream (Ye, 1997, pp. 374-377). Regarding the elaborate description of the landscape of *Gao Tang* Mountain and the well-planned preparation for visiting the mountain, Ye states that the marvel of *Gao Tang* Mountain and the grand worship

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<sup>72</sup> In this account, Song Yu describes his intimate interaction with the *Gao Tang* goddess in detail and states that they are connected spiritually and emotionally.

ceremony exactly fulfil Xiang's unsatisfied ambitious wishes (Ye, 1997, pp. 375, 378). However, this interpretation cannot explain several plots in this account. For instance, Ye does not explain why the *Gao Tang* goddess refuses to consort with Song Yu, instead of building up a spiritual relationship with him. If this is a catharsis of unfulfilled sexual desire, both Song Yu and the King of Chu have not fulfilled their wishes through this rhapsody.

As Jung emphasised, reductive interpretations of this image from mythology or psychology will induce the loss of the real meaning of this symbol (Jung, 1951c/1968, par. 356). Compared with the Freudian explanation of 'The *Gao Tang* Rhapsody' from Ye, a Jungian interpretation focuses on the text's collective aspect rather than the personal wishes of Xiang or Song Yu. From the perspective of analytical psychology, the dream setting demonstrates the unconscious state of the protagonist; in addition, the marvel of *Gao Tang* Mountain's landscape reveals the formidable power of the unknown world, namely the collective unconscious. In 'The *Gao Tang* Rhapsody', through sacred marriage with the anima, the feminine aspect of the Self, the former king obtained knowledge from the unconscious. In 'The Goddess', as an agent of the King of Chu, Xiang, Song Yu met the goddess in his dream and spiritually united with this erotic anima figure, although without engaging in real sexual intercourse.

The *Gao Tang* goddess unfolds different aspects of the anima in these two readings: the former is more active and erotic; while the latter is more inviolable and divine. Jung presented the idea that there are four stages of heterosexual Eros or anima-

figure: Eve, Helen (of Troy), the Virgin Mary, and Sophia (Jung, 1946/1966, par. 361). In the first text, the *Gao Tang* goddess presents as an erotic figure, on an aesthetic and romantic level like Helen of Troy, but in the second text, she presents as a spiritualisation of Eros. When Song Yu encounters this goddess in his dream in the second text, he unites with the goddess spiritually but not sexually. The *Gao Tang* goddess appears in this account as the manifestation of the spiritual Eros rather than the erotic figure. Moreover, the refusal also reflects the aspect of the anima as an independent spirit that cannot be forced by an individual's consciousness. In short, this goddess wishes to join with Song Yu in a spiritual way, so when she must separate from him, she is reluctant.

Furthermore, at the end of 'The *Gao Tang* Rhapsody', Song Yu informs the King of Chu that if he intends to visit *Gao Tang* Mountain and meet the goddess, he ought to prepare himself for the visit:

He must need practice long abstinence and fasting, and by augury select the day and hour. He must be dressed in black; he must be carried in an unpainted chair. His banner must be woven with clouds; his streamers must be fashioned like the rainbow, his awning, of halcyon feathers. Then the wind shall rise, the rain shall cease, and for a thousand leagues the clear sky shall be unfurled. And when the last cloud has finished, he shall go quietly to the place of meeting.

(Waley, 2000, p. 277)

In other words, the king of Chu must obey these rules so as to create an opportunity to make contact with the goddess. This is the humble attitude with which the ego must be equipped before exploring the unconscious. Moreover, as the bridge and

mediator of consciousness and the unconscious, the anima brings new possibilities to the individual. Therefore, if the king could unite with the anima, he would reach a new state of consciousness. As is written in the text:

Thereafter shall my lord the King deal kindly forever with the thousand lands, sorrow for the wrongs of his people, promote the wise and good, and make whole whatever was amiss. No longer shall the apertures of his intelligence be choked; to his soul's scrutiny all hidden things shall be laid bare. His years shall be prolonged, his strength eternally endure.

(Waley, 2000, pp. 277-278)

Similar plots can be found in *Liao zhai zhi yi*, where, after encountering a 'kind-hearted' female ghost or fox maiden, the fate of the impoverished scholar will be changed.

In contrast to the Freudian interpretation concerning personal unsatisfied wishes embodied in 'The *Gao Tang* Rhapsody', Jungian analysis tends to focus on the desire for union from both parties: the unconscious representative, namely the anima, and the ego. Additionally, Jungian psychology offers a more detailed interpretation of these two texts and also fits well with the continuation of the *Gao Tang* goddess as supernatural beings in folklore.

#### **4.2.3. Supernatural beings**



The erotic supernatural beings manifest as female celestials, daughters of the dragon king, female ghosts and fox maidens. These half-human creatures are similar to nixies or elves in western folk tales.

Jung deemed the nixie to be an instinctive version of the anima, 'who infatuates young men and sucks the life out of them' (Jung, 1954a/1968 par. 53). These half-human creatures have an instinctive and irrational component through being half-animal; but they also have the desire to become whole conscious human beings.

Emma Jung explained this phenomenon as follows:

When, as happens in so many legends, an elemental creature seeks to unite with a human being and be loved by him in order to acquire a soul, it can only mean that some unconscious and undeveloped component of the personality is seeking to become joined to consciousness and so to be informed with soul... The urge toward increased consciousness seemingly proceeds from the archetypes, as though, so to speak, there were an instinct tending toward this goal... The urge toward increase of consciousness... is expressed in the desire of a creature, still bound to nature and only half human, to approach a human being and be accepted by him, that is by consciousness.

(Jung, 1955/1981, p. 78)

As Emma Jung noted, this half-animal creature desires to be united with a man because, through being accepted by an individual, she can join with consciousness and so acquire wholeness. In other words, if we take this supernatural being as an independent creature, union with the human being (consciousness) is required to achieve wholeness.

Regarding the anima in Chinese contexts, in his ‘Commentary on *The Secret of the Golden Flower*’, Jung attempted to build a bridge between the Chinese Taoist text ‘*The Secret of the Golden Flower*’ and analytical psychology. Jung pointed out that, in the German version of this text, Wilhelm translated anima as *po*, which is ““white ghost”, belongs to the lower, earthbound, bodily soul, the *yin* principle, and is therefore feminine’ (Jung, 1929/1968, par. 57). He continued to explain this term and demonstrated its similarity to the anima:

After death, it sinks downward and becomes *kuei* (demon)<sup>73</sup>, often explained as “the one who returns” (i.e., to earth), a revenant, ghost... The anima, on the other hand, is the “energy of the heavy and the turbid”; it clings to the bodily, fleshly heart. Its effects are “sensuous desires and impulses to anger.” “Whoever is sombre and moody on waking... is fettered to the anima”.

(Jung, 1929/1968, par. 57)

Jung stated that, as the equivalent to the anima, *po*’s definition and effects unfold the anima’s relationship with affect (Jung, 1929/1968, par. 58). He articulated the anima’s influence on man’s emotion and affect in ‘Concerning the Archetypes, with Special Reference to the Anima Concept’. The anima has the power to intensify, exaggerate, falsify, and mythologize all emotional relations with a man’s work and with other people of both sexes (Jung, 1954c/1968, par. 144). The anima’s capacity for creating fantasies and entanglements can trigger a change of man’s character (Jung, 1954c/1968, par. 144).

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<sup>73</sup> *Kuei* is *gui* in the Pinyin system.

In his commentary, Jung compared Chinese Taoist thought with concepts from analytical psychology, and attempted to find appropriate translations for these Chinese terms. He also pointed out that ‘on a low level the anima is a caricature of the feminine Eros’; and that Wilhelm translated *Ming* (fate or destiny)<sup>74</sup> as Eros, which, for Jung, signified interweaving and relatedness (Jung, 1929/1968, par. 60). To clarify this statement, we could refer to Jung’s clarification of the relationship between Eros and anima in ‘The Syzygy: Anima and Animus’. He maintained that ‘the anima becomes, through integration, the Eros of consciousness’, and ‘in the same way... the anima gives relationship and relatedness to a man’s consciousness’ (Jung, 1951a/1968, par. 33). This means that if a man has integrated his anima, his knowledge or consciousness of relationship and relatedness, namely Eros, will be increased. This is because, as Jung suggested in ‘The Mana-Personality’, if a man conquers the anima, she will transform from an autonomous complex into a function of the relationship between the conscious and unconscious (Jung, 1935/1966, par. 374). This means that the anima is no longer the owner of ‘the daemonic power of an autonomous complex’; while the man obtains her as a function of relationship which he can exercise easily (Jung, 1935/1966, par. 374). Furthermore, from Jung’s statement that ‘on a low level the anima is a caricature of the feminine Eros’, it can be inferred that on a high level the anima can reveal the image of the feminine Eros and the man who achieves a high-level anima will gain the ‘Eros of consciousness’.

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<sup>74</sup> Ming is 命 in Chinese characters, which means fate, destiny and physical body in contrast to Xing (性) as the psychology or spirit of the individual.

As early as Song Yu's period, the supernatural beings manifested in the image of the female ghost in the mountain. *Liao zhai zhi yi*, which was compiled in the Qing dynasty, comprises a collection of tales of different types of supernatural being. In this book, the author, Pu Songling, collected and created a series of narratives with a similar pattern in which a poor ordinary male protagonist encounters a female supernatural being and, through building up his relationship with her and enduring suffering, his life is changed into a promising new state. In general, compared to the *Gao Tang* goddess that presents as a positive aspect of the anima, the supernatural beings in this book combine both positive and negative nature, which manifest the anima archetype in a fuller scope.

Texts about female ghosts account for a large proportion of the tales in *Liao zhai zhi yi*. Most depict the beauty and goodness of a female ghost who is striving after love and happiness, such as Nie Xiaoqian or Miss Li<sup>75</sup>. From Jung's point of view, the anima is the counterpart of *po*, the 'white ghost', which sinks downward and becomes a *gui* (demon) after death. Psychologically speaking, therefore, these female ghosts are exact representatives of erotic anima figures who have the desire to be united with and accepted by men. This is the process whereby the unconscious seeks the attention of the individual in order to be understood and to transform into a content of consciousness.

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<sup>75</sup> They are respectively from 'The Magic Sword', ' ' and 'Miss Lien-hsiang, the Fox-Girl' in *Strange Stories from a Chinese Studio* translated by Herbert A. Giles.

As well as the female ghost, the fox maiden also shares a large proportion of the book of *Liao zhai zhi yi*. The *Dictionary of Symbols* defines the fox, as depicted in western culture, as ‘a common symbol for the devil during the Middle Ages, expressive of base attitudes and of the wiles of the adversary’ (Cirlot, 1971, p. 114). Besides being an evil agent, because of its ‘fiery red coat, flamelike ears and tail and vertical pupils in glowing amber eyes’, the fox embodies ‘the elusive, flickering transformative qualities of fire itself’ and ‘seemingly possesses its own inner light, like the shifting, mysterious “foxfire” that luminesces eerily in marsh and forest, representing a more chthonic form of consciousness than man’s’ (Ronnberg & Martin, 2010, p. 278). Moreover, the fox plays a role as a diviner-curer with the ability, in western Medieval legend, of ‘hearing through the earth about far-off events’, or as a guide of subterranean knowledge in North American and Siberian traditions (Ronnberg & Martin, 2010, p. 278). In *The Book of Symbols*, one of the citations from *Fox* written by Martin Wallen reveals the symbolic meaning of the fox:

Thus if we approach the ubiquitous, mercurial fox - like the unconscious - on its own terms, it may guide us through the transformational spaces between oppositional states of being - between wild forest and cultivated farmland, between unconventional, intuitive intelligence and collective social norms, and between animal, human and spirit worlds, both beneficent and demonic - in the service of wholeness.

(Ronnberg & Martin, 2010, p. 278; Wallen, 2006, p. 43ff)

Based on the western image of the ‘ubiquitous, mercurial fox’, to some extent, Wallen interprets the fox as a representative of the trickster archetype, which as a mediator guides the individual to explore the unconscious for the sake of wholeness. In Chinese and Japanese legends and folklore, nevertheless, the fox has a unique

identity as a ‘foxy’ maiden who ‘seduces scholarly young men to absorb life-essence through their semen’ (Ronnberg & Martin, 2010, p. 280). Through absorbing life-essence, the fox maiden can become first human, then immortal, and finally a thousand-year-old, nine-tailed deity who has the capacity to pass into higher spheres (Ronnberg & Martin, 2010, p. 280). The scholarly young men, meanwhile, become obsessed and feeble due to the loss of their life-essence. In *The Feminine in Fairytales*, von Franz regarded this loss of life-essence as a consequence of its being stolen by the anima :

The thief is the personification of an unconscious content that attracts libido from consciousness... These losses of energy and interest mean that life is fading from the realm of consciousness, which is generally due to a complex constellated in the unconscious that attracts the energy... When the feminine aspect of the Self, or the anima, begins to damage or steal energy from collective consciousness, a kind of sullen opposition in the collective unconscious appears.

(von Franz, 1972, p. 80)

In addition, from the perspective of analytical psychology, this supernatural creature symbolizes the unconscious and undeveloped natural component of the personality. Through intercourse with a man, she intends to obtain the light of consciousness, namely the life-essence, semen in folklore, in order to acquire wholeness.

The legends of the nine-tailed fox were initially recorded in *Shan hai jing*, a compilation of Chinese myths, geography, mythic creatures, witchcraft and medicine, where it is written that:

Three hundred li farther east is Green-Hills Mountain, where much jade can be found on its south slope and green cinnabar on its north. There is a beast here whose form resembles a fox with nine tails. It makes a sound like a baby and is a man-eater. Whoever eats it will be protected against insect-poison (*gu*).

(Strassberg, 2002, p. 88)

In this account, the nine-tailed fox is regarded as a demonic beast, which extends its life through devouring human beings. However, if the man is able to capture and eat this fox, he will acquire the mana to prevent the injury of *gu* (insect poison). Similarly to having intercourse with the fox maiden or other supernatural beings, eating this creature is another way of achieving union between consciousness and the unconscious. Apart from this typical evil image, in ‘*Da huang dong jing*’<sup>76</sup> the nine-tailed fox appears as an auspicious beast who exists in Green-Hills Mountain with fertile land and relatively civilized people. In other mythic texts, the nine-tailed fox embodies the bipolarity of good and evil. She is the wife of *Yu* the Great as a white fox with nine tails turning up in *Tu-shan* (Birrell, 1993, p. 154). She sometimes appears as a propitious omen in Han art along with the Queen Mother of the West<sup>77</sup> (*Xi Wang Mu*) (Strassberg, 2002, p. 88). In the novel *Feng shen yan yi*, King Zhou of Shang is obsessed with her beauty and initiates a series of devilish acts to please *Da Ji*, the nine-tailed fox who finally causes the downfall of the Shang dynasty. In most of the stories of *Liao zhai zhi yi*, this creature is reshaped as a kind-hearted maiden who consorts with a poor young scholar and guides him to an ultimately happy life.

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<sup>76</sup> This is the fourteenth chapter of *Shan hai jing*.

<sup>77</sup> *Xi Wang Mu* is a goddess of the fertility of all creatures and an elixir for immortality in Taoist tradition.

The narrative of ‘Miss Lien-hsiang (Lian-xiang), the Fox-Girl’ from *Strange Stories from a Chinese Studio* can be taken as an example to demonstrate how the transformation of a supernatural being can be understood in terms of the psychic development of the anima. At the beginning of the story, an orphan and young scholar, Sang Ziming was living alone. One day, a young lady named Lian-xiang came to consort with him, claiming to be a prostitute. She continued to ‘drop in every now and again for a chat’ (Giles, 1916, p. 105). After a period of time, another girl named Li entered Sang’s house and actively sought to build up a long-term erotic relationship with him. Compared to Lian-xiang, Li came to visit Sang pretty frequently. One day, Li discovered that Lian-xiang was a fox and told Sang about it; in return, Lian-xiang pointed out that Li was a ghost who was responsible for Sang’s illness. Lian-xiang produced the medicine for Sang and forbade him from meeting with Li again. Although Sang was getting better because of Lian-xiang’s thoughtful care, he refused to believe that Li was a ghost. Therefore, he continued to have intercourse with Li if Lian-xiang was away. After two months, Sang became seriously ill and Lian-xiang returned to save him. She gave him some medicine, and asked Li to put the pills in Sang’s mouth through her saliva. Sang then recovered through this process. After that, Li, who was guilty of causing Sang’s illness, was abandoned. However, she was reborn into a fresh corpse as Yan’er, and in that form visited Sang again and eventually married him. After giving birth to a child, Lian-xiang became very ill and passed away. In the end, through rebirth, she reunited with Sang and Li (Yan’er) and lived a happy life with them.

There are two supernatural beings in this text: a female ghost and a fox maiden. Compared to the naive ‘innocent’ Li, Lian-xiang is more sophisticated and



humanised. In this narrative, Li and Lian-xiang represent different aspects of the anima: the former is more dangerous, while the latter is more helpful. In response to Li's question, 'How do foxes manage not to kill people?', Lian-xiang replied: 'You allude to how such foxes suck the breath out of people? I am not of that class. Some foxes are harmless; no devils<sup>78</sup> are, because of the dominance of the *yin* in their compositions' (Giles, 1916, p. 109). Lian-xiang pointed out the difference between them: as a female ghost dominated by the *yin* principle, Li was harmful to Sang by sucking his *yang* breath, and she disturbed the balance of his energies through frequent intercourse; Lian-xiang, on the other hand, was a harmless fox and had sex with Sang at a proper frequency.

From the perspective of analytical psychology, as an erotic anima, Lian-xiang and Li have an intense desire to be united with consciousness. In the first part of the story, Li was in an absolutely unconscious state and wished to have sex with Sang as much as possible. Through frequent intercourse, Li stole the human breath from Sang; and Sang lost his energy. As the representative of the unconscious, Li attracted his energy and dragged the weak ego, this young scholar, into the unconscious world. Therefore, Sang was indulging in an unconscious state or, as the story puts it, 'became seriously ill'. In contrast to Li, Lian-xiang claimed that she was not of the class of foxes that do damage to human beings. She also had consciousness that sexuality must be controlled in a proper state. Symbolically, in this way, the union of consciousness and the unconscious is in a healthy state. This means that the ego is not indulging with the

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<sup>78</sup> The devil here is Li, the female ghost. Herbert A. Giles translated *Gui* as devil.

anima, but builds up a proper relationship with her so as to acquire knowledge from the unconscious.

Furthermore, in the therapeutic process, Lian-xiang required Li to place the pills in Sang's mouth through her saliva. Following this activity, Sang felt his inside like fire and recovered his vitality. The fire, namely the *yang* breath that had previously belonged to Sang, was returned to his body through this process. Thus, he recovered and returned to the conscious state once more. As for Li, although she had lost energy through this process, she saved Sang from death. She transformed from an autonomous complex into a function of relationship between the conscious and unconscious under the control of the ego.

After the therapy, 'overwhelmed with grief', Li began to shrink from herself as some unclean thing; and she could no longer return to her grave. She took possession of a young girl's mortal coil and was reborn as Yan'er. Due to her union with Sang, Li began to gain consciousness. She blamed herself for stealing Sang's energy. Through acquiring consciousness, the unconscious supernatural being had a chance in the end to be reborn as a real human being. Similar to Li, Lian-xiang was reborn with her spirit after passing away. When Lian-xiang died, her spirit was gone and her body was still in the shape of a fox. Both Li and Lian-xiang obtained consciousness and transformed into real human beings. Furthermore, in the end, Sang passed the provincial civil service examination and lived in a well-off family. Through union with the anima, Sang was guided on a journey towards individuation.

### 4.3. Conclusion

The preceding discussions apply concepts from analytical psychology to interpreting the *Gao Tang* goddess and her continuation, supernatural beings with faults and roughness. In this investigation, the anima concept was applied to explaining these two images in detail. Compared to a Freudian interpretation concerning the personal unsatisfied wishes embodied in 'The *Gao Tang* Rhapsody', Jungian analysis of the process of the union of consciousness and the unconscious, based on the theory of the anima archetype, can provide a fuller interpretation. In addition, as representatives of the supernatural beings, the fox maiden and female ghost from *Liao zhai zhi yi* are interpreted as manifestations of the anima archetype as was the predecessor, the *Gao Tang* goddess. It is also worth noting that compared to western archetypal images of the anima, the appearance of the fox as an erotic anima figure is distinctive to Chinese myth and folklore.

## **Chapter 4: Symbols**

### **1. Introduction**

In the first and second chapters, we discussed the theoretical bases of this thesis and in the third chapter, applied analytical psychology to analyse three motifs in Chinese myths, legends and tales. In this chapter, the significant symbols of the dragon and unicorn in western and Chinese cultures are interpreted from the perspective of analytical psychology.

With regard to the symbol of the dragon, approximately one hundred years ago consensus was reached that the dragon is a worldwide phenomenon. However, the origin and distribution of this image remains a matter of debate in academia. Robert Blust negates all previous explanations on the origin of dragons and claims that it evolved from rainbows through the symbol of the rainbow serpent (Blust, 2000). He enumerates a list of traits possessed by the dragon and insists that any valid theory on the origin of the dragon should explain all these traits. Thus, the following interpretation from the perspective of analytical psychology attempts to explain these traits to test its validity.

