

“... INTO SOMETHING RICH AND STRANGE”

THE INFERIOR FUNCTION AND VARIANTS OF
ONE-SIDEDNESS IN SHAKESPEARE’S PLAYS

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ABSTRACT

This thesis proposes that there is a structural parallel between Shakespearean drama and the psyche as Jung understood it. Jung wrote in his theory of psychological types that as an individual develops, they tie their identity to certain modes of perception and interaction. This leads to inner polarisation: the preferred psychological function takes on a dominant role as an ontological filter of the individual’s worldview, whilst the disregarded function is left largely outside of conscious control, unhewn and volcanic. Jung saw the one-sidedness caused by over-development of one function at the expense of the opposite ‘inferior’ function (*minderwertige funktion*) as a dangerous weakness. This thesis aims not only to tell, but also to show how, and why. For, as Jung writes, understanding is not exclusively an intellectual process.¹ It is my contention that the different forms of one-sidedness stipulated by Jung, along with their consequences, are beautifully depicted in the selective blindness of Shakespeare’s protagonists, and the enantiodromia that ensues. The juxtaposition of Jung and Shakespeare supports the theory of psychological types, but also serves as a reminder that there is much to learn from Shakespeare and the great stories we have inherited; for the exploration of humanity’s psychological makeup has gone on much longer than any academic discipline.

¹ CW8 ¶468

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Abbreviations

Timon of Athens: *Timon*; *King Lear*: *KL*; *King Richard II*: *R.II*; *Othello, The Moor of Venice*: *Othello*; *Much Ado About Nothing*: *MAAN*; *Julius Caesar*: *JC*.

All references to Shakespeare plays are from *The Complete Works of William Shakespeare*, New Lanark: Geddes & Grosset 2001, and will be formatted as follows: title, act, scene (e.g. *Coriolanus*; I, ii.).

All references to *The Collected Works of C. G. Jung*, (Trans. R. F.C. Hull) Princeton: Princeton University Press, 1954-1982, will be formatted as follows: *CW*, volume, paragraph (e.g. *CW6* ¶453)

All references to Jung’s “types” (e.g. “the Extraverted Feeling type”) refers to a one-sided psychic constitution in which the function named prevails in consciousness. The other functions remain present in a less conscious state.

CHAPTER 1

INTRODUCTION

PREFACE

Jung theorised that beneath and beyond our individual differences, all human minds share the same fundamental structure: “just as the human body shows a common anatomy over and above all racial differences, so, too, the human psyche possesses a common substratum transcending all differences in culture and consciousness.”² He called this shared sub-stratum ‘the collective unconscious,’ and suggested this commonality is the psychological expression of the basic identity of our common brain structure.³ To verify this theory empirically, Jung pointed to the striking structural parallels in the fantasy material⁴ across cultures and historical contexts.⁵ These parallels not only imply that the human psyche has a fundamental structure, but also offers insights into what this structure is like.

This theory speaks loudly to those who feel that our most important stories go desperately undervalued in the world of today, but cannot put the reason into words. The elusive meaning of great parables is difficult to capture in rational statements. As Tolkien wrote, “The fairy gold too often turns to withered leaves when it is brought away.”⁶ The present study may be considered an experiment in the spirit of Jung’s trans-contextual comparisons. In it, I will take seriously the claim that the greatest pieces of literature, and the myths that are their wellspring, are wiser than

² Carl G. Jung, “Commentary on ‘The Secret of the Golden Flower,’” CW13 ¶11. See also CW10 ¶14.

³ Ibid.

⁴ (Such as found in myths, fairytales and alchemical writings.)

⁵ Stein, Murray, “Understanding the Meaning of Alchemy: Jung’s Metaphor for the Transformative Process”, *Understanding the Meaning of Alchemy*, podcast audio, 1992, <https://jungchicago.org/blog/understanding-the-meaning-of-alchemy-jungs-metaphor-for-the-transformative-process/>

⁶ John R. R. Tolkien, *On Fairy Stories, Expanded edition* (Ed. Verlyn Flieger, Douglas A. Anderson), London: HarperCollins Publishers, 2008, p.25

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we, and would offer us important, even practical, insights into ourselves, if we could only grasp them. I leave it for the reader to judge whether there is any gold among these withered leaves.