Generally speaking, in western culture, the dragon usually presents in the form of a monster to be slain, while in Chinese culture, it is a powerful and auspicious creature to be admired. While Jung interpreted this divergence, in this research, the problems

related to Jung's interpretation are identified and a new interpretation regarding this divergence is offered from the perspective of analytical psychology.

The second symbol to be analysed is the unicorn. It is controversial in academia as to whether the western unicorn and *Qi lin* in Chinese culture are the same creature.

Thus, in response to this debate, this investigation compares the unicorn and the *Qi lin* based on their respective appearances and symbolic meanings. Jung devoted a full chapter of his *Psychology and Alchemy* to discussing the symbol of the unicorn.

Nevertheless, his interpretation of this symbol is based on western culture; although he included references to the *Qi lin* in Chinese culture, he did not analyse this image and compare it with the western unicorn in detail. Therefore, an interpretation from the perspective of analytical psychology is included here to explain the psychological meaning of this one-horned creature and the divergences between the unicorn in the West and China.

## **2. The Dragon**

### **2.1. Introduction**

#### **2.1.1. Life and psychotherapy**

For modern people, the dragon seems to have a distant and ancient existence.

Nevertheless, as an imaginary figure, the dragon has never faded from any culture throughout time. In the epic fantasy novels of George Martin, *A Song of Ice and Fire*, three fire-breathing dragons follow the Daenerys Targaryen, the deposed king's

exiled daughter. These mysterious animals radiate heat from their bodies, exude steam at night and spit hot flames from their mouths (Martin, 2018). The half-giant wizard in the *Harry Potter* series, Hogwarts gamekeeper Rubeus Hagrid, loves and adores dragons, briefly owning a Norwegian Ridgeback named Norbert, who later turns out to be female and thus renamed Norberta (Rowling, 2018). DreamWorks Animation has officially released the action comedy 'How to Train Your Dragon', which features various dragons as well as different potential relationships between these mythical animals and the Vikings in the film. The teenage hero changes his mind from hunting the dragon to becoming the owner of a young dragon and learns some life lessons from his companion (The Guardian, 2010). Even the countless stories in children's books remind us that this ancient symbol has never been far from reach.

In image-oriented psychotherapy, the dragon is also a common image. It appears in clients' dreams or as a miniature in sandplay therapy. For instance, in the book *Sandplay Therapy Research and Practice*, the author Grace L. Hong attempts to demonstrate the significance of understanding the symbol in sandplay therapy (Hong, 2007/2011, pp. 101-114). To take it further, she compares the different symbolic meanings of western and Chinese dragons, and describes both her own experiences with the dragon and those of her clients (Hong, 2007/2011, pp. 101-114). For therapists, it is of vital importance to comprehend the meaning of the image of the dragon, as this image might be the key to understanding the client's inner story. For the client, it is also significant to grasp the meaning of this image, because it has the possibility of being transferred into his or her own energy. The dragon may be a

monster, a representative of wisdom, or more likely both, which is waiting to be found in the course of the psychological journey.

### **2.1.2. Previous academic investigations into the dragon**

Since the publication of Charles Gould's *Mythical Monsters* in 1886 and Grafton Elliott Smith's *The Evolution of the Dragon* in 1919, consensus has been reached that the dragon is a worldwide phenomenon (Blust, 2000). In western culture, the dragon always plays the role of a monster waiting to be slain by the hero; in China, on the other hand, it usually presents as an auspicious sign to be admired and identified with. Through their investigations, Allen and Griffiths discovered that the slaying of the dragon usually occurs in the western context, only if the dragon as a good omen can escape being slain; in China and Japan, on the other hand, the dragon is regarded as a respected, honoured creature (Blust, 2000, p. 119).

As Allen and Griffiths noted, the etymology of the word dragon, as recorded in the *Encyclopaedia Britannica*, originates in the Greek *drakon* which is connected with *derkomai* 'see', and can be interpreted as sharp-sighted (Blust, 2000, p. 8). Moreover, the Greek word *drakon* may refer to any large serpent (Blust, 2000, p. 8). In Latin, *serpens* or *serpo* and *draco* are used of snakes, while in Ecclesiastical Latin *Draco* is also used for *Serpens*, as the Devil (Lewis & Short, 1879). It is obvious that etymologically, the relationship between the imagery of the dragon and serpent is very close. Regarding their relations, there exist three possible suggestions: the serpent gradually changes into a dragon; the dragon degenerates into a snake; or the family likeness between the dragon and snake results in the confusion between them.

Meletinsky offers an explanation as to why confusion exists between the dragon and serpent: ‘the motif of the defeated serpent or dragon is widely diffused and is usually found in association with the image of aquatic chaos’ (Meletinsky, 1976/1998, p. 189). In other words, both the dragon and serpent are related to aquatic chaos; and the hero’s fight with the dragon or serpent represents, in fact, a confrontation with chaos. Jung also conflated the dragon and serpent images when analysing the symbol of the dragon. For instance, he pointed out explicitly ‘that the dragon, or serpent, represents the initial state of unconsciousness’ (Jung, 1954d/1968, par. 118). Jung also illustrated the hero’s identification with the dragon’s power in western culture through his reading of a Scandinavian myth in which the hero gains recognition through his snake’s eyes (Jung, 1935/1966, par. 195). He even used the word ‘serpent’ as a substitute for dragon to describe the story when analysing the motif of the ‘night sea journey’ (Jung, 1931/1969, par. 326). Therefore, in Jung’s understanding, the dragon is equivalent to the serpent or snake.

Nevertheless, in Chinese culture, the dragon and serpent were not directly related in the beginning. In the book of *Shuo wen jie zi*<sup>79</sup>, the Chinese dragon (*Long*, 龍) is defined as ‘the chief of the animals with scales’ (鱗蟲之長)<sup>80</sup>, which ‘could be dark or bright, tiny or big, short or long’ and ‘rises to the heaven at the spring equinox, dives to the abyss at the autumnal equinox’ (Xu, 2009, p. 390). From this description, we can observe that the Chinese dragon has no direct relation to the snake.

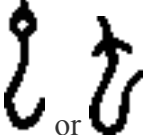



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<sup>79</sup> *Shuo wen jie zi* is a Chinese dictionary compiled in the Eastern Han dynasty by Xu Shen. Based on the structure of the characters, he created 540 radicals to classify 9353 characters.

<sup>80</sup> As there is currently no extant complete English translation for *Shuo wen jie zi*, I translated directly from the Chinese text.










The etymology of Snake (She, 蛇) dates back to Oracle Bone Script, which is the inscription on bones or tortoise shells of the Shang Dynasty (16th-11th century B.C.) and is the earliest Chinese writing system. Tortoiseshell and animal bones engraved with this type of text are believed to have been used primarily to record divinations. Oracle Bone Script is a hieroglyph in which the image of the snake can be seen in the


character. The hieroglyph of  or  resembles a reptile with a sharp head  and long body . This is basically the image of a snake (Xu, 1989, p. 1430).




Later,  can be seen in Bronze Script, which was used for inscriptions on ancient bronze objects, between the early Western Zhou Dynasty and the foundation of the Qin Dynasty, or approximately the 13th century B.C. to 219 B.C. The prismatic snake head  was turned into , and in the snake's 'big belly' parts a finger was added, emphasizing its magical flexibility and digestive ability (Xu, 1989, p. 1430).




During the Qin Dynasty, the first central government of China unified the writing system and adopted the Seal Script. In this system, three different characters evolved


from . These are ,  and , which correspond respectively to 它 (meaning 'It'), 虫 (meaning 'reptile') and 蛇 (meaning 'snake'). As the combination

of  and ,  inherited the original meaning of 'snake' (蛇) (Xu, 1989, p. 1430).

The etymology of dragon (*Long*, 龍) also followed this process.  in Oracle Bone

Script is composed by adding a  (*horn*) to the head of , which is an animal with a large mouth and curved body (Xu, 1989, p. 1260).  in Bronze Script is very

similar to the Oracle Bone Script.  in Seal Script added a  (Knife) and a  (Leaf) to the body of the fantastic animal to show that it has claws and a fin. This

character remains basically fixed until later Regular Script  and simplified



From this, we may observe that the words for snake (蛇) and dragon (龍) had their own independent development paths in the evolution of ancient Chinese characters. There is no indication that one was derived from the other. Nevertheless, although

they have no direct relationship in the Chinese language system, the original shapes of the snake and dragon are comparable in terms of their curved bodies.

It may be due to this similarity in shape and symbolic meaning that, from the Han dynasty, a connection gradually emerged between these two images. In eastern tombs, immortals are equipped with serpentine features, for instance, the lower halves of their bodies have two snake-like legs or a single tail as a snake; or, they are sometimes accompanied by dragons (Wallace, 2011). Wallace holds that the relation between immortality and serpentine imagery, namely the dragon and the snake, stems from the nature of reptiles which allows them to alter their form, thus associating them with the idea of Tao (Wallace, 2011). The statement ‘now dragon, now snake’ from the second volume ‘Chu zhen’ of *Huai nan zi*, depicts the transformative nature of Tao.

Differing from western culture in which the words ‘dragon’ and ‘snake’ are associated from the outset, the Chinese characters for dragon and snake have no direct relevance. However, at the symbolic level, the dragon and serpent gradually came to be related in China due to the similarities in their shape and meaning. With the aim of analysing the image of the dragon, the following paragraphs will not discuss this serpentine imagery. Concerning the substitution of the dragon and serpent in Jung’s writing, this investigation will mainly refer to his statements on the dragon.

Since the consensus has been reached on the dragon as a worldwide phenomenon, discussions have been launched on the distribution and origin of this universal image in academia. Smith concluded that the image of the dragon originated in Egypt and Babylonia, and afterwards gradually spread to the Near East, Europe, India, China and Mesoamerica (Smith, 1919, pp. 62-70). In contrast, the theory of independent development holds that the dragon appeared in various cultures in parallel. In his book *Mythical Monsters*, Gould held that the image of the dragon stems from the imagination and is an exaggeration of monstrous animals (Gould, 1886, pp. 171-172). Ingersoll regards the *naga*<sup>81</sup> or serpent as having the symbolic meaning of incarnation as the prototype of the dragon (Ingersoll, 1928, pp. 42-50). Allen and Griffiths offer the viewpoint that the dragon was born of clouds and water to share the nature of mutation like them (Allen & Griffiths, 1979, p. 6). According to Carl Sagan, the image of the dragon can be traced back to the dinosaur (Sagan, 1977, pp. 138-141). The implacable hostility between man and dragon originates in the human fear of ancient reptiles that is encoded in humans and appears in people's dreams (Sagan, 1977, pp. 142-151).

In his article 'The Origin of Dragons', Robert Blust negates previous explanations on the origin of dragons and brings forth his argument that 'dragons evolved from rainbows through the concept of the rainbow serpent, a concept that itself extends far back to the Pleistocene' (Blust, 2000). He systematically summarises the distribution of the dragon in two categories: diffusion and independent development. The former idea, which is offered by Smith, claims that the image of the dragon was invented in

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<sup>81</sup> The deity with the form of a huge serpent from Hinduism.

Egypt before spreading to other places around the world; the latter explanation regards diffusion theory as problematic and offers the possibility that dragons appeared independently in different cultures (Blust, 2000).

Blust holds that independent development theory must respond to the following question if its validity is to be proven: ‘Why would human beings all over the globe repeatedly invent an apparently whimsical creature which agrees in detailed features of physical appearance and behaviour?’ (Blust, 2000) He then enumerates previous explanations of the origin of dragons in their physical and symbolic aspects. The interpretations of the physical aspect consider biological organisms as the origin of dragons: mental constructions of fossilised eggs or bones of extinct archosaurians; direct observation of biological anachronisms; a genetically encoded memory of dinosaurs appearing in people’s dreams to confer a survival advantage; and the snake as biological origin (Blust, 2000). The symbolic explanations are composed of two possibilities: one is that the dragon manifests a physical phenomenon of a non-biological nature, such as the clouds or water; the other is that it is a representation of a psychological force, such as the collective unconscious as proposed by Jung (Blust, 2000). Blust claims that none of these interpretations are persuasive because they fail to explain all the traits possessed by the dragon: it can give and withhold rain; it guards the spring and lives in the cave; it has a chimerical appearance; it is sexually ambivalent; it is in conflict with thunder/lightning, or the sun; it is connected with menstruation; it can exhale fire; it guards treasures; and it encircles the world (Blust, 2000). In fact, these traits can be interpreted in terms of analytical psychology, as will be explained later in this section.

Nevertheless, by demonstrating that the rainbow serpent is equipped with all the dragon's traits, Blust affirms that the dragon originates from the rainbow (Blust, 2000). Finally, he points out that the rainbow serpent is the country dragon that belongs to tribal societies, while the city dragon belongs to urbanized, state-level societies (Blust, 2000). Through urbanization and civilisation, the dragon became an independent entity and replaced the rainbow serpent as a significant symbol (Blust, 2000). In this way, Blust claims that the awe, fear and mystery originally inspired by the rainbow serpent transited to the dragon; therefore, there appeared amongst the ancient Hebrews the evil dragon and divine rainbow, and in Hindu myth the rainbow as a weapon to fight the dragon (Blust, 2000).

However, Blust's argument that the dragon originated in the rainbow is questionable. Firstly, Blust does not mention the concepts of country dragon and city dragon when attempting to equate the dragon with the rainbow serpent through their shared traits. According to his theory, the dragon that shares the same characteristics as the rainbow serpent is the country dragon rather than the city dragon, which pertains to the high culture that emerged with the discovery of 'agriculture and the urbanization, social stratification and literacy' (Blust, 2000). Therefore, he ought to compare the similarities between the country dragon and the rainbow serpent instead of comparing the dragon with the rainbow serpent, without differentiating between the two dragons he defines later in the discussion. Furthermore, the comparison between the dragon and rainbow serpent could simply certify that they have certain functions and traits in common. These similarities can prove that the rainbow may contribute to the construction of the dragon image, but they cannot lead to the conclusion that the rainbow is the only origin of dragons.

Secondly, certain of the evidences he collects to prove his hypothesis are problematic. For instance, he refers to the emblem of a bird on Chinese dragon boats as a symbol of the thunder/lighting used to suppress ‘the water-god’, or dragon, in order to demonstrate the opposed relationship between the dragon and thunder/lightning. As Blust points out, ‘the lighting and the rainbow are said to have a profound incompatibility of temperament’; therefore, the rainbow’s conflict with the thunder/lighting can explain the collision between the dragon and thunder/lighting (Blust, 2000). He also quotes Cotterell’s speculation that ‘there was some form of antagonism between dragons and the sun’, to demonstrate the dragon’s conflict with the sun. Physically speaking, ‘the rainbow depends on a delicate balance between rainfall and sunshine, and too much of either will destroy it’; therefore, the rainbow is formed into an opposite position by the thunder/lighting or the sun, which could account for the dragon’s conflict with them (Blust, 2000).

As a matter of a fact, Blust’s usage of examples derived from Chinese culture is inadequate. The dragon in Chinese culture is always intimately related with thunder/lighting or the sun, and is sometimes the equivalent of them. In the record of *Shan hai jing*, a dragon named *Kui* has a voice like thunder (Yuan, 2014, p. 308); while the thunder god has a human head and a dragon’s body (Yuan, 2014, p. 284). Furthermore, *Zhu Long* (Torch dragon) is a god that symbolizes the cyclical pattern of light and dark, which may be regarded as a vestige of an earlier sun god (Birrell, 1993, p. 68). The relationship between the dragon and thunder/lighting or the sun is co-dependent rather than hostile.

Blust also makes mention of the dragon exhaling fire as a widespread belief, and the rainbow as the natural basis for this belief, because it ‘drives away or burns away the rain’ (Blust, 2000). However, according to Allen and Griffiths, the artists of the Bestiaries may have intended to paint the sweet breath or poisonous and corrupt breath of the dragon, but their depictions were misunderstood as fiery breath; therefore, traditionally, western dragons exhale fire (Allen & Griffiths, 1979).

In addition, as the rainbow ‘naturally appears in sunshowers or at the termination of a storm’, this is exactly opposite to the nature of the Chinese dragon as a rainmaker. During a drought, Chinese people employed several methods to persuade or frighten the dragon into leaving the pool and flying up to heaven to create rainfall. This typical Chinese dragon is the cause of rain rather than its result as the rainbow. In general, Blust selects evidence in favour of his hypothesis, but neglects to understand it. Therefore, it is insufficient to explain every trait of the dragon by constructing the relationship with the rainbow serpent.

Thirdly, Blust misunderstands Jung’s interpretations of the dragon. Blust refers to Jung’s interpretation of the dragon as ‘an archetype of the collective unconscious’, and refutes this theory for the reason that ‘psychological archetypes contravene the basic genetic principle that acquired characters are not heritable’ (Blust, 2000, p. 522). In fact, he confuses the two concepts: archetype and archetypal image. The ‘characters’ or archetypal images, which are bound up with culture and appear in dreams, visions, fantasies and myths, are perceivable, but not heritable. In contrast, an archetype that cannot be perceived directly due to its transcendence is inherited as a



form. Furthermore, Blust quotes Jung's depiction of the image of the *uroboros* in alchemy as a means to certify that the *uroboros* is the rainbow.

Despite the fact that his attempts to establish all possible relatedness between the *uroboros* or dragon and the rainbow are problematic, Blust does offer us a comprehensive list of dragon's traits and an idea that extant theories on the origin of the dragon should effectively explain why the dragon has certain traits. In his article, Blust maintains that apart from him, previous scholars have failed to answer this question (Blust, 2000). Then, whether the interpretation of the dragon or *Long* can explain all the traits enumerated by Blust will be discussed in the later part of this chapter.

Regarding the Chinese dragon, one of its most important aspects is its transformative nature. Thus, in China, the dragon also represents the Tao due to its endless mutation. Taking the various characteristics of the dragon into account, it is problematic to expect one particular concrete item in reality, or a fictional image as the origin, to explain all the traits possessed by the image of the dragon. Jung, although holding a certain cultural bias, nevertheless offered the possibility of resolving this problem from the perspective of analytical psychology. Meletinsky notes that 'the metaphoric nature of mythification is fundamental because myth uses symbols, not allegories' (Meletinsky, 1976/1998, p. 211). If we attempt to understand this symbol from a psychological perspective, the metaphoric nature of the dragon can be translated into a psychological language.

The image of the dragon is a complex aggregation, whether for its sophisticated appearance or meaning. The physical origin of this image cannot simply be attributed to a single source. It is important to discover the psychological meaning of this creature in order to understand the individual's psyche both in the western and Chinese contexts.

## 2.2. Jung's writings on the dragon

Throughout Jung's writings and lectures, the dragon that appears in his analyses of myths, legends and fairy tales, as well as in his writings on alchemy, is recognised as various images: the evil monster who is ultimately slain by the hero (Jung, 1934-1939/1989, pars. 155-156, 598; 1944/1968, par. 454; 1955-1956/1963, par. 86; 1935/1977, par. 230); the guardian of treasures or of a sacred place (Jung, 1952/1969, pars. 395, 569; 1955-1956/1963, par. 85; 1928/1966, par. 261); the *uroboros*, 'the earth dragon who eats his own tail' (Jung, 1944/1969, pars. 404, 460; 1955-1956/1963, par. 241); the *prima materia* in alchemy (Jung, 1951a/1968, par. 240); and as a symbol of wisdom and goodness in Chinese culture and western alchemy (Jung, 1951a/1968, par. 385; 1934-1939/1989, pp. 233, 1055-1056). Generally speaking, Jung held that the dragon, usually taken as the devil or a monster, has a negative meaning for westerners; while in contrast, it has a positive significance as a symbol of wisdom, goodness and healing in China and sometimes in western alchemy (Jung, 1951a/1968, par. 385). In terms of analytical psychology, Jung generally regarded the dragon as a representation of the unconscious as well as the 'chthonic forerunner of the self' (Jung, 1955-1956/1963, par. 296). Therefore, for Jung, the divergence between manifestations of the western and Chinese dragon actually reflect

the opposite attitudes toward the unconscious held by westerners and Chinese people respectively (Jung, 1934-1939/1989, p. 1055). The following section will introduce Jung's statements on the dragon to examine the validity of his psychological interpretation of the dragon, and point out certain problems and flaws in his analysis.

### **2.2.1. Monster**

In western mythology, legends and fairy tales, the dragon mainly presents as an evil monster that is defeated by the hero. Meletinsky explains this battle between the hero and the dragon as the defeat of chaos and the victory of harmony (Meletinsky, 1976/1998, p. 189). This motif is endowed with great importance in Jungian psychology (Jung, 1955-1956/1963, par. 86; 1952/1956, par. 569; 1935/1966, par. 230). Jung offered the following interpretation of the role played by the dragon in the hero-dragon motif:

The dragon, or serpent, represents the initial state of unconsciousness, for this animal loves, as the alchemists say, to dwell 'in caverns and dark places.' Unconsciousness has to be sacrificed; only then can one find the entrance into the head, and the way to conscious knowledge and understanding. Once again the universal struggle of the hero with the dragon is enacted, and each time at its victorious conclusion the sun rises: consciousness dawns, and it is perceived that the transformation process is taking place inside the temple, that is, in the head.

(Jung, 1954d/1968, par. 118)

First of all, according to Jung, the dragon's habitat reveals its symbolic meaning as the initial state of unconsciousness. Furthermore, Jung equates the dragon in the cave

with the negative mother-*imago* or the Terrible Mother (Jung, 1952/1956, pars. 569, 567n). He explained this viewpoint by analysing the legend of Siegfried.

In this legend, the dragon Fafner lives in a cave and is the guardian of the source of life and power. In Jung's interpretation, 'the cave-dwelling terror of woods' demonstrates that Siegfried evokes 'the evil aspect of the unconscious', that is, 'its devouring nature' (Jung, 1952/1956, par. 569). Moreover, psychologically speaking, this dragon, Fafner, is the mother who 'possesses the libido of the son', if the son, Siegfried, is still 'unconscious of himself' (Jung, 1952/1956, par. 569). At this stage, the hero has no choice but to accept the consequences of the attempt to 'rescu[e] consciousness from the danger of regression' (Jung, 1949/1963, par. 738). He is in a perilous position for exposing himself to the danger of being devoured by the evil dragon. In psychological terms, this means that 'consciousness struggles in a regular panic against being swallowed up in the primitivity and unconsciousness of sheer instinctuality' (Jung, 1954/1969, par. 415). For Jung, the hero is now in a state of 'abaissement du niveau mental', namely 'a diminution or extinction of consciousness'. If the hero is not devoured by the dragon, but perseveres in this fight and conquers the monster, he will arrive at a new stage of life- rebirth.

Jung interpreted the slaying of the dragon in this kind of legend as an inevitable consequence. As mentioned above, the dragon represents the initial state of unconsciousness in this hero-dragon motif. The death or sacrifice of the dragon is 'an essential part of the mystery of transformation', which means a victory over the old

and obsolete (Jung, 1955-1956/1963, pars. 168-169). Furthermore, this victory also signifies a 'new life' for the hero:

The treasure which the hero fetches from the dark cavern is *life*: it is himself, new-born from the dark maternal cave of the unconscious where he was stranded by the introversion or regression of libido... The hero who clings to the mother is the dragon, and when he is reborn from the mother he becomes the conqueror of the dragon.

(Jung, 1952/1956, par. 580)

After undergoing the regression of libido and slaying the dragon, our hero is reborn with conscious knowledge. As Jung pointed out, when the hero 'clings to' the mother, he is in an unconscious state as the dragon; while when he is reborn from the unconscious, he comes through the transformation process and acquires consciousness. Commonly, in such legends, the hero and dragon appear as a pair of opposites. Jung interpreted the hero as 'the positive, favorable action of the unconscious', while the dragon appears as 'its negative and unfavourable action- not birth, but a devouring' (Jung, 1952/1956, par. 580). Through slaying the dragon and achieving rebirth, the hero obtains consciousness and development.

### **2.2.2. *Uroboros***

When the hero-dragon motif is mentioned, Jung interpreted the dragon as a symbol of the unconscious to be conquered and transformed; on the other hand, when the image of two dragons eating each other or a self-devouring dragon, the *uroboros*, appears, Jung regarded it as an illustration of the individuation process, 'the step-by-step

development of the self from an unconscious state to a conscious one' (Jung, 1942/1968, par. 168n).

The *uroboros*, 'the dragon that devours, fertilizes, begets, and slays itself and brings itself to life again', is often portrayed as the *opus* by alchemists (Jung, 1944/1969, par. 460; 1951a/1968, par. 418). Jung explained the image of the *uroboros* in alchemy:

The uroboros is a dramatic symbol for the integration and assimilation of the opposite, i.e., of the shadow. This 'feed-back' process is at the same time a symbol of immortality, since it is said of the uroboros that he slays himself and brings himself to life, fertilizes himself and gives birth to himself. He symbolizes the One, who proceeds from the clash of opposites, and he therefore constitutes the secret of the prima materia which, as a projection, unquestionably stems from man's unconscious.

(Jung, 1955-1956/1963, par. 513)

As a static image, the *uroboros* is a totality or the union of the opposites, while as a dynamic circle, the *uroboros* is an immortal process that reflects the development of the Self. In other words, the *uroboros* symbolizes the totality of the Self and the dynamic process of individuation. Furthermore, Jung discovered its parallel in Chinese culture and linked the *uroboros* with the pair of *yin* and *yang*:

Our western image of the uroboros is expressed in the words: '*Yin* and *yang* drink and devour one another'; '*Yang* donates and *yin* receives', and, in another form: 'The Dragon breathes into the Tiger and the Tiger receives the spirit from the Dragon. They mutually inspire and benefit'. As in western alchemy, Mercurius duplex is designated 'orientalis' and 'occidentalis', so in China the dragon (*yang*) reigns over the East and the Tiger (*yin*) over the West. 'The way

is long and obscurely mystical, at the end of which the Ch'ien (*yang*) and the K'un (*yin*) come together'.

(Jung, 1955-1956/1963, par. 404n)

The Yin-Yang pair shares the same nature as the *uroboros*: contradictory, integrating and transformative, which could be demonstrated in the *Tai ji tu*. Just like the *uroboros*, the *Tai ji tu* presents the union and interplay of opposites, that is the *yin* and *yang*: each contains the other within themselves, and transforms into the other side. In summary, the dragon that appears as the *uroboros* or interplay of the *yin-yang* pair in China, symbolizes the totality of the Self as well as the individuation process.

### **2.2.3. Other manifestations**

The other three roles played by the dragon are as the *prima materia* in alchemy, the guardian of treasures or a sacred place and as a symbol of wisdom and goodness in Chinese culture and western alchemy. In contrast to the evil dragon that is slain by the hero, these three images were analysed in relatively less detail by Jung.

As mentioned above, Jung considered the *uroboros* as the structure of creation and destruction, as demonstration of the *prima materia* in alchemy (Jung, 1955-1956/1963, par. 513). He also directly equated the *prima materia* with the dragon as the 'initial psychic situation' (Jung, 1951b/1968, par. 240). In other words, it represents the undifferentiated unconscious state.

For its role as guardian, Jung mentioned only briefly, without detailed interpretation, that the dragon guards or defends the treasure or a sacred place and awaits the arrival of the hero (Jung, 1952/1956, par. 395; 1955-1956/1963, par. 85; 1928/1966, par. 261). If we place this within the context of analytical psychology, the guardian dragon can be described as what Jung called the ‘chthonic forerunner of the self’ (Jung, 1955-1956/1963, par. 296). It is still in the unconscious state but contains the treasure of knowledge of the Self and remains to be explored by the hero.

As with the previous two images represented by the dragon, as the *prima materia* and guardian, Jung did not draw much attention to the dragon as a symbol of wisdom and fortune. He proposed that the dragon embodies a negative meaning for westerners, while implying a positive meaning in western alchemy as well as in China (Jung, 1951a/1968, par. 385). For Jung, this difference reflected two opposite attitudes towards the unconscious.

In his series of seminars on Nietzsche’s *Thus Spoke Zarathustra*, on 12<sup>th</sup> May 1937, Jung referred to the Chinese dragon simply as ‘a favorable and heavenly and brilliant figure’ in comparison with the western ‘unfavorable, humid, dark’ dragon (Jung, 1934-1939/1989, p. 1055). According to his idea, the dwelling place and features of the dragon reflect the respective cultural attitudes towards the unconscious. From Jung’s point of view, ‘the western mind begins in the head and works down towards the earth’. Consequently, for westerners, the unconscious is always something that is ‘below the surface’, while the mind is above the surface (Jung, 1934-1939/1989, p. 1055). This idea is indicated by the impression of the dragon as an ‘unfavorable,



humid, dark' figure in the West (Jung, 1934-1939/1989, p. 1055). In contrast, the dragon in China lives in heaven and is possessed of wisdom and light. For Jung, that is to say, in the Chinese mind, 'the unconscious is above and the conscious of man is below' (Jung, 1934-1939/1989, p. 1055).

Hence, Jung attempted to conclude that the divergence between the western and Chinese dragons is due to their differing attitudes toward the unconscious: in the Chinese mind, the unconscious is above, while in contrast, in the western mind, the unconscious is below. This can be related to Jung's idea that the Chinese mind favours the unconscious.

To sum up, in Jung's understanding, the dragon is mainly regarded as a manifestation of the unconscious or as the 'chthonic forerunner of the self'; if it appears as the *uroboros*, it represents the process of individuation as well as the Self. Therefore, taking the dragon as the symbol of the unconscious, in western culture, the setting of the dragon as an unfavourable and dreadful monster indicates that westerners tend to depreciate and isolate the unconscious; while in Chinese culture, the dragon is deemed a figure of light and fortune, reflecting Chinese people's positive attitudes towards the unconscious.

### ***Discussions on Jung's interpretations of the dragon***

First of all, the interpretation of the dragon from analytical psychology is capable of explaining all the traits possessed by the dragon, as enumerated by Blust. As Blust

points out, if a theory attempts to interpret the image of the dragon, it has to explain all of the following traits of the dragon: it can give and withhold rain; it guards the spring and lives in a cave; it has a chimerical appearance; it is sexually ambivalent; it is in conflict with thunder/lightning, or the sun; it is connected with menstruation; it can exhale fire; it guards treasures; and it encircles the world (Blust, 2000).

From the perspective of Jungian psychology, the dragon represents the unconscious and the knowledge of the Self hidden in the unconscious. Similar to the dragon, the water and cave are usually taken as metaphorical language to express the meaning of the unconscious. Thus, these images are combined to represent the unconscious state. The menstruation that relates to the moon as the expression of feminine nature, is also related to the unconscious as the dragon. The chimerical appearance and ambivalence of its sex are depictions of the nature of the transformation that enables changes between the unconscious and consciousness. Moreover, if we take the dragon as the representation of the primary state of the unconscious, and the thunder/lightning, or the sun, as consciousness, the conflict between the dragon and thunder/lightning, or the sun, represents the opposition between the unconscious and consciousness. When we take the dragon as the manifestation of the Self or the unconscious that contains knowledge of the Self, it directly relates to the fire, treasures and the circle, namely to the representations of the Self in Jungian psychology.

Due to the length limitations of this article, the interpretations herein are relatively straightforward without detailed exploration. Nevertheless, we may accrue an overall impression that the psychological interpretation based on Jungian psychology has the

potential to explain the traits that ought to be possessed by the dragon. However, although Jung's psychological interpretation of the dragon is plausible, some of his statements are problematic and need to be examined. Among Jung's analyses of various images of the dragon, his discussion of the dragon as monster was more detailed than that for other images of the dragon. Although he did relate the dragon with the Self, Jung mostly equated the dragon directly with the unconscious. He also explained the different images of the dragon as embodying the distinction between the western and Chinese minds in terms of their respective attitudes towards the unconscious.

The problems with his interpretation of the dragon lie in Jung's bias from his western knowledge background. Firstly, he was biased toward images of western and Chinese dragons. In fact, every facet of the dragon appears in both western and eastern cultures. The image of the dragon is neither utterly good nor evil. In China, there also exists the devil-like dragon to be slain by the hero. For instance, in the tale of 'Zhou Chu eradicates the three scourges' from *Shi shuo xin yu*, the Chinese dragon is one of the scourges that awaits eradication by the hero, as will be analysed in the following section. Moreover, in the west, the Welsh have adopted *Y Ddraig Goch* (the red dragon) as the key symbol on their national flag. This is an important symbol with which to identify. Therefore, we cannot simply categorise the western dragon as an evil monster and the Chinese dragon as an auspicious sign.

Furthermore, as mentioned above, Jung referred to the Chinese dragon as 'a favorable and heavenly and brilliant figure' (Jung, 1934-1939/1989, p. 1055). However, three

years previously, on 7<sup>th</sup> November 1934, in his seminars on Nietzsche's *Thus Spoke Zarathustra*, Jung mentioned the Chinese dragon as 'an exceeding chthonic and aquatic animal' that has the ability of 'flying and creeping at the same time' (Jung, 1934-1939/1989, p. 233). This demonstrates Jung's awareness of the Chinese dragon as both an aquatic and flying animal. That is to say, the dragon in China is not only in heaven or 'above the surface', but also creeps into the water. Hence, the evidence of the differing characteristics between western and eastern dragons given by Jung is not sufficient to prove his idea that the Chinese look up to the unconscious while westerners look down at it.

Secondly, in most cases, Jung tended to equate the dragon with the unconscious in the context of western culture. Therefore, when comparing the Chinese and western minds, he regarded the dragon as the representation of the unconscious and concluded that different characteristics of the dragon in the West and China stem from the different attitudes they hold towards the unconscious.

However, the dragon admired by the Chinese or other cultures cannot be directly interpreted as the unconscious as the slain dragon. If we regard the evil monster dragon as the unconscious in terms of analytical psychology, the auspicious dragon ought to be taken as a manifestation of wholeness, or the Self, rather than as the unconscious or the Self in the unconscious state, as will be explained in the following section with illustrations from Chinese culture. Additionally, an account of the development of the Chinese dragon will be introduced to demonstrate the transformation of the Self from the unconscious state to the conscious being.

## 2.3. The Chinese dragon- *Long*

### 2.3.1. *Long* as a monster

It is generally accepted in the western mind that different from the western evil dragon, the dragon of China is ‘almost exclusively benevolent’ (Allen & Griffiths, 1979, pp. 34, 119). Jung also held this opinion, and claimed that the Chinese dragon is ‘a sign of happiness, of wealth, of everything good’ (Jung, 1934-1939/1989, p. 793). As a matter of fact, however, the hero-dragon motif is also present in Chinese legends.

For instance, as mentioned in the previous Chapter, in the story of ‘*Nü Wa* mends the sky’, one of this goddess’s missions was to kill a black dragon in order to restore the world to order. In the book of *Extensive Records of the Taiping Era*<sup>82</sup> (*Tai ping guang ji*), there is an eight-volume collection on the folklore of the dragon (Li, 1961/1986). Regarding the hero-dragon motif, ‘Black river of Shazhou’ from ‘the Third Volume of Dragon’ narrates a story in which a hero named Zhang Hao defeats a malicious dragon in a black river (Li, 1961/1986, pp. 3423-3424). This giant dragon is addicted to eating livestock, and so keeps making trouble out of nothing in order to gain a sacrifice from the inhabitants (Li, 1961/1986, pp. 3423-3424). After hearing about the sufferings of the people, the new official Zhang Hao leads his associates to fight the evil dragon (Li, 1961/1986, pp. 3423-3424). At the end of this tale, the Emperor bestows the dragon’s tongue on Zhang Hao for overcoming the monster (Li,

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<sup>82</sup> *Tai ping guang ji* is a collection of stories from the Han dynasty to the early Song dynasty. The name of the book is translated as the *Extensive Records of the Taiping Era*. It is divided into 500 volumes in which accounts of supernatural beings play a major role. It includes an eight-volume collection on the folklore of the dragon.

1961/1986, pp. 3423-3424). In some of the plots, this tale is parallel to the widely known western story, St George's slaying of the dragon. The hero emerges when the people are threatened with being eaten by the evil dragon. They then make an effort to fight the monster and eventually succeed.

Furthermore, as recorded in *A New Account of the Tales of the World*<sup>83</sup> (*Shi shuo xin yu*) and the *Book of Jin*<sup>84</sup> (*Jin shu*), 'Zhou Chu chu san hai'<sup>85</sup> is a folktale about Zhou Chu destroying the three scourges and restoring peace to the town:

Zhou Chu was a hot-headed bully in his younger days and was therefore regarded as one of the 'Three Scourges' in town. The other two scourges were a dragon in the river and a white tiger in the mountain. A villager suggested to Zhou Chu that he kill the dragon and tiger in order to create an internecine battle among the Three Scourges. Zhou Chu killed the tiger and disappeared with the dragon for three days. Then the villagers celebrated the eradication of the Three Scourges. When Zhou Chu came back, he realized that he was one of the scourges that the villagers feared. He decided to make amends for his misdeeds in former times. So he enquired of two famous wise men and received encouragement. Eventually Zhou Chu became an accomplished general beloved by his people<sup>86</sup>.

(Liu, 2002, pp. 341-342)

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<sup>83</sup> *Shi shuo xin yu* is translated into English as *A New Account of the Tales of the World* by Richard B. Mather. It comprises a collection of historical anecdotes, words and deeds of some famous personages from the Eastern Han dynasty to the Song dynasty.

<sup>84</sup> *Jin shu* was edited in the Tang dynasty to record the history of the Jin dynasty from 265 to 420 A.D..

<sup>85</sup> The translation of the title is 'Zhou Chu eradicates the three scourges'.

<sup>86</sup> I summarise the story here due to the length limitations of the article. The translation adopted in the dissertation is from *A New Account of the Tales of the World* translated by Richard B. Mather. It is on page 341-342 of *A New Account of the Tales of the World* published by University of Michigan in 2002.

Different from the righteous image of the hero in the hero-dragon motif, the protagonist Zhou Chu is depicted as a scourge, just as the dragon at the beginning of the account. His being recognised as a menace to the villagers reflects that Zhou Chu was in an unconscious state. According to the description in the *Book of Jin*, Zhou Chu was known as a man of great stature and an adept in hunting (Fang, 1974, pp. 1569-1571). Equipped with this talent, he indulged in bullying the villagers rather than making use of it for the purpose of goodness. Zhou Chu was blind to the value of his capacity; that is, he was unconscious of himself. In other words, for the time being, he represented the unconscious just as much as the dragon in the river and the white tiger in the mountain, which were about to be transformed into conscious knowledge.

Zhou Chu's battle with the evil tiger and dragon marked the initiation of his transformation. The disappearance of Zhou Chu and the dragon is a variant of the plot in which the hero enters a dark cavern or is devoured by the dragon. In this situation, the hero suffers from a regression of libido. Moreover, by defeating the dragon, Zhou Chu has already started a new life, although he has not yet been accepted by the villagers. When he hears that he is considered to be one of the scourges along with the tiger and dragon, he does not show aggression towards the villagers but instead decides to make amends for his misdeeds by enquiring of the wise men. His blindness is thus replaced by self-awareness; and his aggression is transformed into penitence and reform. Through the encouragement of the wise men, he completes the entire transformation process and finally becomes 'an accomplished general beloved by his people'.

This folktale depicts the transformation of Zhou Chu. Morally speaking, the ‘hot-headed bully’ is transformed into a beloved general. Psychologically speaking, at the beginning of the tale, he is in an unconscious state and unable to make use of his gifts in a good way; by slaying the tiger and dragon, he is reborn from the unconscious and gains conscious knowledge therefrom. The conscious mind prompts him to inquire of the wise men, the representation of the Self. By obtaining knowledge from the Self, the hero completes his transformation process. Furthermore, symbolically, the tiger and dragon are the external monsters of Zhou Chu’s internal darkness. With the eradication of two scourges, the third scourge – the internal darkness of Zhou Chu – also vanishes. Thus, our hero is reborn from the unconscious and takes full advantage of his talent to bring benefit to the people.

Just as Jung pointed out, ‘the hero who clings to the mother is the dragon, and when he is reborn from the mother he becomes the conqueror of the dragon’, so in this folktale, Zhou Chu is a scourge just like the dragon that is detested by the villagers when he lacks self-awareness in his younger days. However, when he overcomes the dragon, he is reborn from the darkness of the unconscious and transforms into a new being.

In these hero-monster stories, the hero and the dragon are the opposite sides of a pair. Their relationship is similar to the *yin* and *yang* pair in Chinese philosophy. When separated, they are like every psychological extreme that ‘secretly contains its own opposite or stands in some sort of intimate and essential relation to it’ (Jung,



1952/1956, pars. 580-581). When united, they represent a totality, ‘a *complexio oppositorum*’, which Jung named the Self (Jung, 1921/1971, par. 790).

### 2.3.2. *Long* as an auspicious creature

As shown above, monstrous dragons also appear in Chinese mythic stories as representatives of the unconscious in terms of analytical psychology. Nevertheless, it is undeniable that the Chinese dragon is usually regarded as an auspicious creature and is admired by the Chinese people. Identification with the dragon has prevailed in China for thousands of years. Chinese people like to call themselves descendants of the dragon. From ancient times in China, the emperors were closely bound up with the dragon. The book *Di wang shi ji*<sup>87</sup>, written in the Eastern Han dynasty, records the historical stories of the emperors from the Three Emperor period to the Han dynasty. According to this book, the births of the Yan Emperor (Flame Emperor) and Emperor Yao were related to their mothers’ contact with the divine dragon. During the Ming and Qing dynasties, the Chinese dragon pattern, as related with the emperors, presents in various ways (Zhong, 2013, p. 42). These emperors regarded the dragon as the symbol of supreme power, and therefore, the royal courts were filled with dragon imagery (Zhong, 2013, p. 43). For instance, during the Qing dynasty, there existed a total of 13,844 dragons of different forms carved inside and outside the Hall of Supreme Harmony (*Tai he dian*). Additionally, in this period, the Front Dragon pattern, which first appeared in the middle and late Ming dynasty, took the most

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<sup>87</sup> *Di wang shi ji* can be translated into English as ‘The Histories of the Emperors’.

prominent position on the formal dress of the Emperor and Empress (Zhong, 2013, p. 44).