LITERATURE REVIEW

Analytical psychology is inextricably bound up with myth and the other narratives that populate the background of our consciousness. It is therefore no surprise that so much Jungian research concerns itself with literature⁷ and film⁸. Shakespeare has been granted a central place amongst this research,⁹ and amongst psychoanalytic literature in general,¹⁰ as early as in the writings of Freud.¹¹ Porterfield goes so far as to assert that Jung's theory of archetypes provides

⁷ E.g. Phyllis B. Kenevan, *Paths of individuation in literature and film: A Jungian approach*. United States: Lexington Books, 1999; Terence Dawson, *The effective protagonist in the nineteenth-century British novel: Scott, Bronte, Eliot, Wilde*. United States: Routledge, 2016; Courtney M. Carter, "Journey toward the Center: A Jungian Analysis of Lawrence's 'St. Mawr'" *The DH Lawrence Review* 26.1/3. 1995; Guillemette Johnston, "Archetypal patterns of behaviour: A Jungian analysis of the mandala structure in the dialogues of Jean-Jacques Rousseau." *Jung Journal* 1.4. 2007; Giovanni Colacicchi, *Psychology as Ethics: Reading Jung with Kant, Nietzsche and Aristotle*. London: Routledge. 2020. See also Susan Rowland, *Jungian Literary Criticism: The Essential Guide*. Routledge, 2018 and Richard P. Sugg, *Jungian literary criticism*. Northwestern University Press, 1992.

⁸ See Helena Bassil-Morozow & Luke Hockley. *Jungian Film Studies: The Essential Guide*. New York: Routledge, 2017.

⁹ J. A. Arlow, Metaphor and the Psychoanalytic Situation. *Psychoanalytic Quarterly* 48. 1979; Maud Bodkin, *Studies of Type-images in Poetry, Religion, and Philosophy*. Oxford Univ. Press, 1951; William Willeford, *The Fool and his Scepter: A study in clowns and jesters and their audience*. Evanston: Northwestern University Press. 1969; Barbara Freedman, *Staging the Gaze: Postmodernism, Psychoanalysis, and Shakespearean Comedy*, Ithaca, NY: Cornell University Press, 1991; A. Aronson, *Psyche & Symbol in Shakespeare*. Bloomington: Indiana University Press. 1972; James Kirsch, *Shakespeare's Royal Self*. Barrie and Rockliff. New York: Barrie and Rockliff. 1966; S.F. Porterfield, *Jung's Advice to the Players: A Jungian Reading of Shakespeare's Problem Plays*. Westport, CN: Greenwood Press. 1994; Barbara Rogers-Gardner, *Jung and Shakespeare: Hamlet, Othello and The Tempest*. Wilmette, IL: Chiron Publications. 1992; Susan Rowland, "Shakespeare and the Jungian symbol: A case of war and marriage." *Jung Journal* 5.1. 2011; Edward F. Edinger, *The Psyche on Stage: Individuation Motifs in Shakespeare and Sophocles*. Toronto: Inner City Books. 2001; Ted Hughes, *Shakespeare and the Goddess of Complete Being*, London: Faber and Faber, 1992; Matthew A. Fike. *A Jungian Study of Shakespeare: The Visionary Mode*, New York. Palgrave MacMillan, 2009 and "The Work of Redemption: King Lear and The Red Book." *Journal of Jungian Scholarly Studies* 16.1. 2021; Fabricius, J., *Shakespeare's Hidden World: a Study of his Unconscious*. Copenhagen: Munksgaard. 1989.

¹⁰ For an overview, see Carolyn E. Brown, *Shakespeare and Psychoanalytic Theory*. Arden Shakespeare and Theory, Bloomsbury, 2015. See also Holland, N.N., *Psychoanalysis and Shakespeare*. New York: Octagon Press, Limited. 1976; C. Still, *Shakespeare's Mystery Play: A Study of 'The Tempest'*. London: C. Palmer. 1921; Inmaculada Jauregui, "Psychology and literature: The question of reading otherwise." *The International Journal of Psychoanalysis* 83.5. 2002; Hogan, Patrick Colm. "'King Lear': Splitting and Its Epistemic Agon." *American Imago*, vol. 36, no. 1, 1979; Marvin B. Krimms, *The Mind According to Shakespeare: Psychoanalysis in the Bard's Writing*. United States: Praeger. 2006; Margaret Rustin and Michael Rustin, *Mirror to Nature: Drama, Psychoanalysis and Society*, London: Karnac Books. 2002; Faber, M. D. "Hamlet, Sarcasm and Psychoanalysis," *The Psychoanalytic Review*, vol. 55, no. 1, 1968; John C. Bucknill, *The Psychology of Shakespeare*. London: Longmann, Brown, Green, Longmans & Roberts, 1858, and *The Mad Folk of Shakespeare*. London: Macmillan & Co., 1867; Julia R. Lupton. "Tragedy and Psychoanalysis: Freud and Lacan" in Rebecca Bushnell, *A Companion to Tragedy*. United Kingdom: Blackwell Publishing Ltd. 2005; André Green, *La Lettre et la Mort - Promenade d'un psychanalyste à travers la littérature : Proust, Shakespeare, Conrad, Borges, Denoel*. 2004; James.E. Groves, *Hamlet on the Couch: What Shakespeare Taught Freud*. London: Routledge. 2017; Philip Armstrong, *Shakespeare in Psychoanalysis*. London: Routledge. 2001;

¹¹ E.g. Sigmund Freud's reading of Hamlet in Freud, Sigmund, and A. A. Brill. *The Interpretation of Dreams*. New York: Dover Publications, 2015. and "The Theme of the Three Caskets" in *The Complete Psychological Works of Sigmund Freud Vol. 12: The Case of Schreber Papers on Technique & Other Works*. Vol. 12. Random House, 2001.