Sages are also related to the dragon. In the book of *Chuang-tzu*, the author used Confucius' statements on Lao-tzu to express his opinions. Confucius described Lao-tzu as the true dragon that rides on the clouds and lives in the *yin* and *yang*. Generally speaking, this type of Chinese dragon as an auspicious creature brings goodness and blessing to the Chinese people. When the country is prosperous and peaceful, the dragon will appear.

So, why do Chinese people tend to identify with the dragon? Is it because, as Jung noted, the Chinese mind is inclined to the unconscious (dragon)? We can refer to the definition of the *Long* again here. As *Shuo wen jie zi* noted, the Chinese dragon (*Long*, 龍) is defined as 'the chief of the animals with scales', which 'could be dark or bright, tiny or big, short or long' and 'rises to the heaven at the spring equinox, dives to the abyss at the autumnal equinox' (Xu, 2009 p. 390). This definition reveals the symbolic meaning of the Chinese dragon as the union of opposites. In other words, the Chinese dragon is a manifestation of wholeness, or, in terms of analytical psychology, of the Self. To be more specific, it is not the hidden Self, but the Self that is composed of the unconscious and conscious as a whole.

Therefore, the dragon that is admired and identified by the Chinese people represents wholeness, or the Self, rather than the unconscious. As interpreted above, the

monstrous Chinese dragon is also slain by the hero, just like its counterpart in western tales. This monstrous dragon appears both in the West and China and can be interpreted as a manifestation of the unconscious, as Jung stated. However, it is problematic that Jung referred to this kind of dragon as the unconscious in order to explain the divergence between characteristics of the West and China. Put in the context of analytical psychology, the Chinese dragon ought to be taken as the manifestation of the Self rather than the unconscious. Therefore, what the Chinese mind looks up to is the Self rather than the unconscious.

In Chinese culture, besides the dragon as a positive figure that manifests the nature of wholeness, or the Self, there also exist various types of Chinese dragon that are equipped with diverse characteristics from monstrous to divine. We can then attempt to interpret the different types of Chinese dragon from the perspective of analytical psychology and obtain the illuminations from these creatures from Chinese culture.

The description of *Long* from *Guang ya*<sup>88</sup> tells us the differences between various types of dragon: ‘scaled dragon is *Jiao long* (蛟龍), winged dragon is *Ying long* (應龍), horned dragon is *Qiu long* (虯龍), hornless dragon is *Chi long* (螭龍), the dragon that has not ascended to heaven is *Pan long* (蟠龍)’. These types of dragon can also be encountered: As an emblem of imperial power, *Huang long* (黃龍) with five claws often appears on the Emperor’s robe. *Zhu long* (燭龍, translated as torch dragon) is a

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<sup>88</sup> *Guang ya* is a Chinese dictionary edited by Zhang Yi during the Three Kingdoms period.

half-human, half-serpentine creature that symbolizes the cyclical pattern of light and dark (Birrell, 1993, p. 68). Accounts of this creature were recorded in early mythic works such as *Tian wen*, *Shan hai jing* and *Huai nai zi*. The author posed the following question about *Zhu long*: ‘Where does the sun not reach to? How does *Zhu long* illumine it?’ (Birrell, 1993, p. 68). A detailed depiction of *Zhu long* can be found in *Shan hai jing*:

Beyond the Northwestern Sea and north of the Red River is Mount Zhang wei. There is a god here with a human face and a snake’s body that is red. His eye is vertical. When he closes it to sleep, it becomes night, and when he opens it to gaze, it becomes day. He neither eats nor sleeps nor breathes, but he can summon the wind and rain. He illuminates the ninefold darkness. This is Torch-Dragon.

(Strassberg, 2002, p. 223)

It is also mentioned in the chapter of ‘Hai wai bei jing’ as *Zhu yin* (Torch-Darkness). *Zhu yin* was recorded as living at the foot of Bell Mountain and more features of his capacity were added: his exhaling causes winter, his inhaling causes summer, and his breathing causes the wind (Strassberg, 2002, p. 223). The literal meaning of *Zhu* (燭) is torch, candle, fire or illuminate. However, from the two narratives on *Zhu long* or *Zhu yin*, we can observe that this Torch-Dragon is comprised of darkness and light, and has the ability to illuminate the darkness.

There are three mainstream theories on the image of *Zhu long*. One possible suggestion is that *Zhu long* is an earlier sun god (Birrell, 1993, p. 68). The question from *Tian wen* seeks an answer on the function of *Zhu long*. The preceding question

refers to the sun and the following question speaks of *Xi He* (羲和), the charioteer of the sun and the mother of ten suns. This theory maintains that sharing the function with the sun goddess *Xi He*, *Zhu long* is a symbol of the sun. The second explanation links *Zhu long* with the fire god, *Zhu Rong* (祝融), by virtue of the fact that they share several traits: the pronunciations and intonations of *Zhu long* and *Zhu Rong* are similar; *zhu* (燭) embodies the meaning of fire. The scholar also proposed that the mythic text on *Zhu Rong*'s son, *Gu*, slaying a river god is the same as *Zhu Rong* executing *Gun*, the official who controls the flood (Zhong, 2013, p. 47). The third suggestion is that *Zhu long* is the aurora borealis which was considered divine by people in the ancient world.

From the perspective of analytical psychology, *Zhu long* is a symbol of the union of opposites or the Self. The literal meaning of *Zhu yin* can be interpreted as light and darkness (*yang* and *yin*) or illuminating the darkness. For Jung, 'the Self appears as a play of light and shadow, although conceived as a totality and unity in which the opposites are united' (Jung, 1921/1971, par. 790). As a cyclical pattern of light and dark, *Zhu long* or *Zhu yin* dynamically demonstrates the interplay of the opposites. In addition, *Zhu long* is a representative of consciousness, understanding and illumination. Aside from the union of light and darkness, the word *Zhu yin* can also be interpreted as 'illuminating the darkness'. Furthermore, as it is recorded, *Zhu long* 'illuminates the ninefold darkness', namely an infinite dark. In this way, *Zhu long* symbolizes the process whereby ego-consciousness gradually comes to understand the unconscious. To sum up, the symbol of *Zhu long* demonstrates the development of ego-consciousness as well as the totality, the Self.

Regarding the relationships between a great variety of dragons, or the evolutionary process of dragons, the book of *Shu yi ji*<sup>89</sup> offers an explanation: ‘*Hui* (虺) from water transforms into *Jiao* (蛟, scaled dragon) in five hundred years; *Jiao* transforms into *Long* in one thousand years; *Long* transforms into *Jiao long* (角龍, horned dragon) in five hundred years, and transforms into *Ying long* (應龍, winged dragon, translated as responding dragon) in one thousand years’ (Ren, 1931, p. 4). To sum up, this account depicts the transformation of the dragon from the inferior to the superior. Over a considerable amount of time, the dragon’s dwelling and appearance are gradually changed.

To be specific, this creature begins with the shape of a snake or lizard and lives in the water. At this initial stage, the dragon is called *Hui*. After five hundred years, it evolves into *Jiao*, a scaled dragon that still lives in the water. In the tale of ‘Zhou Chu chu san hai’, one of the scourges, the dragon that can cause the flood, is *Jiao*. The dragon at this stage plays a negative role as a monster rather than as a positive figure to be cherished. Going through a one-thousand-year development, *Jiao* officially obtains the name *Long* (dragon); it then becomes a horned dragon after another five hundred years. Eventually, the dragon evolves into its final form: *Ying long*, a winged dragon. *Ying long* is translated into English as ‘Responding Dragon’, for *ying*’s meaning is responding, responsive, interaction and resonance. In *Tian wen*, *Ying long* drags its tail in front of *Yu* to signal a passage through the floodwater in an attempt to control the flood (Birrell, 1993, p. 148). Moreover, *Ying long* appears in *Shan hai jing*

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<sup>89</sup> There are two books named *Shu yi ji*. This quotation is from the *Shu yi ji* written by Ren Fang during the Liang period in the Southern dynasties. It comprises a collection of strange events including mythic accounts, folklore, geography, historical stories and so forth.

as a god in charge of the water, the executive in punishing *Chi You* and *Kua Fu*, and as a helper for *Yu* in controlling the flood:

In the northwest corner of the vast wilderness there is a mountain called Cruel-Plow Earth-Mound. The Responding Dragon lived at its southern boundary. He killed Ch'ih Yu (*Chi You*) and K'ua-fu (*Kua Fu*). He did not succeed in getting back up to the sky, so there were frequent droughts on earth. But during these droughts someone assumed the guise of the Responding Dragon and so they managed to receive a heavy rainfall.

(Birrell, 1993, pp. 241-242)

According to mythic accounts in *Shan hai jing*, *Chi You* is the god of war, the inventor of military weapons (Birrell, 1993, p. 132). He and the Yellow Emperor have a battle in the great wilderness of *Ji* Province. With the help of *Ying long* and the Daughter of Heaven named Drought Fury, the Yellow Emperor eventually triumphs over *Chi You*. Furthermore, in the narrative above, *Chi You* is associated with *Kua Fu* for sharing the same characteristic of hubris (Birrell, 1993, p. 132). *Kua Fu* is the man who vainly attempts to initiate a race with the sun. In contrast to the rebels, *Chi You* and *Kua Fu*, *Yu the Great* receives help from *Ying long* because he is obedient to God. As a punishment for their hubris, *Ying long* follows the will of God and executes *Chi You* and *Kua Fu*. *Ying long* also plays a role as a rainmaker, which is why, if it fails to return to heaven, a drought will occur. Through the rite of imitating the dragon, the people can receive a heavy rainfall. As a rainmaker, *Ying long* builds up a connection between heaven and earth. From the perspective of analytical psychology, this is the bridge between consciousness and the unconscious. Thus, the practical value of the imitation of *Ying long* is to bring about rain in a time of


drought; the psychological value of this imitation is to establish communication between consciousness and the unconscious.

According to Jung, the *uroboros* is the symbol of the individuation process, ‘the step-by-step development of the self from an unconscious state to a conscious one’ (Jung, 1951a/1968, par. 418). This Chinese account offers a vivid demonstration of individuation. Symbolically speaking, the transformation from *Hui* to *Ying long* depicts the process whereby the unconscious is gradually acknowledged by consciousness, or the process of the increasing understanding of the Self.

In this evolution, *Hui*, a water-dwelling being, finally turns into *Ying long*, a winged dragon that can creep and fly at the same time. The earlier versions of the dragon as *Hui* and *Jiao* are representatives of the unconscious that can barely be understood by ego-consciousness. During this stage, the unconscious holds the dominant position, while consciousness is at the initial stages of development. As one of the Three Scourges, *Jiao* symbolizes the devouring and devastating nature of the unconscious. Through the transformation, the scaled marine dragon turns out to be the horned and winged dragon. The ultimate form of this evolution, *Ying long*, can fly to heaven and creep into the water and be responsible for the rain and drought as a bridge to link up heaven and earth. This can be interpreted as the manifestation of the Self. Moreover, this process is a depiction of the development of the Self from the unconscious to the conscious state.



This evolution of the dragon prompts us to consider the first hexagram of the *I Ching*, *Qian*. Placed within the context of analytical psychology, the lines of the *Qian* hexagram describe a developmental process of the ego. The following translation

describes the lines of the *Qian* hexagram  :

Arrogant dragon will have cause to repent.

Flying dragon in the heavens.

Wavering flight over the depths.

All day long the superior man is creatively active. At nightfall his mind is still beset with cares. Danger. No blame.

Dragon appearing in the field. It furthers one to see the great man.

Hidden dragon. Do not act.

(Wilhelm, 1968/2003, pp. 7-9)

These lines ought to be read from bottom to top. Reading them from the perspective of analytical psychology, at the beginning, the hidden dragon symbolizes the unconscious that has not yet been discovered by the ego. The second line then shows us that the ego starts to encounter and learn from the unconscious. The third line alerts us that the ego should be cautious to avoid inflation. As is explained in Wilhelm's translation, the fourth line means that 'a twofold possibility is presented to the great man: he can soar to the heights and play an important part in the world, or he can withdraw into solitude and develop himself' (Wilhelm, 1968/2003, p. 9). Wilhelm offers a rather psychological interpretation of this line that 'if the individual acts consistently and is true to himself, he will find the way that is appropriate for him' (Wilhelm, 1968/2003, p. 9). In other words, the ego is attempting to discover the

‘true’ knowledge from the Self and to confirm the ‘true Self’. The next line depicts that the ego has Self knowledge; the hidden dragon, representing the unconscious, is transformed into the heavenly being, the Self. The last line follows the basic rule of the *I Ching*, the transformation of *yin* and *yang*. When the achievement of consciousness has reached a certain altitude, the ego ought to return to consciousness once more to obtain new energy and knowledge. Both the evolution of the dragon and the *Qian* hexagram symbolize the developmental process of the ego, and express the idea of the transformation embedded in the Chinese mind.

## **2.4. Conclusion**

Generally speaking, the theory of analytical psychology is a valid way to interpret the psychological meaning of the image of the dragon. It is capable of explaining all the traits possessed by the dragon, as enumerated by Blust. In addition, from the perspective of analytical psychology, the dragon is a representation of the archetype with its nature of universality; also, at the level of archetypal image, the dragon appears mainly in the West as a monster, and in China as an auspicious creature.

Jung regarded this divergence as originating in the different attitudes held by Chinese people and westerners in relation to the unconscious. However, there are two problems here. Firstly, in Jung’s understanding, the Chinese dragon only has positive characteristics and is always highly esteemed by Chinese people. This idea has also been accepted by other western scholars. However, there are various types of dragon, with both positive and negative images, in Chinese myths, legends and folktales. The

monstrous dragon also exists in Chinese tales and is slain by the hero as a good deed. The Chinese evil dragon, which is parallel to western dragons, can be explained as the manifestation of the unconscious.

Secondly, based on the equivalent relationship between the dragon and the unconscious, Jung stated that the divergent appearances of the western and Chinese dragons stem from the different attitude toward the unconscious held by the two cultures. In the Chinese mind, the Chinese dragon that is generally accepted is defined as a union of opposites, namely, as the Self in Jungian psychology; it also undergoes an evolutionary process to transform from the primal, inferior or monstrous state to its ultimate form as wholeness. In this article, a more complex authentic image of the Chinese dragon is introduced. It symbolizes not only wisdom and goodness, but also evil. As for the Chinese mind, it can simultaneously conceive of the dragon as an auspicious beast and scourge. The revolutionary process whereby the dragon transforms from scourge to whole being can be interpreted as the individuation process. If we translate the symbol of the dragon into the language of analytical psychology, the revered dragon ought to be precisely interpreted as the Self rather than the unconscious.

### 3. The Unicorn

The legs, so delicately shaped, balanced a  
 body wrought of finest ivory. And as  
 he moved, his coat shone like reflected moonlight.  
 High on his forehead rose the magic horn, the sign  
 of his uniqueness: a tower held upright  
 by his alert, yet gentle, timid gait.

‘The Unicorn’ by Rainer Maria Rilke<sup>90</sup>

#### 3.1. Introduction

In western translations of Chinese tales, a creature named *Qi lin* (麒麟) is defined as the counterpart of the unicorn (Roberts, 2009, p. 102). In Chinese translations, however, based on its literal meaning, ‘unicorn’ is translated as ‘*Du jiao shou*’, that is, the one-horned creature. It is debatable whether or not we should identify the *Qi lin* with the unicorn because, in many images of the *Qi lin*, it is depicted with two horns (Cirlot, 1971, p. 357).

Odell Shepard discusses the similarities and differences between the western unicorn and Chinese *Qi lin* in the book *Lore of the Unicorn* (Shepard, 1930, pp. 95-96). With regard to the similarities, he states that like the western unicorn, the Chinese *Qi lin*

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<sup>90</sup> ‘The unicorn’ is translated by Albert Ernest Flemming in *Rainer Maria Rilke: Selected Poems*.

‘keeps the dignity and the mystery of solitude’; it typifies a saviour who has innate beneficence; it is also solitary and cannot be captured (Shepard, 1930, pp. 95-96).

Considering these similarities, Shepard offers three possibilities: These similarities are purely coincidental; the Chinese unicorn was formed due to the penetration of Christian influence; or the two conceptions of the unicorn evolved from the same idea, that is ‘the unicorn has been conceived as beneficent, holy, in some sense divine, always striving for the healing of the nations’ (Shepard, 1930, p. 96).

Regarding their dissimilarities, Shepard holds the opinion that different from the western unicorn, the *Qi lin* ‘has never had commercial value’ and ‘exists for his own sake and not for medication, enrichment, entertainment, or even edification of mankind’ (Shepard, 1930, p. 95). Thus, he infers that the *Qi lin* ‘was conceived on a higher plane of civilisation than that which produced the European legend’ (Shepard, 1930, p. 95). For Shepard, the tales of the western unicorn contain a great deal of violence and deceit, while legends of the *Qi lin* are free from fear and calculation, which reflects human attitudes towards wild nature (Shepard, 1930, p. 95). Overall, although differences exist between the western and Chinese unicorns, Shepard suggests that both creatures share a common ancestor (Shepard, 1930, p. 96).

### **3.2. Comparison between the unicorn in the West and China**

We will now introduce the unicorn and *Qi lin* from two aspects – their appearance and symbolic meaning –, and discuss whether or not they are one creature sharing the same structure. If they are the same creature, the particularities of the unicorn and *Qi*

*lin*, resulting from the idiosyncrasies of their respective cultures, will also be discussed.

### **3.2.1. The Western unicorn**

From the description of The Encyclopaedia Britannica, the unicorn is ‘a fabulous beast, usually having the head and body of a horse, the hind legs of an antelope, the tail of a lion (sometimes horse’s tail), sometimes the beard of a goat, and as its chief feature a long, sharp, twisted horn, similar to the narwhal’s tusk, set in the middle of its forehead’ (The Encyclopaedia Britannica, 1911, p. 581). According to this depiction, the unicorn is a multiform combination of animals. Research on the biological origins of the unicorn suggest that its prototype is the rhinoceros, antelope, narwhal or even the Goblin shark (Shepard, 1930, p. 37; Caspar, 2013, pp. 307-308). The classical image of the western unicorn is of a horse-like animal with an unconquerable horn on its forehead that can detect poison and can only be captured by a virgin (Caspar, 2013, p. 306).

The earliest record of any creature with a typical unicorn’s appearance is from Indica, written by the Greek physician and historian, Ctesias, in the fifth century B.C. This seminal image of the unicorn already displayed the features that were later to form the classical image of the western unicorn:

There are in India certain wild asses which are as large as horses, and larger. Their bodies are white, their heads dark red, and their eyes dark blue. They have a horn on the forehead which is about a foot and a half in length. The dust filed from this horn is administered in a potion as a protection against deadly drugs.

(Shepard, 1930, p. 27)

According to Ctesias, this ass is a horse-like creature, with a horn that is white at the base, crimson in the upper part and black in the middle. People can also recover from disease or poisoning by using a drinking vessel made from a wild ass's horn due to its efficacy at detoxification (Shepard, 1930, p. 27). Subsequent scholars add or alter the image of this one-horned creature to a certain degree. Aristotle accepted Ctesias' description of the Indian ass, and proposed that the oryx also has 'a solid hoof and one horn' (Shepard, 1930, p. 34). Around the third century A.D., the Roman author, Aelian, introduced another Indian one-horned animal, the 'cartazon', after quoting Ctesias' statement on the wild ass:

They say that there are mountains in the interior regions of India which are inaccessible to men and therefore full of wild beasts. Among these is the unicorn, which they call the 'cartazon'. This animal is as large as a full-grown horse, and it has a mane, tawny hair, feet like those of the elephant, and the tail of a goat. It is exceedingly swift of foot. Between its brows there stands a single black horn, not smooth but with certain natural rings, and tapering to a very sharp point. . . With beasts of other species that approach it the 'cartazon' is gentle, but it fights with those of its own kind, and not only do the males fight naturally among themselves but they contend even against the females and push the contest to the death. The animal has great strength of body, and it is armed besides with an unconquerable horn.

(Shepard, 1930, p. 36)

This account is regarded as a depiction of the rhinoceros. Although there exist differences in certain features, such as the colour of the creature's hair or its pugnacity, the 'cartazon' shares the same 'habitat, size, feet, tail, voice, strength, and solitary habits' as the rhinoceros. In addition, regardless of whether or not this

creature is, in fact, the rhinoceros, it shares characteristics with the later classic image of the unicorn: a horse-like animal, swiftness, a sharp and unconquerable horn, and a high fighting force. Approximately two hundred years later, the Roman naturalist Pliny the Elder portrayed this one-horned beast once more. In his remarks, the creature named the 'monoceros' ('unicorn' in Greek) had 'a stag's head, elephant's feet, a boar's tail' and a horse's body (Shepard, 1930, p. 37). He also mentioned that this monoceros cannot be taken alive (Shepard, 1930, p. 37).

Generally speaking, these one-horned animals mentioned by Ctesias, Aelian and Pliny offer the basic features of the typical image of the unicorn. First, the classic unicorn can escape from an ordinary huntsman due to its agility and unconquerable horn. Second, according to Aelian, the 'cartazon' is gentle to other species, but ferocious to its own kind. This nature is passed on to the later unicorn that appears as a gentle creature with a high fighting force. Third, just as the monoceros described by Pliny cannot be captured, so the unicorn cannot be hunted by common means. This feature probably paves the way for introducing the 'virgin' as the only one who can capture the unicorn. Fourth, the horn of the unicorn can detect and detoxify poison, which relates to the meaning of detecting the truth and the power of healing. These one-horned creatures originated in India, but integrated with the religion, science, art and even politics in the West. Through this integration, the biological features of these unicorned animals came to be endowed with new symbolic meanings.

In the book *Physiologus*, which is traditionally dated to the 2nd century A.D. and comprises a collection of allegorical stories with Christian interpretations, a scene



describing how the unicorn can only be captured by laying its head in the lap of a virgin has been interpreted as the presence of Christ and Mary (Sax, 2013, p. 8). Although, due to its deification of an animal, the tale of the virgin and the unicorn was regarded as a heresy, and Physiologus thus became a forbidden book, the story gradually became popular around the eleventh century (Sax, 2013, p. 8). The most vivid and lively representation of the virgin-capture tale is a series of tapestries produced in the Middle Ages. These tapestries were created around the end of the fifteenth century and are now preserved in the Cloisters Collection of the Metropolitan Museum of Art in New York (Sax, 2013, p. 9). The set of the Hunt of the Unicorn is composed of seven tapestries, narrating the whole process of hunting this sacred animal. Among the tapestries in this set, on account of the differences in style from the other five pieces, the first, entitled *The Start of the Hunt*, and the last, entitled *The Unicorn in Captivity*, are considered to be from another set (Geneviève, 1974, p. 69).

For certain as-yet undiscovered reasons, these seven tapestries now form a set and are endowed with religious and secular interpretations. Generally speaking, the hunt of the unicorn can be explained as ‘the whole divine plan for man’s Redemption’ (Freeman, 1973-1974). The virgin’s capture of the unicorn symbolizes ‘Christ’s incarnation through his birth to the Virgin Mary’; the attack by the huntsmen symbolizes the condemnation of Christ by his enemies; and finally, the death and reappearance of the unicorn manifests Christ’s redemption and eventual resurrection (Freeman, 1973-1974). The secular meaning of the hunt relates to courtship and marriage. This tale reveals the danger and suffering that are endured by the lover (unicorn) in order to win his beloved (virgin).

In short, at the beginning, the western unicorn was depicted as a sometimes gentle sometimes ferocious horse-like animal that cannot be hunted by common means, with an unconquerable horn that can detect poison. Under the influence of Christianity, it became a representation of Christ and appeared in tales of capture by the virgin.

### 3.2.2. The Chinese unicorn

An early description of the appearance of the *Qi lin* from *Er ya*<sup>91</sup> demonstrates that it shares its one-horned feature with the unicorn: *Lin* (麟) has the body of a deer, an oxtail and a single horn (Yuan, 1985, p. 1). This account from *Er ya* was written in the Warring States period. Linking to the first appearance of the unicorn in the West, it is uncertain whether or not the *Qi lin* originated in India like the western unicorn; however, it can be affirmed that although the *Qi lin* shares its character as a saviour with the western unicorn, the Chinese unicorn was not derived from the impact of Christianity, as proposed by Shepard.

Besides the *Qi lin*, in ancient Chinese myths and legends there exist other one-horned creatures possessing features similar in shape and function to those of the western unicorn, such as the *Bo* (駮), *Huan shu* (驩䟽) and *Jie zhi* (獬豸). The original record of the *Bo* is from 'Xi shan jing' in *Shan hai jing*:

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<sup>91</sup> *Er ya* is the oldest traceable Chinese dictionary probably written in the Warring States period (453-221 B.C.).

Three hundred li farther west stands Mount Winding Centre. There is much jade on its southern slope and much realgar, white jade, and metal on its northern slope. There is a beast dwelling here whose form resembles a horse but with a white body, black tail, a single horn, and tiger's teeth and claws. It makes a sound like a drum and is called the Bo. The Bo devours tigers and leopards. It can also protect against weapons. There is a tree growing here that resembles a wild plum but has round leaves and red fruit that is as large as a papaya. It is called the Huai-Tree, and eating of it will increase one's strength.

(Strassberg, 2002, p. 116)

This account depicts the habitat, appearance, habit and surroundings of the *Bo*. This one-horned animal lives in a place with precious treasure as the jade, realgar and metal. It also shares certain features with its western counterpart. It has a white horse-body, which resembles the typical image of the western unicorn. Moreover, as the western unicorn can conquer all enemies, so the *Bo* behaves as a ferocious animal that has the capacity to devour tigers and leopards, and protect against weapons. The fruits of the Huai-Tree growing in this place have strengthening effects. All of these descriptions reflect the *Bo* as a powerful and ferocious monster.

In the chapter 'Bei shan jing' of *Shan hai jing*, there appears another single-horned monster, the *Huan shu*, with a similar appearance to its western parallel:

Three hundred li north stands Belt Mountain. On its heights is much jade, and below is much green jade. There is a beast here whose form resembles a horse with a single horn that can be used to grind things. It is called the Huan shu, and it can repel fire.

(Strassberg, 2002, p. 119)

The *Huan shu* dwells in Belt Mountain which possesses a great deal of jade. According to Chinese culture, jade is a symbol of wealth, power, excellence, virtue and immortality (Roberts, 2009, pp. 40, 61). Jade in the form of a perforated disk is used to communicate with Heaven by representing the roundness of Heaven (Roberts, 2009, p. 61). In addition, cups made of jade will crack if they are filled with any poison (Roberts, 2009, p. 61). In other words, similar to the unicorn's horn, jade can distinguish poison from water. Jade is also utilized widely in tomb sculptures for its symbolism. Because it appears as a sacred stone that can build up a direct connection to the gods, jade was carved into weapons, masks and emblems in many tombs (Roberts, 2009, p. 125). Furthermore, the bodily openings of corpses were stuffed with jade to preserve them from decay (Roberts, 2009, p. 125). The single-horned creature, the *Huan shu*, lives with this precious treasure. In other words, it also possesses the symbolism of jade, representing power, excellence, virtue and immortality. Also, like its western counterpart, the *Huan shu* has an all-conquering horn with which to grind things, and unlike ordinary animals that are frightened by fire, *Huan shu* can repel fire. Compared to other animals, therefore, it is supernatural and spiritual.

The third one-horned creature, the *Jie zhi*, is famous for its capacity to distinguish right from wrong. The description in *Shuo wen jie zi* is that: 'It can be called as *Zhi* (麋) or *Jie zhi* (解麋). It is a beast that looks like an ox with one horn. In ancient times, when there was a lawsuit, it was commanded to touch the criminal' (Xu, 2009, p. 325). The majority of portraits of the *Jie zhi* regard it as a creature with the body of a goat or holy goat. In *Shu yi ji*, the *Jie zhi* is a goat with one horn (Ren, 1931, p. 14).

It has the ability to recognise the guilty. When Gao Yao<sup>92</sup> administered the poison, he commanded the goat to touch the suspect.

Thus, in China, the *Jie zhi* is deemed a symbol of justice. The ancient Chinese character *fa* (灋), meaning law or justice, is formed from three parts: *shui*, the radical on the left, (氵, meaning ‘water’), *zhi* (廌) on the right, and *qu* (去, meaning ‘to get rid of’) below *zhi*. According to *Shuo wen jie zi*, the word *fa* is interpreted as *fa*, namely punishment (law). Judgment should be impartial like water, so the radical *shui* is used. Moreover, the guilty who are touched by *zhi* should be eliminated (Xu, 2009, p. 326). Additionally, during Warring States times, judges and magistrates of the kingdom of Chu wore caps in the shape of three horns, which were called *Jie zhi guan* (*Jie zhi*-caps) (Parker, 2007).

In *The Mythic Chinese Unicorn*, Parker introduces *Zhi* as the Chinese unicorn and relates how the myth of the unicorn began in China before gradually spreading across the world (Parker, 2007). From her perspective, the universal myth of the unicorn of justice originated in ancient China. Parker states that during the late Neolithic period of the Xia, the Qiang people, also called ‘goat people’, brought the belief about animal judgments into the Central Plain area of north China (Parker, 2007).

Furthermore, during the Shang Dynasty, the concept of magic entered China from the west (Parker, 2007). She suggests that these two sources probably contributed to the

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<sup>92</sup> In the ancient legends, Gao Yao (c.2280- 2170 B.C.) is an official of the Yao Emperor period, and regarded as the originator of the Chinese Judiciary.

emergence of the ancient Chinese idea of a magical goat-unicorn of justice (Parker, 2007). This idea manifests in the image of *zhi*, a one-horned goat-like creature, which appeared in the Oracle Bone Script of the late Shang Dynasty (Parker, 2007).

Therefore, based on her investigation, Parker concludes that the Chinese unicorn, *Zhi*, is the origin of the mythic unicorn.

However, the most famous one-horned creature in China is the *Qi lin*. Regarded as a counterpart of the western unicorn, the *Qi lin* is frequently mentioned by western scholars (Sax, 2013, p. 85; Shepard, 1930, p. 96). *Shuo wen jie zi* offers a brief description of it: ‘*Qi* is a benevolent creature, which has the body of a deer and the tail of an ox, and one horn. *Lin* is female *Qi*’ (Xu, 1985, p. 326). It is an extremely gentle creature that never treads upon an insect or a living blade of grass (Shepard, 1930, p. 95).

As a symbol of good omen, the *Qi lin* appears on important occasions and in the palace of wise and virtuous rulers (Roberts, 2009, p. 102). *Shang shu zhong hou* (The Book of Documents)<sup>93</sup> records that in the reign of the Yellow Emperor, the *Qi lin* was in the garden. As stated in the ‘*Li yun*’ (The Conveyance of Rites) of *Li ji* (The Book of Rites)<sup>94</sup>, the *Qi lin* appears ‘in the trees of the suburbs’ if ‘all this heaven did not grudge its methods; earth did not grudge its treasures; men did not grudge their

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<sup>93</sup> *Shang shu zhong shu*, written in the Han dynasty, is a kind of *Chen wei shu*, a book regarding prophetic accounts. *Shang shu zhong shu* imitates the writing style of *Shang shu* to describe the omens and signs of the Emperors. *Shang shu* (The Book of Documents) is a collection of ancient literature and narratives of ancient legends.

<sup>94</sup> *Li ji* written in the West Han dynasty, is a record of the rites of the Han nationality before the Qin and Han dynasties.

feelings' (Legge, 1885, p. 392). The account from 'Wu di ji' (the story of Emperor Wu) in *Han shu*<sup>95</sup> also tells the story of the appearance of the *Qi lin*. During the period of Emperor Wu of Han, when the Emperor comes to the place of Yong and holds a ritual for the Five Emperors in ancient times, the white Lin appears and the song of the white Lin is composed (Ban, 2009, p. 30).

In addition, this creature appears only of its own free will and cannot be captured under any circumstance. As is written in the 'Fu rui zhi' (record of the omens) of *Song shu*<sup>96</sup>, the *Qi lin* is a benevolent animal: it is the embodiment of benevolence, its voice is attuned to music, its pace is consistent with compasses and rulers; it does not step on live animals or destroy living plants; it does not eat food obtained through unjust means or drink contaminated water; and it does not step into traps or fall into nets (Shen, 1974, p. 791).

Furthermore, in Chinese legends, Confucius' birth and death are closely linked with the appearance of the *Qi lin*. Before Confucius was born, a *Qi lin* appeared in front of his mother, holding in its mouth a piece of jade carved with a prophecy that Confucius would be a king of virtue without rank (Sax, 2013, p. 87). The tale of the capture of the unicorn is related to Confucius' death. According to 'The commentary of Zuo' (*Zuo zhuan*) and 'The commentary of Gongyang' (*Gongyang zhuan*) of the

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<sup>95</sup> *Han shu* is a historical book compiled by historian Ban Gu in the Eastern Han dynasty. It records the history from Emperor Gaozu (206 B.C.) to Wang Mang (23 B.C.).

<sup>96</sup> *Song shu*, written by Shen Yue, is a historical book that covers the history of the Liu Song Dynasty of the Southern Dynasties of China (420- 479 A.D.).

*Spring and Autumn Annals (Chun qiu)*<sup>97</sup>, in the 14<sup>th</sup> year (481 B.C.) of Duke *Ai* of the kingdom of *Lu*, a trader of the *Shusun* family captured a beast. This was regarded as a negative omen. Confucius recognised this as *lin* and considered it a sign of the end of his *Dao* (doctrine) because *lin* appeared in this turbulent time (Li, 1998, p. 1350; Gong, 1999, p. 619).

### 3.2.3. Comparison

From the introductions on the unicorn and *Qi lin* above, we can discover the similarities and differences between these two cultural images. In general, the unicorn and *Qi lin* share similarities both in appearance and symbolic meaning. As mentioned above, the objection to the equivalence between the unicorn and *Qi lin* regards the number of its horns (Cirlot, 1971, p. 357). In fact, the accounts of the *Qi lin* all depict it as an animal with one horn. Besides the *Qi lin*, in ancient Chinese myths and legends there exist other one-horned creatures with features similar in shape and function to those of the unicorn, such as the *Bo* (駝), *Huan shu* (驩疏) and *Jie zhi* (解豸). All of these one-horned creatures have great strength in their bodies, and are equipped with unconquerable horns just like the original western unicorns.

Regarding the symbolic meaning, firstly, both western unicorns and Chinese single horned creatures are not exclusively benevolent, but are equipped with a powerful instinct. As a rule, the *Qi lin*, as one of the four auspicious creatures in traditional

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<sup>97</sup> *Spring and Autumn Annals* is an ancient Chinese chronicle, covering the history of the Spring and Autumn period from 770 B.C. to 476 B.C.. 'The commentary of Zuo' and 'The commentary of Gongyang' are the commentaries of this Annal.



Chinese culture, is a symbol of benevolence and good omen. Shepard maintains that, like the western unicorn, the *Qi lin* also plays a role as Messiah (Shepard, 1930, p. 96). Thus, he infers that originally the unicorn was conceived as ‘beneficent, holy, in some sense divine, always striving for the healing of the nations’.

Nevertheless, tracing back to the various images of the unicorn in the West and East, we find that the unicorn is not a creature with absolutely good characteristics, but is also a monster with an instinctual nature<sup>98</sup>. Originally in the West, the unicorn was a strong and wild warlike animal with a sharp horn that could not be captured. In China, the one-horned creature, *Bo*, is a ferocious animal that ‘devours tigers and leopards’ and ‘can protect against weapons’ (Strassberg, 2002, p. 116).

Secondly, the similarity between the western and eastern unicorns also lies in the function of the unicorn as the judge of truth. The western unicorn can detect poison in water. The *Jie Zhi* has the capacity to touch the guilty. Finally, the *Qi lin* can estimate whether or not a king is competent enough to rule a country. The association between the truth and the horn or unicorn continues in legends and tales.

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<sup>98</sup> According to the time of the historic records and researches, we cannot affirm which one-horned creatures in China are the earliest. Based on Parker’s investigation, *Zhi* is the earliest unicorn. Moreover, if we consider the time of completion of the books of *Shan hai jing* (in the Warring States period) and *Chun qiu* (at the end of the Spring and Autumn period), the *Lin* may appear earlier than the *Bo* or *Huan shu*. Therefore, here, we cannot ascertain which is the original form of the unicorn in China, but we can affirm that there exist various kinds of one-horned creature in China with different preferences in their characteristics.

Thirdly, it is interesting that the parallel between the beneficent, holy image of the one-horned creature appears in both the West and China. In the West, through the combination with Christianity, the unicorn becomes the representation of Christ in *Physiologus*. In China, the single-horned creature turns into a purely benevolent spiritual animal when it is related with Confucius' birth and death. In other words, it became a symbol of Confucius or Confucian theory. Thus, it was transformed into a benevolent creature under the influence of Confucianism.

Differences between the unicorn in the West and China exist in two aspects. First, the western unicorn is generally taken to be a masculine figure, while the Chinese *Qi lin* is androgynous. *Qi lin* is a joint name for *Qi* and *Lin*. *Qi* is the male unicorn, while *Lin* is the female. Originally recorded in *Chun qiu* and *Er ya*, the name of this creature is *Lin* rather than *Qi lin*. The name of the *Qi lin* became popular in the Han dynasty as recorded in *Li ji*, *Shang shu zhong hou* and *Shuo wen jie zi*. Unlike the definite description of the sexuality of the *Qi lin*, the gender of the *Lin* is not recorded in ancient texts. In addition, the genders of the other one-horned creatures, the *Bo*, *Huan shu* and *Jie zhi* are also uncertain. Nevertheless, compared to the western unicorn, which represents the masculine aspect, the later version of *Lin*, namely *Qi lin*, is a symbol of androgyny that combines the masculine and feminine aspects.

Second, the processes and symbolic meaning of the capture of the unicorn differ. The earlier versions of western unicorns, 'cartazon' and 'monoceros', cannot be captured or taken alive due to their swiftness and strength. In the tale of the hunt of the unicorn

that was depicted in the Unicorn Tapestries, the unicorn is finally captured by the virgin and kept in a round wooden enclosure.

However, in China, the *Qi lin* cannot be trapped and kept by any means; following its own will, it appears only during flourishing and peaceful times. It cannot be recognised by ordinary people, and was regarded as a misfortune when hunted by traders. Moreover, Confucius mourned it because it should not appear during turbulent times. In other words, in China, the appearance of the *Qi lin* was decided by the unicorn itself, rather than by man-orchestrated capture. If it was captured by people in bad times, this was a negative omen rather than a blessing. Additionally, it can infer that in contrast to the ‘tamed’ unicorn, the *Qi lin* only follows its own way and cannot be tamed.

In summary, from the similarities between the western unicorn and one-horned creatures in China, we can conclude that they share the same structure. We also find cultural and religious reasons for the images of the unicorn and *Qi lin* as benevolent and holy animals. That being the case, how we may understand the psychological meaning of this creature in both cultures and its prevalent image is the question that this research seeks to answer. Moreover, regarding differences in sexuality and the western and Chinese versions of the hunting of the unicorn, what do these distinctions mean at the psychological level? From the psychological viewpoint, it is significant for us to recognise the psychic experiences associated with the unicorn, or its symbolic meaning, in order to understand why and in what form this image survives in these two different cultures.

### 3.3. Jung's interpretation of the unicorn

The unicorn is generally regarded as the manifestation of Christ in western culture, while Jung took it as a representation of Mercurius, or the Self in his psychological terms. In *Psychology and Alchemy*, Jung used the example of the unicorn to illustrate how the symbolism of Mercurius was intermingled with the traditions of pagan Gnosticism and of the Church (Jung, 1944/1968, par. 518). From Jung's point of view, the unicorn was not a 'clearly defined entity', but a creature with many variations, such as one-horned horses, asses, fish, dragons and scarabs (Jung, 1944/1968, par. 518). Thus, in this article, Jung interpreted the symbolic meaning of the single horn in various beings from different cultures in order to demonstrate the parallels between the religions and alchemy.

The unicorn, in Jung's definition, is not the western horse-like quadruped, but an undefined entity in a great many forms that possesses certain peculiar features. From the hymns of the Atharva-Veda, a one-horned fish could be found as an incarnation of Vishnu (Jung, 1944/1968, par. 533). As recorded in the *Hieroglyphica* of Horapollo, the 'unicorned' scarab is regarded as 'only-begotten', and 'a creature born of itself' (Jung, 1944/1968, par. 530). Thus, Jung interpreted the features of the single-horned creature, not just the symbolism of the unicorn.

Jung explained why the unicorn is equated with Christ in western tradition, and asserted that the unicorn ought to be regarded as Mercurius as a whole. Based on the characteristics of the unicorn and horn, Jung offered the following analysis. First, the unicorn is a 'strong, wild and cruel' monster like the lion; also, the 'lion and unicorn

stand for the inner tension of opposites in Mercurius' (Jung, 1944/1968, pars. 518n, 547). Jung stated that both are fierce monsters that must be tamed, although compared to the lion, the unicorn 'has a higher symbolical significance and is of a more spiritual nature' (Jung, 1944/1968, par. 547). In other words, the unicorn is a manifestation of 'the daemonic forces of nature' as well as of spirituality. In Jung's opinion, this creature represents God as the integration of nature and spirit or 'the ambivalent figure of Mercurius', instead of Christ who is regarded as 'exclusively spiritual and symbolic' and 'outside the natural context' (Jung, 1944/1968, par. 547).

Second, the unicorn 'symbolizes the uniqueness of the Unigenitus' (Jung, 1944/1968, par. 521). As mentioned above, the 'unicorned' scarab is 'a creature born of itself' (Jung, 1944/1968, par. 530). In the western context, then, the unicorn with this feature is an obvious manifestation of Christ; therefore, they are related as one thing.

Third, the unicorn 'harbours in itself an inner contradiction, a *coniunctio oppositorum*' (Jung, 1944/1968, par. 526). As Jung pointed out, in the Psalms, the unicorn stands for 'the might of the Lord', 'the vitality of the man' and 'the power of evil' as well (Jung, 1944/1968, par. 520). In addition, Jung also provided evidence for the unicorn's evil nature in alchemical and ecclesiastical literature. Jung's aim, in fact, was to demonstrate that the unicorn contains the polarity of good and evil, like Mercurius in alchemy.