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“the best key to date” for analysing Shakespeare; one that “allows us to see the form and structure that elude us in other readings.”¹² Despite the distinct parallels between Shakespeare’s plays and Jungian one-sidedness, a topic I shall explore further in chapter 4, very few of those who have analysed Shakespeare through the lens of Jung’s theoretical framework have approached the plays from the perspective of the psychological functions. Indeed, apart from a few exceptions (including Jung himself¹³) who have applied the typological lens to other works of literature,¹⁴ the research at the crossroads between analytical psychology and literary analysis has generally overlooked the theme of Jungian typology.¹⁵

To my knowledge, only Myers, Tucker and Coursen have related Shakespeare’s plays to Jung’s personality framework. Myers’ brief analysis of *Romeo and Juliet*¹⁶ does not aim to describe the dynamics of the particular functions, but to illustrate the dynamics and consequences of one-sidedness in general. In *Shakespeare and Jungian Typology*,¹⁷ Tucker’s attempt to understand Shakespeare’s different characters as “manifestations of Shakespeare’s own typological conflicts”¹⁸ is flawed in two important ways insofar as the functions are concerned. Firstly, Tucker’s identification of the superior functions in the plays is based on a rather superficial analysis. It is enough for a character to express passion for Tucker to label them

¹² Porterfield, *ibid.*, p1

¹³ Carl G. Jung, Ch.5: “The Nature of the Uniting Symbol in Spitteler” in CW6 ¶424-460

¹⁴ Stephen P. Myers, “Prometheus and Epimetheus”, *Myers-Briggs Typology vs Jungian Individuation: Overcoming One-Sidedness in Self and Society*, United Kingdom, Routledge, 2019, p.191-200; John Beebe, “The Wizard of OZ: A Vision of Development in the American Political Psyche.” in *Energies and Patterns in Psychological Type*. Routledge, 2017; Cheryl Weston, and John V. Knapp. “Profiles of the Scientific Personality: John Steinbeck’s ‘The Snake’” *Mosaic: A Journal for the Interdisciplinary Study of Literature* 22.1. 1989; Michael Adkinson, “Type and Text in Study in Scarlet” and Richard E. Messer, “Alchemy and Individuation in ‘The Magus’” in Richard P.Sugg, *Jungian literary criticism*. Northwestern University Press, 1992. See also Paul Bishop, *Analytical psychology and German classical aesthetics: Goethe, Schiller, and Jung, Volume 1: The development of the personality*. London: Routledge, 2007; Thomas M. King, *Jung's Four and Some Philosophers*, University of Notre Dame Press, 1999; Marie-Louise von Franz, *The Interpretation of Fairy Tales*, Boston : Shambhala, 1996

¹⁵ Kenneth Tucker, *Shakespeare and Jungian Typology: A Reading of the Plays*. Jefferson, N.C.: McFarland & Co., 2003. p.39

¹⁶ Myers, *Myers-Briggs Typology vs Jungian Individuation*, *ibid.*, p.14-30

¹⁷ Kenneth Tucker, *Shakespeare and Jungian Typology: A Reading of the Plays*. Jefferson, N.C.: McFarland & Co., 2003.

¹⁸ *Ibid.*, p.40

a feeling type.¹⁹ For example, Othello is described as an embodiment of the “capacity to experience emotion,”²⁰ despite that the feeling Othello expresses is highly deregulated – which is in fact more likely to be an indicator that the feeling function is in an inferior state. Secondly, Tucker pays little attention to sensation and intuition and does not differentiate between the extraverted and introverted functions. Overall, I believe this work to be misleading.

Coursen’s *The Compensatory Psyche* (especially ch.8 on *King Lear* and Extraverted Thinking²¹) is, to my knowledge, the nearest thing to what this thesis aims to do. In it, Coursen uses Jung’s typology to show how Shakespeare and Jung both understand the psyche as a framework which follows ‘compensatory’ principles. He also suggests that an understanding of the functions can help us “gain a sense of the ‘phenomenology’ of Shakespeare’s characters.”²² He and I share many goals and central themes, but our methods are different. I should like to note that I became aware of his book only after I had written this thesis, and I find the striking parallels between our two interpretations encouraging. However, where Coursen approaches this comparison from a literary perspective, using Jung’s theory as a tool with which to elucidate Shakespeare, my central focus has been primarily directed towards the investigation of Jung’s theory. I have employed Shakespeare’s plays as ‘case-studies,’ so to speak. What’s more, Coursen’s book is not focussed on the inferior function, he proposes no typing methodology, and he does not set plays in contrast with each other to compare opposite extreme typologies. Because these opposite typologies are indissolubly interconnected and it is difficult to fully understand the conscious stance of the one without also understanding the unconscious stance of

¹⁹ Ibid.; p.58; p.62

²⁰ Ibid., p.12, see also p.43

²¹ Herbert R. Coursen, “Chapter VIII: Age is Unnecessary’: A Jungian Approach to *King Lear*,” *The Compensatory Psyche: A Jungian Approach to Shakespeare*, Lanham: MD, University Press of America, 1986, p.129

²² Ibid., p.47

the other, I believe such a comparison to be highly useful. It allows us to explore not only one-sidedness, but several kinds of one-sidedness, and this contrast will aid us to gage the particular ‘tone’ of the different inferior functions, as well as some associated thought and behaviour patterns and potential consequences. This thesis will broaden and deepen the scope of the previous work on the topic.

THESIS STATEMENT

My purpose is to show that the different extremes of personality put forward in Jung’s conceptual theory of the types are well illustrated in various Shakespeare plays. I hope through this juxtaposition to ‘flesh out’ these different modes of on-sidedness by conveying the felt-sense and rationale (e.g., premises and goals) behind each personality imbalance. What’s more, the story form of the plays allows us to consider the potential directionality of the different one-sided functions by setting these rationales in context of time and space. By this means, the characters’ frames of mind are not only illustrated but also set in conflict with each other, and the implications of the premise can be played out to its conclusion.

I will draw particular attention to the parallel between the selective blindness that characterises both Shakespeare’s protagonists and Jung’s one-sided psyche. It is in the nature of the tragic²³ ‘recognition’ (*anagnorisis*) that it can only be learnt through the bitter experience of a reversal of fortune (*peripeteia*). Likewise, Jung’s one-sided types are too firmly entrenched in their mono-modal perspectives to be able to assimilate the warnings that their inferior function might have conveyed to them. They do not ‘speak that language’. It is only once the individual’s one-sidedness reaches an unsustainable state of rigidity and the inferior function bursts unbidden

²³ Not all the plays I examine in this thesis are ‘pure’ tragedies, indeed, one is a comedy. All the same, this thesis will argue that in all the plays examined, the potential for tragedy has to do with this selective blindness.

into their life (enantiodromia) that they acquire the psychological tools to question the worldview dictated by the superior function. I would like to suggest that the parallel between these patterns is not an incidental analogy but a homology, drawn from the observation of human nature.

In each chapter of parts II and III, I will juxtapose two plays where the same functions are inversely valued in order to identify thematic links between Jung and Shakespeare. These will be amplified with the help of external literary and philosophical parallels, whose varying perspectives of the perceived universe (or “*umwelt*”: “that segment of the environment that one experiences”²⁴) help to further describe the modes of thinking identified.

METHODOLOGY

In this exploratory study of Jung’s personality framework seen through the lens of Shakespeare, I will refer primarily to the theory set out in *Psychological Types*,²⁵ and to Von Franz’s elaborations on the same.²⁶ In my analyses of Shakespeare, I refer often to the insights of Wilson Knight. His commentary on the plays has fallen out of fashion among Shakespeare scholars, some of whom find his romantic writing style and a-scholarly methods unpalatable.²⁷ His approach to Shakespeare’s plays has nonetheless proven singularly relevant to this thesis. Knight’s particular strength is his sharp ear for what he calls the ‘music’ of the plays. He conceptualises the characters and their separate motives as something akin to a myriad of instruments within an orchestra, or ‘minor themes’ within a symphony. They are set in tension

²⁴ Renos K. Papadopoulos, “The Umwelt and Networks of Archetypal Images: A Jungian Approach to Therapeutic Encounters in Humanitarian Contexts” *Psychotherapy and Politics International*, 9.3, 2011, p.214

²⁵ i.e., *CW6*

²⁶ Marie-Louise Von Franz, in Marie-Louise Von Franz & James Hillman, *Lectures on Jung's Typology*, New York: Spring Publications, 1971