Fourth, the horn signifies ‘the health, strength, and happiness of the blessed’, as the representation of Christ (Jung, 1944/1968, par. 521). As Jung mentioned, Christ is compared to the rhinoceros by St. Rupert, and was even called *cornu* (horn) by Bruno of Würzburg (Jung, 1944/1968, par. 524). As the unicorn vanquishes his enemies with his horn, so Christ ‘subjugated the principalities and powers of the world with the horns of the cross’ (Jung, 1944/1968, par. 523ff). In this sense, the positive nature of the horn is correspondent to Christ’s characteristic as powerful and blessed.

Last but not least, the most remarkable feature of the horn is that it is alexipharmic. As Ctesias depicted in his book, the one who uses the drinking vessel made out of wild ass’s horn can avoid certain diseases or poisoning (Shepard, 1930, p. 27). For Jung, the all-conquering horn embodied the masculine principle, while the cup, as the receptacle, reflected the feminine side. The drinking vessel made by the horn, therefore, is a ‘uniting symbol’ that demonstrates the bipolarity of the archetype (Jung, 1944/1968, par. 553). In the *Bundahish* (the Zoroastrian account of Creation), with its horn the three-legged ass can ‘vanquish and dissipate all the vile corruption due to the efforts of noxious creatures’ (Jung, 1944/1968, par. 535). Jung maintained that this monster is the manifestation of ‘the elixir, the alexipharmic, and the panacea’, which contains the meaning of ‘the power of life, procreation and healing’ (Jung, 1944/1968, pars. 537-538). In terms of Christianity, the process whereby the horn protects the water from poison is an allegory of the baptism of Christ (Jung, 1944/1968, pars. 522).

Furthermore, regarding the relationship between the unicorn and the Virgin, Jung offered religious and psychological explanations. One interpretation from Nicolas Caussin, which Jung included in a note, is that ‘the wrathful and avenging God was soothed in the lap of the Virgin after being made captive by love’ (Jung, 1944/1968, par. 522). Another explanation, from Honorius of Autun, is that ‘he (Christ), who lay down in the womb of the Virgin, has been caught by the hunters; that’s is to say, he was found in human shape by those who loved him’ (Jung, 1944/1968, par. 523). From Jung’s perspective, the virgin and unicorn manifest opposite aspects of Mercurius. The virgin symbolizes the passive, feminine aspect, while the unicorn represents the masculine, and the penetrating force (Jung, 1944/1968, par. 519). Thus, the union of the virgin and the unicorn manifests wholeness as Mercurius.

Jung interpreted the symbolic meanings of the unicorn primarily in order to demonstrate how the symbolism of Mercurius is intermingled with the traditions of pagan Gnosticism and of the Church (Jung, 1944/1968, par. 518). According to his statements, the unicorn or one-horned creature is a representation of Mercurius. First, in Christian culture, the unicorn often appears as the manifestation of Christ, who gets rid of any instinctual or evil parts. As Jung pointed out, the unicorn possesses the natural element as well as the evil. Then, in the process of being a symbol of Christ, the unicorn was, to a certain extent, fixed as a spiritual and benevolent figure.

Second, the unicorn, or his horn, embodies the masculine character. Although, as Jung stated, the drinking vessel made from the horn is a uniting symbol that manifests the bipolarity of the archetype, it is also the case that the virgin and unicorn represent

the feminine and masculine aspects of Mercurius respectively. In other words, according to Jung, the unicorn represents the masculine aspect of Mercurius, rather than the androgyny of Mercurius.

That being the case, compared to Christ, Mercurius, in Jung's mind, represents the integrity or wholeness for possessing the features as natural, evil and feminine. Jung attempted to demonstrate that regarding its features, the unicorn is a symbol of Mercurius in its masculine aspect, rather than Christ. However, considering the religious impact, due to the equation with Christ in *unigenitus*, strength, blessing and healing, the beneficent, holy and divine unicorn was widely embedded in people's minds. From his analysis, Jung was attempting to tell us that the monstrous unicorn is not turned into the beneficent Christ, but represents Christ with its ignorance of evil nature.

### ***The problem of Jung's interpretation***

The aim of Jung's investigation into the image of the unicorn is in clarifying the symbolism of Mercurius. Thus, he interpreted this image from the position of western culture, while one-horned creatures from other cultures were introduced as parallels without interpretation. For instance, Jung reserved one portion to present the *Qi lin*, which he introduced as one of four spiritual animals in China and depicted its appearance, androgyny as well as the alexipharmic function of the horn. He also mentioned the *Qi lin*'s benevolent nature, its relationship with Confucius and its role as an auspicious or evil omen in different circumstances. Although his introduction of



the *Qi lin* is relatively comprehensive, Jung failed to interpret these characteristics using analytical psychology.

Overall, his interpretation of the unicorn was constructed in the context of western culture. He regarded the unicorn as the masculine aspect of Mercurius and interpreted the capture of the unicorn by the virgin in western culture. Although he noticed these distinctions—the *Qi lin* as an androgynous being and the wounded *Qi lin* as an evil omen –, he did not compare the *Qi lin* with the western unicorn to excavate the psychological meaning of these differences. This research will attempt to analyse Chinese one-horned creatures from the perspective of analytical psychology in order to uncover its psychological meaning and explain the differences between the western and Chinese unicorns.

### **3.4. Interpretation**

Now that the western unicorn has been interpreted fully by Jung, we will discuss the image of this single-horned creature in Chinese culture. In general, the Chinese one-horned creatures demonstrate different aspects of the Self in terms of analytical psychology. The ferocious and powerful *Bo* demonstrates the instinctual and unconscious elements of the Self. Furthermore, its relationship with the Huai-Tree can refer to Jung's statement that the unicorn and the tree are evidently related because they both symbolize 'the power of life, procreation and healing' (Jung, 1944/1968, par. 537). Comparatively speaking, the *Huan shu* with the symbol of jade and the capacity to repel fire, represents the spiritual and supernatural aspects of wholeness.

As for *Jie zhi*'s capacity, it can clearly distinguish between the guilty and innocent using its horn. In other words, *Jie zhi* can penetrate to the truth beyond the veil that lies over the surface. It is parallel to 'the gates of horn and ivory' in Homer's *Odyssey* (Homer, 2007, pp. 392-393) that were used to distinguish between true dreams and false dreams in western culture. Since the horn means 'fulfil' and ivory has the meaning of 'deceive' in Greek, the true dream is connected with the gate of horn, while the false dream is bound up with the gate of ivory. The capability for judging between right and wrong is similar to that of preventing poison from affecting water. The unicorns in the two cultures both have the power to see the truth.

This characteristic can also be discovered in the *Qi lin*, which has the ability to judge the competence of the King and the condition of the country. The *Qi lin* is closely related with Confucius, and endowed with all the benevolent nature of its western counterpart. As Jung mentioned, the unicorn is actually a manifestation of Mercurius rather than Christ. Similar to the unicorn, the instinctual and evil aspects of the *Qi lin* are ignored and its beneficent and holy aspects are augmented through its connection with Confucius. Nevertheless, the relatively negative aspect of this one-horned creature does not disappear but manifests in the monstrous *Bo* or other possible existing horned creatures in Chinese culture.

Taking gender into consideration, in contrast to its western counterpart as masculine, the *Qi lin* is androgynous. However, Lauren Sarat offers a different viewpoint on the sexuality of the western unicorn (Sarat, 2011). He asserts that the gender of the unicorn is androgynous rather than masculine. Sarat regards the Unicorn Tapestries as the manifestation of the human quest for sexual perfection that is possessed by the

unicorn (Sarat, 2011). He explains that femininity and bisexuality are closely bound up; therefore, the bisexual unicorn is attracted to the virgin (Sarat, 2011). This offers us the possibility of re-examining the gender of the unicorn. Jung might have objected to this explanation, as his theory is based on the union of opposites. The unicorn and the virgin appear as a pair of opposites for the sake of unification as a whole. Therefore, for Jung, the unicorn represents the masculine nature of Mercurius rather than androgyny.

Regarding the relationships between the unicorn and virgin, the unicorn can only be attracted and trapped by the virgin. However, in China, the *Qi lin* appears either in the garden or the suburb when there exists a wise and virtuous ruler, and it cannot be captured by men. If the *Qi lin* is hunted by men during times of turbulence, it is deemed a misfortune. The psychological meaning hidden in the distinction on the capture of the unicorn will be explored in the following section.

With respect to the relationship between the unicorn and virgin, Jung offered the analysis that these two figures represent opposite aspects of Mercurius. We can again trace this back to the hunt of the unicorn as depicted on the Unicorn Tapestries, and attempt to make an interpretation from the perspective of analytical psychology.

To be specific, the first tapestry, *The Start of the Hunt*, depicts the hunters, along with their hounds, starting to search for the unicorn in the forest. In the second piece, *The Unicorn at the Fountain*, the unicorn places his horn in the stream flowing from the

fountain, surrounded by various animals; on the other side, the hunters are crowded around the fountain. In this tapestry, the unicorn is regarded as a representation of Christ as the Redeemer, who opposes the devil, that is the poisonous serpent, by utilizing his horn to purify the water of the serpent's venom in order to protect the animals in the religious viewpoint (Freeman, 1973-1974).

The third tapestry, *The Unicorn Leaps the Stream*, describes the spectacle of the unicorn, chased by the hunters and hounds, leaping the stream with agility. In the Christian context, the hunters with 'cruel and ugly faces' may symbolize Christ's enemies who condemned him (Freeman, 1973-1974). The next tapestry is *The Unicorn Defends Himself*. In this piece, the unicorn's furious defiance makes the hunters realize that this creature cannot be captured by force.

The fifth tapestry, *The Unicorn Is Captured by the Maiden*, exists as two fragments. It mainly depicts the scene of the *hortus conclusus*, the closed garden, wherein the unicorn is captured by the virgin and bitten by the hounds; outside the fence, there is a hunter holding a horn to his lips with one hand, while grasping a spear in his other hand. This image is interpreted as the manifestation of the Annunciation. The shade of the apple tree that appears in the tapestry symbolizes 'the Holy Spirit that overshadowed Mary at the Annunciation' (Freeman, 1973-1974). The next image is *The Unicorn Is Killed and Brought to the Castle*. The huntsmen slay the unicorn and transport his corpse to the castle. From the detail that the dead unicorn wears a wreath around his neck, consisting of oak branches with hawthorn and holly, it can be

interpreted that the unicorn now represents the crucified Christ (Freeman, 1973-1974).

Nevertheless, in the final piece, *The Unicorn in Captivity*, the unicorn is resurrected and remains in a round wooden enclosure. This is considered to be an image of 'the risen Christ in the midst of a Paradise garden' (Freeman, 1973-1974). The secular meaning of this image is that the groom is finally secured by his lady, the bride (Freeman, 1973-1974).

If we put this story in the context of analytical psychology, the forest where the hunters start to seek the unicorn is the manifestation of the unconscious, while the unicorn hidden in the forest represents the wholeness, the Self. The hunt of the unicorn is a story regarding the process of gaining knowledge from the Self. The hunters then discover the unicorn kneeling by the fountain and putting its horn into the water. The fountain is related to the idea of the centre, and the unicorn just stays in this centre, as the Self that is regarded as the centre of the unconscious and consciousness. The unicorn (the Self) uses its horn to detoxify the poison, in other words, to diffuse the knowledge about the truth. If we regard the horn as the masculine side and the water as the feminine side, the horn's touch with the water is a sign of the union of both sides as a whole.

The following two tapestries demonstrate the unicorn as the creature that cannot be captured by force. That is to say, the process of obtaining knowledge from the Self

cannot be completed by the inflated ego that over-emphasises the rational side rather than establishing the balance between the rational and irrational sides. This is followed by union with the virgin. As Jung stated, the virgin symbolizes the passive, feminine aspect, while the unicorn manifests the penetrating, masculine aspect; therefore, the union of the virgin and the unicorn means wholeness, namely the Self (Jung, 1944/1968, par. 519).

In the next tapestry, the unicorn is killed and carried to the castle. This may refer to the slaying of the dragon in the previous essay. The wild nature of the unicorn is tamed by the human. This may also relate to the death of Christ in the lap of Mary, which implies the resurrection in the next tapestry. In this way, through this slaying, the ego brings the unconscious contents into consciousness. Finally, in the last tapestry, the unicorn resurrects and is kept in a round wooden enclosure. This image corresponds to the Mandala that contains the knowledge of the Self in the centre.

Nevertheless, the capture of the *Qi lin* in China tells us a different story. To find this tale, let us turn back to the accounts recorded in *The Commentary of Zuo* and *The Commentary of Gongyang* from *Spring and Autumn Annals*. The account from the *Spring and Autumn Annals* is that ‘in the duke (Ai)’s fourteenth year, in spring, (some) hunters in the west captured a *Lin*’ (Legge, 1872). ‘The Commentary of Zuo’ offers a description of this account:

This spring, they were hunting westwards in Daye, and Chushang, one of Shusun's waggoners, captured a lin. Thinking the thing was inauspicious, he gave

[the creature] to the forester. Zhongni went to see it and said, "It is a lin;" on which they took it, [and carried it away to the capital].

(Legge, 1872)

Moreover, as written in the *The Commentary of Gongyang*, the *Lin* is a benevolent animal that appears when the country has a good ruler, but not when the country is in chaos (Li, 1998, p. 619). Therefore, when the *Qi lin* was captured at the wrong time, Confucius exclaimed, 'why has it come? Why has it come?'. He then took the back of his sleeve and wiped his face, while his tears wet the lapel of his coat<sup>99</sup> (Legge, 1872, p. 833). In regard to this appearance of the *Qi lin*, Confucius said: 'It is the end of My *Dao*' (Li, 1998, p. 624).

As mentioned above, when the ruler is wise and virtuous, the *Qi lin* appears as an auspicious sign. The *Qi lin* exists in the garden of the Yellow Emperor; it presents when the Emperor Wu of the Han dynasty holds a ritual for the Five Emperors. The stories with respect to the capture and appearance of the *Qi lin* in China have the following features that need to be explained: first, be it in a propitious era or in turbulent times, there exists no description of the process of the hunt of the *Qi lin*. This accords with the statement in *Song shu* that the *Qi lin* cannot be trapped or netted (Shen, 1974, p. 791). This means that the *Qi lin* shows itself only of its own accord. Second, in contrast to the appearance of the *Qi lin* as a good omen during peaceful times, its appearance in bad times is a negative omen rather than an auspicious sign.

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<sup>99</sup> This is from Legge's translation of 'The commentary of Zuo'. This meaning of the account is correct, but this is from 'The commentary of Gongyang' instead of 'The commentary of Zuo'. Legge translated a mixed version of these two commentaries.

Confucius considered this to be an indication of the end of his *Dao*. Third, the similarity and difference between *The Unicorn in Captivity* in the tapestries and the *Qi lin* that stays in the garden (囿, you) during the Yellow Emperor period are worthy of discussion.

Tracing back to Shepard's statement that the difference between the western unicorn tales that contain a great deal of violence and intrigue, and Chinese *Qi lin* legends that are free from fear and calculation, this actually demonstrates different human attitudes toward wild nature (Shepard, 1930, p. 95). According to Jung, the image of the unicorn symbolizes the wholeness that contains nature, both evil and spiritual<sup>100</sup>. In addition, if we compare *Qi lin* to the dragon (or *Long*), symbolically speaking, the former contains more of a spiritual element than the latter. In other words, compared to the dragon which represents the unconscious and knowledge of the Self, the *Qi lin* is closer to the Self. The unicorn or *Qi lin* is not just a creature with a wild nature, but the Self that contains both the unconscious and consciousness.

Since we interpret the unicorn as the Self from the perspective of analytical psychology, a different process of acquiring this one-horned creature in the West and China can be regarded as the western and Chinese attitudes and ways to approach the unknown, the unconscious and to obtain knowledge of the Self.

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<sup>100</sup> In the case of Chinese *Qi lin*, it also contains the feminine aspect.



The full description of the hunt of the unicorn in western culture reflects its emphasis on the strength of the ego. The unicorn is finally captured through the violence and deceit of humans. In western culture, as mentioned by Jung, the unicorn ‘must be tamed’ as an instinctual animal, but equipped with a higher spiritual nature than the lion (Jung, 1944/1968, par. 548). The story of the capture of the unicorn depicts the process of taming the instinctual nature of the unicorn and transforming it into men’s possession.

In contrast, the *Qi lin* cannot be hunted and tamed in China. The only way to obtain the *Qi lin* or witness its appearance is through the existence of a wise and virtuous ruler who can govern the country in a prosperous state. As ‘Li yun’ of *Li ji* said, the *Qi lin* appears in the suburbs when ‘all this heaven did not grudge its methods; earth did not grudge its treasures; men did not grudge their feelings’ (Legge, 1885, p. 392). In other words, the way to obtain the *Qi lin* is not to hunt by violence and deceit but to establish order in the country and await its appearance.








Referring to Confucius’ statement that ‘it is the end of my *Dao*’ when the *Qi lin* is acquired at the wrong time, because the ruler is not attuned with *Dao*, although there exist different understandings of the *Dao*<sup>101</sup> from Confucius and Taoism, they both lay stress on the attunement of Heaven’s *Dao* and men’s *Dao*. If we add analytical psychology to this discussion, the unicorn represents the Self. When the ruler and the country are attuned with the Tao (the Self), the representation of the Self, the unicorn

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<sup>101</sup> *Dao* is preferred here over *Tao*. The *Dao* here is a direct translation of the Chinese character 道. The use of *Dao* rather than *Tao* is to distinguish the idea of the *Dao* from Taoism and the Taoist tradition.

appears to demonstrate this attunement. Therefore, in China, the *Qi lin* cannot be captured or tamed by force, but appears of its own free will.

Furthermore, it is interesting to see the parallel between *The Unicorn in Captivity* and the *Qi lin* in the garden (囿, *you*). In prosperous times, the *Qi lin* remains in the garden of the Yellow Emperor. In the *Shuo wen jie zi*, *you* means a garden with an enclosure; and one explanation for this word is that it is a garden for animals (Xu, 2009, p. 203).

The character 囿 in Oracle Bone Script is  which is a combination of  (Fence) and  (Plants). The meaning of this character is the garden where vegetables and flowers are grown.  in Bronze Script is composed of  (Fence) and  (Get, indicates prey) to describe the park for hunting. Seal Script  reserved a similar form (Xu, 1989, p. 695). As shown above, the image of 囿 is similar to the unicorn kept in a round wooden enclosure of the last tapestry. Both represent the ultimate achievement of wholeness, although a difference lies in the process by which this is achieved. The former comprises capture by force and deceit, while the latter comprises the appearance of the creature's own accord.

This attitude corresponds to Jung's idea about the differences between the western and Chinese minds. Jung claimed that Chinese consciousness is 'characterized by an apperception of totality', while the western mind has a tendency toward differentiation (Jung, 1939/1977, par. 1484). In this case, the Chinese mind prefers to connect events within and without. Therefore, if the ruler and country is attuned with the Self, the unicorn, as the representation of the Self, will appear naturally. For the western mind, the killing and taming of the unicorn serve to differentiate it from the unconscious; in this way, the ego gains knowledge of the Self from the unknown.

### **3.5. Conclusion**

From the comparison between the unicorn and the *Qi lin*, we can find both similarities and differences. These two cultural images share similarities both in terms of their appearance and symbolic meaning. They both have one unconquerable horn, a strong body, instinctual elements in certain forms and benevolent, divine characteristics as the prevalent image. With respect to the basic structure of these two images, the unicorn and one-horned creatures are the same symbol.

The differences between these two cultural figures lie in two aspects. One is that the western unicorn is regarded as masculine, while the *Qi lin* is androgynous. The other is the dissimilarity that exists in the processes of capturing the unicorn. The hunt for the unicorn is filled with violence and deceit, while the *Qi lin* cannot be trapped or kept by any means. In contrast to the tamed unicorn in western culture, the Chinese *Qi lin* only follows its own will.

Analytical psychology is involved in understanding the psychological meaning of this creature in both cultures and its prevalent image. Jung's interpretation aimed at using the unicorn to illustrate the symbolism of Mercurius based on western culture.

Therefore, although Jung mentioned the *Qi lin* in this analysis, he failed to identify the similarities and differences between the one-horned creatures in the West and China to discover their psychological meaning. This investigation not only interprets Chinese one-horned creatures from a Jungian perspective, but also compares and explains this universal creature in the context of western and Chinese cultures.

Generally speaking, both the unicorn and *Qi lin* represent the archetype of the Self; in terms of archetypal images, the masculine unicorn that reflects western cultures is tamed by the virgin and hunted by the human, while the *Qi lin* that manifests Chinese culture cannot be captured or tamed by any means.

By examining the one-horned creatures in China from the perspective of analytical psychology, we can discover the following particularities as compared to their western counterpart, the unicorn. First, the Chinese one-horned creatures demonstrate different aspects of the Self in terms of analytical psychology. The ferocious *Bo* represents more of the instinctual and unconscious aspects of the Self. The *Huan shu*, which is bound up with the symbol of jade and the capacity to repel fire, manifests the spiritual and supernatural aspects of wholeness. Moreover, the *Jie zhi*'s capacity to judge between the guilty and innocent using its horn is similar to its western equivalent with its alexipharmic horn. Finally, the androgynous *Qi lin* is a

manifestation of the Self without a monstrous aspect due to its connection with Confucius.