²⁷ E.g., R. W. Babcock, “The White Knight as Critic: Mr. Wilson Knight’s Criticism of Shakespeare.” *Sewanee Review* 4.2-3, 1934, p. 321, 3292; F. R. Leavis, *The Great Tradition*. London: Chatto and Windus, 1948; Robert Ornstein, “A Challenge Unfulfilled.” *Shakespeare Quarterly* 29.1 1978, p.108; Thomas B. Stroup, “Byron and Shakespeare and Shakespeare and Religion by G. Wilson Knight.” *Shakespeare Quarterly* 21.2, 1970, p.188.

with other minor themes, but each is nonetheless essential to and coloured by the ‘character’ of the symphony’s major theme.²⁸ In this sense, Shakespeare’s plays resemble dreams, as Jung understood them. (In fact, Jung himself likened the structure of dreams to that of drama.²⁹) In dreams, he suggested, the dreamer is subdivided into different characters whose interactions constitute the subject material of the dreamscape and are played out within the ‘theatre’ of the dreamer’s mind. These characters represent different inner attitudes³⁰ from the background of the psyche.³¹ As Jung writes of Prometheus and Epimetheus, the conflict between dream figures is “essentially a struggle between the [...] lines of development in one and the same individual,”³² though “embodied [...] in two independent figures.”³³ Additionally, it is my claim that, in the plays’ initial status-quo, Shakespeare lays out something like the ‘dreamer’s’ one-sided ‘conscious’ point of view, and that the drama that ensues plays a compensatory role in relation to the initial attitude, just as Jung said dreams do.³⁴

When choosing which of Shakespeare plays to analyse, one selection criterion was that the characters be one-sidedly identified with one or another extreme of the Jungian function-dichotomies. Because of the multifaceted and dynamic nature of psychological type (See ch.3), identifying the inferior function is a complex task. Everyone uses each of the eight functions,³⁵ and it is often unclear to what degree each function is conscious. Overcompensation can look like mastery, humility can look like inferiority, confidence can look like indifference, and vice-

²⁸ See Wilson Knight, *The Wheel of Fire*, London: Routledge, 2001, p.4; Hugh Grady, *The Modernist Shakespeare*, Oxford: Clarendon Press, 1991, p.94.

²⁹ CW8 ¶561

³⁰ CW6 ¶666

³¹ CW8 ¶738

³² CW6 ¶276

³³ Ibid.

³⁴ CW8 ¶496; 466; 481; 483; 488

³⁵ CW6 ¶264: “The types are mutually complementary, and their differences generate the tension that both the individual and society need for the maintenance of life.”; CW6 ¶504 “the self-regulation of the living organism requires by its very nature the harmonizing of the whole human being”; von Franz, *Lectures on Jung’s Typology*, *ibid.*, p.25: “[...] one must, to a certain extent, use all the functions.”

versa. Jung describes that in order to discern which function is in the inferior position in the psyche, one must look not at the content of the different functions, but at their attitude:

*We must observe which function is completely under conscious control, and which functions have a haphazard and spontaneous character. The former is always more highly differentiated than the latter, which also possess infantile and primitive traits. Occasionally the superior function gives the impression of normality, while the others have something abnormal or pathological about them.*³⁶

Von Franz suggests that a reliable measure is the nature of the recurrent problem within the individual’s life:

*Practically, it is most helpful when one wants to find out the type to ask, what is the greatest cross for the person? Where is his greatest suffering? Where does he feel that he always knocks his head against the obstacle and suffers hell? That generally points to the inferior function. Many people, moreover, develop two superior functions so well that it is very difficult to say whether the person is a thinking intuitive type or an intuitive type with good thinking, for the two seem equally good. Sometimes sensation and feeling are so well developed in an individual that you would have difficulty in ascertaining which is the first. But does the intuitive thinking person suffer more from knocking his head on sensation facts or from feeling problems? Here you can decide which is the first, and which the well-developed second, function.*³⁷

Therefore, the first step I took was to look for the conflict at the core of sixteen Shakespeare plays. Each of these conflicts were related to consistent thought and behaviour patterns in the central protagonists. The next task was to relate these patterns to Jung’s function-traits; that is, to put a name to the patterns. In order to do this, I proceeded as a painter might: using a step-wise approach. I initially pinned down the subject by means of vague outlines (e.g. is the fundamental

³⁶ CW6 ¶576. See also CW6 ¶956.

³⁷ von Franz, *Lectures on Jung’s Typology*, *ibid.*, p.16

problem one of perception or of judgement?³⁸ Is the blindness to do with the inner or outer?) before venturing to identify the specific function concerned. For example, Coriolanus’s fall is caused by disequibrated judgement (assessment of what is good/right) and from his his hostility towards community, the external, the object. This assessment allows us to narrow down the question: Is Coriolanus’s extraverted judging (T/F) blindness to do with the world of extraverted thoughts or of Extraverted Feelings? It is then relatively easy to conclude that Coriolanus’ inferior function is Extraverted Feeling. Othello’s fall, on the other hand, is set up as a problem to do with his incomplete vision of what (not how) the world is. His core imbalance is therefore located on the irrational axis.³⁹ He is blind in relation to the external world, and more specifically, to external patterns of causation. I determined that his inferior function is Extraverted Intuition.⁴⁰

I was able to select eight plays which distinctly paralleled the one-sided Jungian types. Once I had identified the inferior function in the plays, I juxtaposed each play with another in which the central protagonist’s trajectory exemplifies the opposite extremes of thought and behaviour (See table 1).