Second, the difference in the process by which the unicorn is captured in the West and China can be interpreted in terms of analytical psychology. If we interpret the unicorn as the Self, the differing processes of acquiring this one-horned creature in the two cultures can be regarded as western and Chinese attitudes and ways, respectively, to approach the unknown, the unconscious and to obtain knowledge of the Self. To compare, in western culture, the unicorn (the Self) is acquired and tamed by violence and deceit, reflecting the emphasis on the power of the ego; in China, on the other hand, the only way to obtain the *Qi lin* or witness its appearance is the establishment of order that accords to the *Dao* of Heaven, or the Self. This divergence relates to the differences between the Chinese and western minds. The Chinese mind has a preference for wholeness, while the western mind has the tendency toward differentiation. Therefore, when confronting the knowledge of the Self from the unconscious, the Chinese mind chooses to attune with the Self and let the Self appear naturally, while the western mind uses killing and taming to differentiate consciousness from the unconscious.

## Chapter 5: Chinese myths and psychotherapy

In the first two chapters, the theoretical possibilities of interpreting Chinese myths, legends and tales from the perspective of analytical psychology were discussed. In chapters 3 and 4, three motifs and two symbols from Chinese mythic texts were analysed, based on the definitions and methods obtained. In this chapter, the therapeutic value of Chinese myths in the framework of analytical psychology will be briefly addressed.

### 1. Myth and Psychotherapy

Jung's experiences with schizophrenic patients during his time working at the Burghölzli psychiatric hospital were one of the initial influences on his development of the notion of the collective unconscious. For him, as a therapist, the visions and fantasies that appeared in psychotic individuals were the objects he sought to comprehend. Therefore, he used similar images from myths and tales to understand their psychoses. As mentioned above, Jung clarified his intention to analyse mythic narratives in *Symbols of Transformation*; that is, 'various mythologems are shown in a light which makes their psychological meaning more intelligible' (Jung, 1924/1956, p. xxix). According to Jung, the physician neglects the parallels between his discoveries and the human sciences, while scholars from myth studies cannot discover the 'mythologems' hidden in individuals' dreams and visions (Jung, 1951c/1968, par. 318). In other words, for Jung, the analysis of myth facilitated understanding of the individual's psyche, or, to be specific, the collective unconscious

that is present in human minds the world over. Practically speaking, as a therapist, it is of vital importance to seek parallels between a patient's dreams, visions and fantasies and myth, in order to understand the patient's psychological language.

With regard to psychotherapy, Jung categorised the process of analytical treatment into four stages: confession, elucidation, education and transformation (Jung, 1931/1966). Similar to the confession practices in the Catholic Church or the catharsis in previous psychotherapy practices, the confession stage is aimed at relieving the individual's painful and repressed secrets (von Franz, 1994/1999, p. 221; Jung, 1931/1966, par. 134). As proposed by Freud, at the stage of elucidation, the problem of fixation arises and must be solved by dealing with the patient's unfulfilled childhood fantasies (Jung, 1931/1966, par. 139). The education or social education<sup>102</sup> stage is related to Alfred Adler, and means educating the individual to become a normal and adapted person (Jung, 1931/1966, par. 152). The fourth stage, noted by Jung, filled a gap left by the earlier stages in which the psychic need was not afforded space (Jung, 1931/1966, par. 160). For Jung, normality or social adaptation is not the ultimate goal for all individuals; for some, the goal is the longing to find their uniqueness and life meaning (Jung, 1931/1966, par. 161; von Franz, 1994/1999, p. 222). Furthermore, Jung stated that this stage involves the mutual transformation of the therapist and patient, and the self-education or self-development of the therapist (Jung, 1931/1966, pars. 163-174). That is to say, for Jung, at this stage, both therapists and certain patients must discover the meaning of life. This brings us to the idea of the individuation process in analytical psychology.

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<sup>102</sup> von Franz stated that the education stage plays a central role in group therapy and self-development groups.

Using the terms from analytical psychology to describe the individuation process, it comprises the attainment of the Self, which, schematically, involves three stages: integration of the shadow; assimilation of the inner energy of the opposite genders, anima and animus; and discovery of the Self (Jung, 1954b/1968, par. 194; von Franz, 1994/1999, p. 364). The terms Self, shadow, and anima and animus, are regarded as the most frequently mentioned archetypes in Jungian terms, which manifest in myths and in individuals' dreams or visions (Walker, 2002, p. 10).

The therapeutic terms transformation and individuation, as proposed by Jung, are built upon his theory of the collective unconscious. In his final piece of writing, 'Symbols and the Interpretation of Dreams', Jung informed us how to understand dreams via their symbols and laid stress on the significance of symbols (Jung, 1961/1977). It is inevitable, then, that the related concepts of unconscious, consciousness, archetypes, and images, as well as myth, be used to clarify his theory on dream symbolism. As stated by Jung, the images that appear in many dreams are similar to the symbols in myths and rites (Jung, 1961/1977, par. 468). With the term 'archaic remnants' as used by Freud, these images are regarded as 'a dust-bin which collects all the refuse of the conscious mind', which reflect the depreciation of the unconscious; while, for Jung, the images are the archetype, 'an inherited *tendency*<sup>103</sup> of the human mind to form representations of mythological motifs – representations that vary a great deal without losing their basic pattern', to which a great deal of importance should be attached (Jung, 1961/1977, pars. 468, 523).

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<sup>103</sup> Emphasis in original.



Concerning the initial relationship between the dream and myth, Jung suggested that myths can be traced back to primitive story-tellers and their dreams, and up to the present day, dreams and myths still express the same psychological content, that of the collective unconscious (Jung, 1961/1977, par. 568). The task for the psychologist, then, is to find the parallels between the images in dreams and those in mythological motifs (Jung, 1961/1977, par. 522). For this reason, if the psychologist is to implement a ‘comparative anatomy of the psyche’, he must obtain both knowledge of dreams and an understanding of mythology (Jung, 1961/1977, par. 522). Furthermore, in the context of psychotherapy, the therapist should bear in mind that the archetype is the image while simultaneously an emotion (Jung, 1961/1977, par. 589). According to Jung, if the archetype is only taken as an image, its numinosity will not be experienced; the archetype ought to be regarded as ‘a piece of life, an image connected with the living individual by the bridge of emotion’ (Jung, 1961/1977, par. 589). In other words, for a therapist, the image as the manifestation of the archetype should be understood together with the patient’s emotion. Therefore, with regard to this thesis, in practical terms, if we attempt to use the symbols from Chinese myths to understand a patient, what we should pay attention to is the emotional charge that is connected with a certain symbol; in this way, the patient has the chance to be understood through the archetype, which is an image as well as an emotion.

How, then, practically speaking, did Jung make use of the symbols in myth in his therapeutic practice? While we cannot observe Jung’s therapeutic process step by step directly through his writings, to ascertain his practical utilisation of myth in psychotherapy, we can discover that Jung related the mythological motifs and symbols to the images that appeared in his patients’ dreams and fantasies in order to

understand the symbolic meanings of these images. However, if we consider his overall writings in *The Collected Works*, we see that only a small portion of his analyses of patients' dreams or visions related to mythological accounts. This is because, as Jung stated, it is difficult to interpret a few words or images from a patient without context (Jung, 1951b/1968, par. 318).

A fuller analysis can only be found in a series of seminars on a certain case, such as the *Dream Seminars* from 1928-1930 or the *Vision Seminars* from 1930-1934, or the analysis on serial visions from a patient in a concise form, as presented in 'A study in the process of individuation' from *The Archetypes and the Collective Unconscious*, in which we can, at a glance, observe Jung's analysis of a patient's images related to the mythological symbols (Jung, 1950/1968, pars. 525-626). In this case, the patient, Miss X, had finally stepped into the individuation process. With the help of materials from myth, alchemy and religion, Jung demonstrated this process through his discussion of nineteen pictures<sup>104</sup> produced by patients through active imagination. The most important images in this process were the 'philosophical egg' and the 'golden snake'. To be specific, Jung related the 'philosophical egg' with the mandala and hence with the manifestation of the Self; while the snake was interpreted as the counterpart of Mercurius (Jung, 1950/1968, pars. 542, 553). According to Jung, through the seeking of parallels, symbolic fantasy-materials are integrated into a general and intelligible statement (Jung, 1943/1966, par. 122). That is to say, the symbolic language of the patient can be understood via this interpretation process, which, in Jung's terms, comprises the method of amplification.

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<sup>104</sup> Jung placed twenty-four pictures in his book, but only illustrated nineteen of them.

With the help of myths, the therapist can enlarge the possibilities of understanding the patient. But how do mythological symbols and motifs offer help to patients? We can catch a glimpse of this in the following excerpt from Jung's final essay:

One of them was a professor who had a sudden vision and thought he was crazy. He came to me in a state of complete panic. I simply took a four-hundred-year-old volume from the shelf and showed him an old woodcut that depicted his vision. "You don't need to be crazy," I told him. "They knew all about your vision four hundred years ago." Whereupon he sat down entirely deflated but once more normal.

(Jung, 1961/1977, par. 524)

In this essay, Jung used this case to demonstrate that the archetype cannot be acquired by the conscious mind, and even the educated man may be confused by it (Jung, 1961/1977, par. 524). Meanwhile, this case can inform us of two things: firstly, as mentioned by Jung, in practical situations, the archetype emerges with numinosity. In this case, the professor was seized by a vision and in a state of complete panic; then, by showing him the parallel in the four-hundred-year-old book, the charged emotion was deflated and the professor became normal once more. Secondly, in a sense, the therapeutic value of the myth in this case was to notify the patient that the 'crazy' vision was a manifestation of an archetype from the collective unconscious, which can be discovered in the form of various images throughout human history. This knowledge helped the patient to rid himself of the panic induced by possessing this vision.

A similar case that reflects the use of myth in psychotherapy can be discovered in the book *Ego and Archetype*, in which Edinger discussed the process of individuation by demonstrating a number of cases and related mythological motifs and symbols

(Edinger, 1972/1992). A young man with ‘a jaunty, cavalier attitude’ had several dreams of being in high places (Edinger, 1972/1992, p. 29). He was moved and recognised his archetypal drama when the therapist told him the myth of Phaethon. Here, the myth acted as an alarm bell that prompted the patient to reflect on his problems. Whether in the former case, as a parallel to the patient’s vision, the symbol helps the patient to become normal, or as in the latter case, it acts as an alarm bell, the motif enables the patient to realize his problem. Thus, the use of myths in the therapeutic setting can help patients to achieve an understanding of their unconscious.

In general, within the framework of analytical psychology, therapists who follow Jung’s path of investigating the mythic symbols and motifs use the myths to comprehend patients’ dreams, visions and fantasies; meanwhile, the patients achieve psychological growth. How this approach can be applied to Chinese people will be addressed in the next section.

## **2. Psychotherapy in China**

Chinese Jungian analysts, as well as therapists oriented toward analytical psychology, have attempted to combine analytical psychology with Chinese culture to understand their patients in greater depth, and thereby, to obtain the healing energy necessary to cure their patients.

Although the practices of analytical psychology-oriented psychotherapies have been launched in the last decade along with the appearance of Chinese Jungian analysts and the spread of Jungian theory, few studies have been conducted on the therapeutic

effect and healing factors of these psychotherapies. As demonstrated in the fourth part of chapter one, the majority of journal articles on analytical psychology comprise theoretical discussions and application to the humanities and social sciences, while, in academic dissertations, most studies on psychotherapy appear as conference reports and case studies as part of the overall investigation. For instance, in the seventh conference of analytical psychology and Chinese culture on the theme of ‘Confronting Collective Trauma: Archetype, Culture and Healing’, the possibilities of combining analytical psychology and Chinese culture to find a suitable therapeutic method for Chinese people were discussed.

These academic investigations on psychotherapies based on the theory of analytical psychology are still in the preliminary phase in China. To take it further, very few of these studies have examined the therapeutic effect or function of images or even the images from mythic accounts in psychotherapy. Only two papers on the relationship between psychotherapy and mythic texts can be found in the Chinese depository of periodical literature (Xie, 2006; Wang, 2007). Moreover, these papers are on the application and psychological function of fairy tales in adult or child psychotherapy. On the therapeutic value of the image, Li developed a questionnaire to examine the healing experience of images in sandplay therapy and discussed the role and significance of images in sandplay therapy (Li, 2012; 2017).

The reality is that, in China, it is not particularly common for analytical psychology-oriented therapists to discuss the function and meaning of the mythic image in psychotherapy by publishing books and papers. Analytical psychology is at its early stage of development in the Greater China Region. At present, there are only six

certified Jungian analysts in mainland China<sup>105</sup> and the number of certified analysts in Hongkong, Macao and Taiwan is also limited. Although these analysts, who are also scholars, and their students have issued a few publications and academic theses on this topic, compared to UK publications, there are few available studies.

Despite the rarity of such studies, the significance and power of images, particularly of mythic images, should not be neglected. Such discussions appear in conference reports and seminars on analytical psychology and even in the daily work and learning of therapists. Moreover, the symbol paper remains one of the essential examinations for candidates of analytical psychology and sandplay therapy to be certified as analysts or therapists. As mentioned in Chapter 2, for Jung, the interpretation of myth aims at understanding the psyche of the individual (Jung, 1924/1956, p.xxix). With the help of the symbolic meaning of the images, therapists may construct a fuller understanding of the patient's psyche.

Furthermore, returning to the practices of psychotherapy in China, it is worth mentioning that except for the psychotherapy based on the theory of analytical psychology, similar to the development of analytical psychology in Japan, the sandplay therapy that is based on the theory of Jungian psychology plays an indispensable role in China. Sandplay is a method of psychotherapy and a psychological approach to individual development which originates from three sources: analytical psychology, the World Technique of Margaret Lowenfeld and Eastern thought and philosophy (Kalff, 2003, p. v). As a non-verbal, symbolic

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<sup>105</sup> Shen Heyong and Gao Lan from South China Normal University, Li Ying from Harbin Normal University, Fan Hongxia from Jiangxi Normal University, Zhang min and Xu jun as private practitioners.

therapeutic method, it values the significance of the image. As stated by Dora Kalff, the founder of sandplay therapy,

...Reason alone is generally of no avail in the treatment of such developmental obstructions. This is because the many-sided psyche expresses itself in images and dreams. To access the psyche's creative center, we must try to understand this symbolic language. When we are able to understand the language of symbols, a transformation of the psyche is effected...

(Kalff, 2003, p. 139)

According to Kalff, the image, as the symbolic language, is the key to accessing the creative centre of the psyche and unlocking the process of transformation. Kalff held the opinion that possessing a profound knowledge of symbols is one of the two most important prerequisites for sandplay therapists (Kalff, 1991). Experiencing and understanding the symbols enhances the therapist's own psychological development and effectiveness as a companion to the client's experience (Kalff, 1991).

Wilma Bosio, who is both a sandplay therapist and Jungian analyst, discussed the similarities and differences between talk therapy and sandplay (Bosio, 2004/2006, pp. 86-87). For Bosio, both analysis and sandplay give respect to the image and attempt to avoid prior prejudice and judgement; however the latter introduces the confrontation with the primary images in the beginning of the therapy, so that contact with the collective unconscious is made earlier than in talk therapy (Bosio, 2004/2006, p. 87). Although the idea on the timeline of encountering the collective unconscious using these two methods needs to be discussed, his statement emphasises the importance of the image, as the representative of the collective unconscious, for sandplay therapy.

The prevalence of sandplay in China owes to its innate affinity with Chinese culture. Kalff cited *Tai ji tu* as one of the theoretical origins of sandplay therapy and quoted from the *I Ching* and *Tao Te Ching* to explain the transformation of her patients (Kalff, 2003, pp. 42, 140; Shen, 2004, p. 109). In addition, as for Kalff, the commentary of the hexagram Kan, with its meaning of flowing water, is the best description for the process of psychic development (Kalff, 2003, p. 140).

This connectedness leads to the popularity of sandplay as a method for children, adolescents and adults in China. As part of the burgeoning use of sandplay, in 2008, after the devastating earthquake in Wen chuan, China, The Chinese Federation for Analytical Psychology (CFAP) set up the ‘Garden of the Heart-Soul Project’ to provide psychological services for the survivors (Cai & Shen, 2010). The volunteers used sandplay therapy, which lays stress on establishing a ‘safe and protected space’ and the symbolic meanings of sand and miniatures, using the guidance of Ci-Bei (loving-grief) that based on the Chinese culture, in sessions with survivors, particularly children. In the course of the therapy, repressed fear, grief and anger were gradually transformed into hope as manifested in the survivors’ sand trays, which developed from expressing chaotic or dreadful images at the outset to eventually expressing symbols with the meaning of communication, nourishment and hope.

The ‘Garden of the Heart-Soul Project’ began in Guangzhou orphanage from 2007 and developed into more than thirty orphanages in China that continue to offer sandplay therapy to those children. Through these continuous practices, a large number of sandtrays have accumulated that can be investigated in different aspects. As mentioned above, previous research on the function of mythic images in



psychotherapy are limited and this, to a certain extent, restrains the launch of related studies. Nevertheless, the sandtrays created by these traumatised children are worth collecting and investigating to help us understand their inner trauma and seek healing factors.

Regarding this study on the archetype and archetypal image in Chinese myths, legends and tales, Chinese mythic images can be distilled from these sandtrays and investigated as case studies or researched in terms of their therapeutic value. For instance, if we take the miniature tortoise as the research object, the first step is to comprehensively research the symbolic meaning of the tortoise in the Chinese context as well in other cultural sources.

The tortoise is famous for its shell round as heaven, which is used as a tool to practise divination, and for its belly flat as earth. Titled *Xuan Wu* (Dark/Black Warrior), it appears in *Chu Ci* as a god from the North and was identified as a tortoise-snake image by a scholar named Hong Xingzu in the Song Dynasty; in *Li Ji*, it is the tortoise with a hard shell as its defence; in *Zuo Zhuan*, it is a combination of two creatures: the tortoise and snake (Hawkes, 1985/2011; Chen, 2004, p. 13; Li, 1998). Later taking the name of *Ba Xia* or *Bi Xi*, it appears as a tortoise-like creature who is fond of bearing loads, hence as a statue it always bears the stele. This image parallels the tortoise that carries the world on its back as the chthonic figure of the creator and preserver Vishnu in Hinduism and relates to the meaning of the underworld in the Latin word Tarturus that can be interpreted as the psyche's underground, supporting the upper layers of life and consciousness (Ronnberg & Martin, 2010, p. 192).

In her book *Sandplay- Silent Workshop of the Psyche*, Kay Bradway introduced the image of the tortoise/turtle with her cases' sandtrays from the perspective of analytical psychology (Bradway & McCould, 1997/2005, pp. 91-110). Bradway compared the hard shell of the tortoise to an individual's valid psychological defence system that offers protection. She also mentioned that as learned from Dora Kalff, the tortoise, as the symbol of the union of opposites, unites heaven (round shell) and earth (square ground), *yin* (round container) and *yang* (head); according to Jung, the tortoise in the dream can be regarded as the image of the Self (Bradway & McCould, 1997/2005, pp. 95-96). Related to the sandtrays collected from orphanages and psychological rescue stations in an earthquake situation, the tortoise image may represent the Self archetype that provides the protection and strength for children to gain resilience from their inner world.

After collecting and interpreting the mythic materials of the tortoise, study of the tortoise can be conducted in two ways. First, using a case study to investigate the meaning of the tortoise for a particular client, it can be studied in various aspects: the change in locating place of the tortoise, the transformation of the tortoise into other images, the client's interpersonal and intrapsychic associations with this symbol, and so forth. In this way, throughout an entire therapeutic process, the therapeutic value of the tortoise for this client can be demonstrated by thorough recording, data analysis and interpretation.

The second method comprises quantitative research by collecting sandtrays that contain the tortoise and investigating its meaning for traumatised children in a

broader sense. A questionnaire on the healing experience of the tortoise image can be constructed based on the Healing Experiences of Image in Sandplay Therapy Questionnaire developed by Li (Li, 2012). Li's investigation found that the healing experiences of the images in sandplay contain three dimensions: the emergence of the unconscious, the activation of conscious feeling and the re-interpretation of memory. For the study on the tortoise, through the questionnaire, the image can be studied in these three dimensions and the special characteristics possessed by the tortoise that affects the therapeutic process can also be explored.

In China, there are two PhD theses that discuss the significance of mythic images and the function of these images in psychotherapy. 'The Role of Archetypal Spiritual-God-Image in Jungian Psychotherapy' discussed the meaning of the archetypal spiritual-god-image within the framework of analytical psychology and its positive effects in psychotherapy (Yen, 2006). By archetypal spiritual-god image, Yen means the concept of God in Christianity and Gnosticism in the western context and *Shen* in the Chinese Taoist tradition (Yen, 2006).