Juxtaposed plays	Inferior function	Superior function
<i>Coriolanus</i>	Extraverted Feeling	Introverted Thinking
<i>Timon of Athens</i>	Introverted Thinking	Extraverted Feeling
<i>King Lear</i>	Introverted Feeling	Extraverted Thinking
<i>Richard II</i>	Extraverted Thinking	Introverted Feeling
<i>Othello</i>	Extraverted Intuition	Introverted Sensation
<i>MAAN</i>	Introverted Sensation	Extraverted Intuition
<i>MacBeth</i>	Introverted Intuition	Extraverted Sensation
<i>Julius Caesar</i>	Extraverted Sensation	Introverted Intuition

Table 1: Selected Plays and Related Functions

³⁸ See CW6 ¶953 and the preface of Part III in this thesis.

³⁹ See fig.3.

⁴⁰ See ch.7.

I then conducted thematic analyses for each of the four pairs of plays. These studies allowed me to identify a number of repeated thematic structures,⁴¹ cognitive patterns and associative frameworks that the ‘opposite’ play-pairs (invertedly) have in common. I then related these shared tropes back to Jung’s psychological types and to Shakespeare scholarship. In order to convey the felt-sense of the functions in their inferior vs. dominant varieties, I then sought to find narrative ‘streams of consciousness’ that correspond to the ways of seeing indicated by the themes that had surfaced. I have spun a web of philosophical and literary tangents around the different function-descriptions in order to describe these different modes of seeing via amplification.

In the following three chapters, I will lay out a short history of western typology, provide an overview of the key concepts from Jung’s personality framework, and present an argument that Shakespeare’s plays and Jung’s framework intersect in a conceptually interesting way. It is my contention that the study of this intersection can lead both to new insights into the meaning of Jung’s typological system and to new ways of learning from Shakespeare.

⁴¹ The through-lines of repeated thematic patterns are useful landmarks that signpost the relative importance of certain ideas. They also guard against irrelevant interpretation.

PART I

CONTEXT AND THEORY

A Man’s at odds to know his mind because his mind is ought he has to know it with.

- Cormac McCarthy, *Blood Meridian*

CHAPTER 2

A HISTORY OF WESTERN TYPOLOGY

Typology is “The study of classes with common characteristics; classification [...] according to type; the comparative analysis of structural or other characteristics.”⁴² The term “typology” began as Biblical typology, in which different characters or ‘types’ were conceived of as echoing through time in what you might call fractal variations.⁴³ Theoreticians, philosophers and theologians throughout history have developed a range of typological models in the attempt to articulate the variety of ways in which people differ and coincide in their modes of perceiving, understanding and reacting to the world. In this study, I use the terms personality, character, constitution and disposition interchangeably, to refer to what Roberts describes as “the relatively enduring patterns of thoughts, feelings, and behaviours that reflect the tendency to respond in certain ways under certain circumstances.”⁴⁴

THE ZODIAC

⁴² *Oxford English Dictionary*, s.v. “Type” Oxford University Press, 2021. Accessed May 10, 2021, <https://www.oed.com/view/Entry/208330?rskey=HPSoHB&result=2&isAdvanced=false>

⁴³ Northrop Frye, *The Great Code*, United States: Harvest, 1982, p.82. See also *Encyclopaedia Britannica*, s.v. “biblical literature,” accessed 12/01/2024, <https://www.britannica.com/topic/biblical-literature/Moral-interpretation#ref598275>

⁴⁴ Roberts, Brent W. “Back to the future: Personality and assessment and personality development.” *Journal of Research in Personality* 43.2 2009.