Yen demonstrated the significance of the spirit-image in therapy through two case studies: in case one, client A recovered from depression and returned to social life after enhancing her spiritual identification through gradually building up a connection with Buddhism and thus imbuing life with a greater sense of meaning; in the second case, client B, who had borderline personality disorder that disturbed her with an 'intrusive psychic presence', finally recovered her normal functioning by integrating the archetypal materials into consciousness in therapy (Yen, 2006). In addition, Yen

maintained that an integrated spiritual-god-image would help us to reintegrate the conflict between science and spirituality in society today (Yen, 2006).

In a PhD thesis titled 'Research in Kwan Yin Images from Two Views of Empirical Psychology and Jungian Psychology', Li Ying analysed the image of Kwan Yin (*Guan yin*) at the archetypal and cultural levels (Li, 2011). As an archetype, Kwan Yin is a parallel of the Great Mother archetype. Unconditionally compassionate, Kwan Yin manifests the life-saving nature of the Great Mother archetype. As a cultural figure, as derived from Mahayana, named Avalokiteshvara in Sanskrit, the Chinese Kwan Yin is known as the Mercy Goddess associated with compassion, the Chinese characters for which are *Ci Bei* (慈悲).

The case study recorded in this thesis demonstrates the transformation of a dreadful female figure into Kwan Yin (Li, 2011). As shown in the dreams and visions of a male patient who had experienced childhood trauma in relation to his mother, the initial image of a horrible female monster was transformed into Kwan Yin as the rescuer and protector, then into a self-cured mentor and finally into a figure that was a composite that included his actual mother. In other words, with the psychological development of the patient, the image of Kwan Yin emerged with different roles and various functions. With the help of the symbol of Kwan Yin, the therapist was able to construct a deeper understanding of the patient, while the patient underwent psychological development and stepped into the process of seeking wholeness of the Self.

What, then, can this research offer to psychotherapy in China? Generally speaking, this research provides interpretations of Chinese myths, legends and tales both at the archetypal and cultural levels. That is to say, it discovers the similarities in the psychological development process in both Chinese and western cultures, as well as identifying the particularities of the Chinese mind. To be specific, taking the analysis of the dragon as an example, if the Chinese dragon (*Long*) appears in a dream or sandtray, it should not be regarded as an auspicious sign directly. As shown in this investigation, the dragon is not a creature equipped with evil and good aspects in western and Chinese cultures, respectively; rather, it is a creature with multiple forms that have various meanings depending on the stage of development.

To illustrate this point, in therapy, if the Chinese dragon is in water or an abyss, it could be the *Jiao*, the evil dragon like one of the scourges in the tale of ‘Zhou Chu chu san hai’ rather than the *Ying long*, which can dive into the water and fly in the sky at the same time. Therefore, at this stage, the appearance of the dragon should be seen as an evil monster rather than a benevolent creature. Furthermore, if this dragon should transform into various forms in a series of dreams or sandtrays, then the transformation of the dragon from *Hui* to *Ying long* would be a useful implement with which to witness the psychological transformation of the patient. In short, the interpretation of these mythological materials provides multiple possibilities for the therapist to understand the patient in a particular status. By this means, the therapist may obviate the danger of misunderstanding the patient’s psychological language or neglecting the psychological development from a primal unconscious state to a more integrated condition. If the therapist divides the dragon roughly into a western evil dragon and Chinese benevolent dragon, s/he may lose the opportunity to understand

what the patient really wants to express when the patient actually picks up a *Long* in a primal state to present himself at a certain stage.

The therapist may take this Chinese dragon roughly to signify the hope of healing rather than the primal state of the unconscious that requires the patient's ego-consciousness to be explored. Here, therefore, instead of exploring the disturbance triggered by this negative dragon with its transformative potential borne in mind, the therapist might simply focus on the positive aspect of *Long* and neglect the significance of its negative image and meaning. Overlooking the negative image and related emotions may result in a repeated repression of this experience and the feelings towards it.

Furthermore, as observed in previous cases, when the patient's visions are correctly understood by the therapist, their parallels in terms of symbols and motifs as told by the therapist can exert a therapeutic function in facilitating the patient to achieve psychological growth. In contrast, if the therapist's repository of symbols and motifs has limited capacity, s/he may lose the opportunity and timing to gain a better understanding of the patient, and thereby impede the patient from obtaining the necessary extension of consciousness at a certain stage. In the context of analytical psychology, the interpretation of Chinese myths, legends and tales not only comprises an academic exploration, but is also a repository of a good many possibilities for the therapist to gain a fuller understanding of a patient.

In a psychotherapeutic setting, Chinese myths, legends and tales help the therapist to achieve a deeper understanding of a patient and help the patient to obtain experience

of direct healing and psychological development. Furthermore, a wider meaning can apply to individuals all over the world: the meaning of symbolic life. The symbolic life, as proposed by Jung in a seminar talk in 1939, offers us a new perspective with which to scrutinise our lives:

Man is in need of a symbolic life – badly in need. We only live banal, ordinary, rational, or irrational things – which are naturally also with the scope of rationalism, otherwise you could not call them irrational. But we have no symbolic life. Where do we live symbolically? Nowhere, except where we participate in the ritual of life. ...Have you got a corner somewhere in your houses where you perform the rites as you can see in India? Even the very simple houses there have at least a curtained corner where the members of the household can lead the symbolic life, where they can make their new vows or meditation. We don't have it... We have no time, no place... Only the symbolic life can express the need of the soul – the daily need of the soul, mind you! And because people have no such thing, they can never step out of this mill – this awful, grinding, banal life in which they are “nothing but”.

(Jung, 1939/1977, pars. 625–627)

For Jung, westerners have no symbolic life due to their rationalism, while easterners continue to live the symbolic life, as can be seen in India. During Jung's time, based on the Chinese texts he encountered, he regarded the Chinese mind as a compensation for the western rational mind. However, with the fusion of western culture, the Chinese mind as a whole has been confronted with the dilemma of the rational, differentiated western culture and irrational, integrated Chinese culture.

In his thesis on the ‘archetypal spiritual-god-image’, with the postulate that individuals and nations need spiritual values in order to find meaning in life for further development, Yen claimed that a new synthesis of a united spiritual-god-image emerged from the opposition between faith and materialism, or that science and spirit will recover the split in modern society (Yen, 2006, pp. v, 123, 126-127). Relating to this thesis, the archetypal and archetypal image that is reflected in mythic

accounts with their spiritual values will help individuals to repair the split between rationalism and symbolism.

As stated by von Franz, 'the fairy tale itself is its own best explanation; that is, its meaning is contained in the totality of its motifs connected by the thread of the story'. With regard to mythic texts, living the symbolic life means taking myths or tales as a whole to obtain this sense of meaning. For Chinese people, literally speaking, the symbolic life can be understood as the rereading of Chinese myths, legends and tales or re-experiences those mythic accounts through contemporary literature as the manifestations of archetype to gain the knowledge necessary for psychological growth; this can also be related to our cultural root, the Tao. In Chinese terms, living a symbolic life means being with Tao; or in Jung's terms, the process of individuation.

According to Jung, the aim of the final stage of psychotherapy is to step into the process of individuation (Jung, 1931/1966, par. 161; von Franz, 1994/1999, p. 222). If individuals lose the capacity to build up knowledge of symbols and live a symbolic life, they will be led solely by rationalism and will not be able to integrate the irrational elements into their lives. In other words, the assimilation and integration of the conscious and unconscious cannot happen, and in such a situation, the individuation process is futile. For Jung, the ultimate goal for the individual is to step into individuation. As stated by Jung, 'the realization of the Tao' comprises the reunion with the unconscious in order to expand consciousness, namely individuation (Jung, 1929/1968, par. 30).



To be specific, for Chinese people, it must be made clear that this comprises the Tao from Taoist philosophy rather than the Dao of Confucianism. In the former philosophy, the Tao is the fundamental law of cosmology related with nature, while in the thought of the latter, the Dao, the law of Heaven, responds to the morality of the human being (Guo, 2006, p. 199). In contrast to Taoist philosophy, which accepts the original nature of the individual with both its good and evil aspects, Confucianism lays stress on the inherent goodness of the individual (Guo, 2006, p. 199). As for Jung, he made an effort to point out the evil aspect neglected in western religion and proposed his theory of individuation to provide a way to integrate the opposite sides in order to obtain wholeness. For Chinese people, in the Chinese language, the individuation that obtains the Self, namely the integration of the unconscious and consciousness, is the realization of Tao; that is, the union of yin and yang.

Furthermore, Jung stated that the western mind must find its own 'way' or 'European meaning' without adopting the eastern methods directly (Jung, 1930/1966, pars. 89-90). Therefore, westerners must discover the answer in their own culture rather than directly imitating the East (Jung, 1929/1968, par. 8). Thus, for Chinese people, it is important to find the meaning in their own cultural products, such as the *I Ching*, the Tao or the Chinese myths, legends and tales. This 'meaning', in terms of analytical psychology, is the Self, while in Chinese culture, it is the Tao.

In the sense of the symbolic life, this investigation hopes to draw the attention of Chinese people to revisit the Chinese myths, legends and tales in order to enable the symbols and motifs from these mythological texts to become an extension of our consciousness and be reintegrated into our lives once more. Only in this way, in

Jung's terms, will Chinese people be able to find wholeness, or in Chinese terms, be in Tao.

## Conclusion

In this thesis, a workable method of interpretation from the perspective of analytical psychology has been obtained with which to analyse Chinese myths, legends and tales. In contrast to certain Jungian analysis that directly applies analytical psychology to the interpretation of mythological texts, this investigation has applied Jung's theory, albeit with criticism and revisions. Firstly, it has compared various approaches in the context of analytical psychology, and ultimately used Jung's and von Franz's approach to the analysis of Chinese myths, legends and tales. However, their approach has been revised to pay equal attention to the facets of archetype and archetypal image, rather than placing emphasis on the universal archetype as Jung usually did in myth analysis. Secondly, this thesis has set about discussing the various debates in myth studies, before introducing Jung's analysis of related motifs and symbols. Thirdly, along with criticism of Jung's interpretation, this thesis has interpreted the motifs and symbols from the perspective of analytical psychology in order to explore the possible similarity between the patterns and developmental stages of the human psyche and the particularity of the Chinese mind.

In other words, this research comprises not simply an interpretation of a certain mythic account in Jungian language from a trained Jungian analyst, but an interdisciplinary academic study that has incorporated the discussions set out in myth studies. As Jung proposed, the doctor overlooks the parallels between his discoveries and the human sciences, while the mythologist fails to find the 'mythologems' that exist in individuals' dreams and visions (Jung, 1951c/1968, par. 318). Discussions of Chinese myths are relatively rare in the framework of analytical psychology

compared to the investigations of western myths in this area; moreover, in China, myth studies are problematic due to the confusion in relation to Jungian concepts. This investigation has attempted to fill the gap between analytical psychology and Chinese myth studies in the hope of constructing effective discussions in these two disciplines, or even in other disciplines that concern questions on the human psyche.

From the first chapter, we can observe that, generally speaking, Jung regarded Chinese thought as evidence to prove the validity of his theory, and took the Chinese mind as compensation for the western mind. By examining the reception of Jungian thought in China, we may observe the developmental tendency whereby individuals and institutions dedicated to Jungian research are increasing, international exchanges are expanding, and the understanding of Jungian thought is deepening. At the same time, however, research into the application of analytical psychology to Chinese mythology is lacking and problematic.

Therefore, in the second chapter, by examining the concepts of archetype and archetypal image in Jungian psychology, it was found that Jung's definition of the archetype, which implies complexity and opposites, is most suitable for analysing the Chinese psyche. Moreover, the method of amplification originated by Jung and developed by von Franz has been applied to Chinese mythological texts, by collecting the parallels between Chinese and western cultures.

The theory and method obtained in Chapter 2 were then applied to the three motifs and two symbols from Chinese myths, legends and tales. The origin of the *Pan Gu* myth has long been debated in myth studies. By exploring the psychological origin of this myth, this research has demonstrated that although this account might originate from various cultures, it contains a particularity that can only be observed in Chinese creation myths. By examining the *Pan Gu* myth and other creation myths in both Chinese and western cultures, it has been discovered that at the archetypal level, like other creation myths around the world, the Chinese creation myth describes a process of the emergence of consciousness and the ego from the dark unconscious. However, in terms of the archetypal image, Chinese creation myths stress the significance of the unconscious due to the holistic mind. Furthermore, compared with previous Chinese creation myths, the *Pan Gu* myth contains the thought of both early Taoist philosophy and later Taoist thought, as an expression of the Self in analytical psychology.

Birrell stated that among flood myths around the world, the Chinese version is distinctive as the flood is eventually controlled by a demi-god rather than by a supreme deity (Birrell, 1993, p. 148). In response to this, from the perspective of analytical psychology, the myth of *Yu* and the flood emphasises the development of the ego in confronting the unconscious, while the story of Noah's ark lays stress on the negative nature of water (unconscious) as deadly and devouring. However, these two myths still share the same psychological structure insofar as the hero (ego) needs to adopt a humble attitude, and follow the instructions given by God (the Self) in order to find the right way to approach the unconscious.

In the third investigation of this chapter, the anima concept was applied to explaining the *Gao Tang* goddess and her continuation, i.e. supernatural beings, in detail.

Compared to the Freudian interpretation of the personal unsatisfied wishes embodied in ‘The *Gao Tang* Rhapsody’, Jungian analysis of the process of the union of consciousness and the unconscious, based on the theory of the anima archetype, can provide a fuller interpretation. In addition, as representatives of the supernatural beings, the fox maiden and female ghost from *Liao zhai zhi yi* are interpreted as manifestations of the anima archetype as was their predecessor, the *Gao tang* goddess. It is also worth noting that compared to western archetypal images of the anima, the appearance of the fox as an erotic anima figure is distinctive to Chinese myth and folklore.

In chapter 4, the important symbols of the dragon (*Long*) and unicorn (*Qi lin*) in western and Chinese culture were analysed from the perspective of analytical psychology. From the investigation of the symbol of the dragon, we can find that at the archetypal level, the dragons in western and Chinese cultures share similarities in their appearance and roles as monstrous figures; at the level of the archetypal image, however, the dragon appears mainly in the West as a monster, and in China as an auspicious creature.

Jung regarded this divergence as originating in the different attitudes held by Chinese people and westerners in relation to the unconscious. However, there are two problems here. Firstly, in Jung’s understanding, the Chinese dragon only has positive characteristics and is always highly esteemed by Chinese people. However, the

monstrous dragon also exists in Chinese tales and is slain by the hero as a good deed. The Chinese evil dragon, which is parallel to the western dragon, can be explained as a manifestation of the unconscious. Secondly, based on the equivalent relationship between the dragon and the unconscious, Jung stated that the divergent appearances of the western and Chinese dragons stem from the different attitudes toward the unconscious held by the respective cultures. In the Chinese mind, the Chinese dragon that is generally accepted is defined as a union of opposites, namely, as the Self in Jungian psychology; it also undergoes an evolutionary process to transform from the primal, inferior or monstrous state to its ultimate form as wholeness; that is, the individuation process in the language of analytical psychology. In this article, a more complex authentic image of the Chinese dragon has been introduced. It symbolizes not only wisdom and goodness, but also evil. As for the Chinese mind, it can simultaneously conceive of the dragon as an auspicious beast and a scourge.

A question as to whether the unicorn and the *Qi lin* comprise the same creature was raised by Cirlot (Cirlot, 1971, p. 357). By examining their respective appearances and symbolic meanings, it has been found that both have one unconquerable horn, a strong body, instinctual elements in certain forms and benevolent, divine characteristics as the prevalent image. With regard to these similarities, it can be concluded that the western unicorn and Chinese one-horned creatures are the same symbol, albeit with different cultural representations. The differences between these two cultural figures stem from two aspects: the western unicorn is regarded as masculine, while the *Qi lin* is androgynous; second, the hunt of the unicorn is full of violence and deceit, while the *Qi lin* cannot be trapped or tamed by any means.

Analytical psychology is harnessed to understand the psychological meaning of this creature. Jung interpreted the symbol of the unicorn in various cultures to illustrate the symbolism of Mercurius based on western culture. Although Jung depicted the *Qi lin* in this chapter, he did not interpret the psychological meaning of this figure, either at the archetypal or cultural levels. By investigating from the perspective of analytical psychology, this research has discovered that both the unicorn and *Qi lin* actually represent the archetype of the Self rather than the benevolent saviour Christ or the Sage Confucius; in addition, the masculine unicorn that reflects western culture is tamed by the virgin and hunted by the human, while the androgynous *Qi lin* that manifests in Chinese culture cannot be captured or tamed by any means.

Within the framework of analytical psychology, psychotherapy is closely related with the interpretation of mythological texts, both for Jung and some Jungians. Jung linked the mythological motifs and symbols with the images that appeared in his patients' dreams and fantasies in order to understand the symbolic meanings of these images and thereby heal his patients.

In Chapter 5, the discussion on the therapeutic value of Chinese myths in psychotherapy was conducted. Although the researches on the function and meaning of the mythic image in psychotherapy are limited in China, they launched the investigations on the topics of the possibilities of combining analytical psychology and Chinese culture to seek for a suitable therapeutic method for Chinese people, the application and psychological function of fairy tales in adult or child psychotherapy, the therapeutic value of sandplay therapy and the case studies with the interpretation



of particular symbols. The Chinese myths, legends and tales help therapists to achieve a deeper understanding of their patients, and allow patients to be cured and achieve the necessary psychological development. Furthermore, in a wider meaning, the encounter with Chinese myths points to the symbolic life that needs to be restored to modern people. To translate this into Chinese language, the symbolic life means being with Tao. Thus, for Chinese people, it is of vital significance to revisit Chinese myths, legends and tales in order to enable the symbols and motifs from these mythological texts to become an extension of our consciousness and become reunited in our lives once more; in other words, to seek wholeness, or Tao.

In general, this research has discussed the possibility of interpreting Chinese myths, legends and tales using analytical psychology, and has applied analytical psychology to the Chinese myths using a workable method. By interpreting the three mythological motifs and two symbols, in comparison to their western counterparts, the same archetypal patterns and the particularity of the Chinese mind have been uncovered. Furthermore, psychotherapy that is based on the fusion of Chinese culture and analytical psychology is being conducted in China, thus proving its feasibility.

As stated previously, this interdisciplinary investigation has attempted to identify a viable method with which to analyse Chinese myths, legends and tales in the context of analytical psychology, without neglecting the related Chinese cultural elements. This attempt has only been applied to three motifs and two symbols in Chinese culture. In future works, the analytical objects can be broadened to other Chinese mythological motifs and symbols. For instance, in western culture, the owl is related

with Athena, while in Chinese culture, an owl-shaped bronze wine vessel was the most important instrument of ritual for Fu Hao<sup>106</sup>, a female queen, general and priestess in the Shang dynasty (Cirlot, 1971, p. xiv; Long & Wu, 2015). Therefore, a discussion on the femininity and symbolism of the owl can be launched through comparison of this image in western and Chinese cultures. Additionally, further discussion can lay stress on specific characteristics of the Chinese mind. As Kawai did in his book *The Japanese Psyche*, which focused on discussion of the differences between the Japanese and western egos through interpretation of several Japanese tales, future studies can take this process further by focusing on the Chinese ego with reference to related Chinese myths, legends and tales (Kawai, 1982/1988).

This research has used the interpretation method of Jung and von Franz. In future work, different approaches in analytical psychology or other areas can be applied and compared with the interpretation based on Jung's theory. For instance, the analysis of Chinese myths can be based on the theory from archetypal psychology established by Hillman. In addition, a comparative testing between Jung's and Hillman's respective approaches to Chinese myth can be conducted, in order to examine which is more appropriate to the interpretation of Chinese myth, and the advantages and problems concealed in their respective approaches.

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<sup>106</sup> Fu Hao was once regarded as a fictional figure of ancient legends. However, the excavation of the tomb of Fu Hao demonstrated that as a queen, general and priestess, she was one of the wives of King Wu Ding in the Shang Dynasty who died in approximately 1200 B.C.

Furthermore, the empirical research of psychology can be used in the discussion of people's attitudes towards a certain symbol. For example, Liu used the IAT (Implicit Association Test) paradigm to investigate the subjects' different implicit attitudes toward snake images (Liu, 2012). Similar empirical psychological research can be conducted in relation to other symbols, like the dragon, with modifications. With IAT, we can attempt to investigate the individual's implicit attitudes toward the image of the dragon in the West and China. Moreover, although Chapter 5 has discussed the possible therapeutic value of the Chinese myths in Chinese psychotherapy, with the development of analytical psychology in China, the effect of this application and the appearance of a certain image or motif in dream analysis or sandplay therapy can be investigated at the quantitative level as a testament to the validity of analytical psychology.

Overall, this investigation has limitations in deepening the interpretations of Chinese myths, legends and tales by engaging with diverse theories in Jungian psychology or other areas, and limited motifs and symbols to be analysed in the thesis. Nevertheless, it is the first attempt to establish systematic discussions in analytical psychology and Chinese mythology, with the aim of applying Jungian theory to the understanding of Chinese myths, illuminating analytical psychology with Chinese culture and seeking the therapeutic value of analytical psychology-oriented psychotherapy in China. This represents a starting point for future studies to perfect and broaden the discussions in myth studies and analytical psychology, leading to a fuller repository of Chinese myths, legends and tales for psychotherapy in China.

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