One of the earliest ways of categorising different personality dispositions was formulated in relation to time of birth, the aeons and the cyclical movements of the stars. In the zodiac systems of both East and West, twelve temperaments are represented by twelve symbolic figures. Jung regarded these symbols as archetypal,⁴⁵ and argued that they reflect the recurring patterns of human experience.⁴⁶

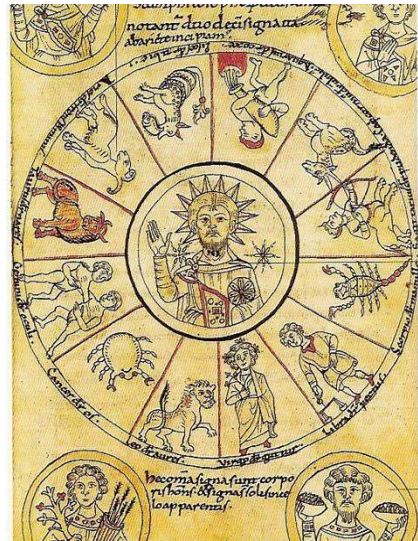


Figure 1: A Medieval Zodiac Wheel

Jung defines archetypes as indistinct but powerfully influential structures in the human mind that are inborn and have become established through frequent encounters with a significant pattern of experience across generations.⁴⁷ In other words, the archetypes can be understood as the cognitive equivalent of instinct.⁴⁸ They are thematic nodes or “engrams (imprints)”⁴⁹ in the unconscious that provide us with inborn psychic preparation for the typical experiences of human life; for the situations which have embedded their image into our physiological makeup through heavy intergenerational exposure: “These engrams are nothing other than function-traces that typify, on average, the most frequently and intensively used functions of the human psyche.”⁵⁰ Jung aligns the ‘archetype’ with what Plato called ‘Eternal Ideas’.⁵¹

THE FOUR ASPECTS OF BIBLICAL EXEGESIS

⁴⁵ CW8 ¶392; CW15 ¶81

⁴⁶ CW9ii ¶212; CW14 ¶298

⁴⁷ CW9i ¶90

⁴⁸ Jung’s view of archetypes remains a topic of dispute among Jungian practitioners and scholars. See, e.g., Jean Knox, *Archetype, Attachment, Analysis: Jungian Psychology and the Emergent Mind*, London: Routledge, 2003 and Christian Roesler, *Deconstructing Archetype Theory: A Critical Analysis of Jungian Ideas*, London: Routledge, 2023.

⁴⁹ CW6 ¶281

⁵⁰ *Ibid.*

⁵¹ Plato. *Plato in Twelve Volumes*, Vol. 9, Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.

Since before the 4th century,⁵² it has been noted that the interpretation of the bible takes four principle forms.⁵³ While these different hermeneutical approaches do not refer to denominations of personality as such, they point to the four major ways in which text has been interpreted through time, and therefore suggest the existence of four principle modes of prioritising information and understanding statements. These four modes of interpretation are the literal or historical approach (which reads scripture as a factual report and extracts the “plain meaning,”⁵⁴ e.g. Jerome⁵⁵), the allegorical approach (which “interprets the biblical narratives as having a second level of reference beyond those persons, things, and events explicitly mentioned in the text”⁵⁶: what does the past tell us about the present?⁵⁷ E.g. Gregory), the moral approach (where the important question is “which ethical lessons may be drawn”⁵⁸), and the anagogical approach which “seeks to explain biblical events as they relate to or prefigure the life to come”⁵⁹: what does the pattern reveal about the future?,⁶⁰ as exemplified by Augustine. Dante, in his epistle to Can Grande Della Scala says his *Divine Comedy* should be read in this way:

One must know that the sense of this work is not simple, rather it can be called polysemous, having several senses [...] This mode of treatment can be made clear by considering it in these verses: “When Israel went out of Egypt, the house of Jacob from a barbarous people.” For if we look to the letter alone, the Exodus of the children of Israel from Egypt in the time of Moses is signified to us; if to the allegory, our redemption wrought by Christ is signified to us; if to the moral sense, the conversion of the soul from

⁵² E.g. Augustine, “On the Profit of Believing” (Trans C. Cornish) in Philip Schaff (ed.), *Nicene and Post-Nicene Fathers, Vol. 3*, Buffalo: Christian Literature Co., 1887, p.349, ¶5; Thomas Aquinas, *Aquinas: Summa Theologiae, Questions on God*. 1.10. Cambridge University Press, 2006.

⁵³ *Encyclopaedia Britannica*, s.v. “hermeneutics.” Accessed 04/12/23, <https://www.britannica.com/topic/hermeneutics-principles-of-biblical-interpretation>.

⁵⁴ *Encyclopaedia Britannica*, s.v. “hermeneutics,” Ibid.

⁵⁵ Henri de Lubac, *Exégèse Médiévale: les Quatre Sens de l’Écriture*, Aubier Paris: 1959

⁵⁶ *Encyclopaedia Britannica*, s.v. “hermeneutics,” Ibid.

⁵⁷ *Dictionary of the Middle Ages*, “Allegory,” vol-1. New York: Scribner, 1989.

⁵⁸ *Encyclopaedia Britannica*, s.v. “hermeneutics,” Ibid.

⁵⁹ Ibid.

⁶⁰ *Dictionary of the Middle Ages*, “Allegory,” ibid.

*the grief and wretchedness of sin to the state of grace is signified to us; if to the anagogical, the passage of the holy soul from the servitude of this corruption to the freedom of eternal glory.*⁶¹

As Von Franz notes, there is a striking similarity between these hermeneutical approaches and Jung’s four function-categories.⁶² For instance, the following mnemonic verse is a classic summary of fourfold exegesis often used in medieval schools⁶³:

*Lettera gesta docet, / The literal teaches history,
quid credas allegoria, / the allegorical, what you should believe,
Moralia quid agas, / the moral, what you should do,
quo tendas, anagogia. / the anagogical, where you are going.*

If we compare this verse to the Jungian summary of his psychological functions, the parallel is clear: “I distinguish four functions: thinking, feeling, sensation, and intuition. The essential function of sensation is to establish that something exists, thinking tells us what it means, feeling what its value is, and intuition surmises whence it comes and whither it goes.”⁶⁴

THE HUMOURS

Systemized in ancient Greece circa 400 BC,⁶⁵ the Hippocratic ‘humours’ played a prominent role in the European understanding of medicine and the mind up until the 16th century, when Paracelsus laid the foundations for the subsequent development of empirical science in the mid-19th century.⁶⁶ The ‘humours’ refer to bodily fluids (blood, yellow bile, black bile and phlegm) each of which is associated with an element (air [cold]; fire [hot]; earth [dry]

⁶¹ Dante Alighieri, “Letter to Can Grande della Scala” (Epistle 13) in *The Divine Comedy of Dante Alighieri, V.2: Purgatorio* (ed. Robert M. Durling) Oxford University Press, New York: 2003, p.13 t

⁶² Marie-Louise von Franz, *Projection and Re-Collection in Jungian Psychology*, London: Open Court, 1980, p.46

⁶³ Beryl Smalley, *Studies in Mediaeval Thought and Learning*, Hambledon Press, London, 1981, p. 285.

⁶⁴ *CW6* ¶553

⁶⁵ This system was “modified by Arab physicians and imported to Europe during the Middle Ages” - Jong Kuk Nam, “Medieval European Medicine and Asian Spices.” *Ui sahak* 23.2, 2014.

⁶⁶ Faith Lagay, “The Legacy of Humoral Medicine,” *AMA Journal of Ethics*, 4.7, 2002.

and water [wet] respectively). The predominance of one humour within a person was thought to cause the individual to lean towards a certain temperamental disposition. The temperaments associated with the humours were the melancholic temperament, prone to brooding and sadness, the sanguine temperament, passionate, flighty and overzealous, the phlegmatic temperament, passive, peaceful and self-indulgent and the choleric temperament, authoritative, aggressive and proud. As in the ayurvedic system,⁶⁷ the concept of the humours draws a link between mental and psychical constitution: “humoral imbalance [‘dyscrasia’] was one of the main causes of physical and mental disease, so it was important to have humoral equilibrium.”⁶⁸ Because of this theme of equilibrium, the term ‘humour’ came to denote “an unbalanced mental condition, a mood or unreasonable caprice, or a fixed folly or vice.”⁶⁹

Shakespeare’s contemporary, Ben Jonson, popularised the ‘Comedy of Humours’, a theatrical trend in which different characters were portrayed as the caricatured epitome of a certain humoral disposition. This had the moral purpose of illustrating via example the sins associated with different forms of dyscrasia:

*[...] when some one peculiar quality
Doth so possess a man, that it doth draw
All his affects, his spirits, and his powers,
In their confluxions, all to run one way,
This may be truly said to be a humour*⁷⁰

⁶⁷ The Indian medicinal tradition of Ayurveda classifies people in relation to three personality categories (“doshas”) corresponding to a combination of traits involving body type, frame of mind and temperament. (Y.S. Jaiswal, and L.L. Williams, “A glimpse of Ayurveda – The forgotten history and principles of Indian traditional medicine”. *Journal of Traditional and Complementary Medicine*, 7.1, 2017, p.338; S.S.Tirtha, *The Ayurveda Encyclopaedia: Natural Secrets to Healing, Prevention, and Longevity*. Sat Yuga Press, 2007. p.43)

⁶⁸ *Ibid.*

⁶⁹ *Encyclopaedia Britannica*, s.v. “Humour.” 16 Jun. 2017, <https://www.britannica.com/science/humor-ancient-physiology>.

⁷⁰ Ben Jonson, *Every Man Out of his Humour*. United Kingdom: Manchester University Press, 2001, p.118

Though the humours do not feature as centrally in Shakespeare’s plays as in Jonson’s, Shakespeare’s characters often refer to the impact the humours have on psychological functioning. Hamlet, for example, besieged by melancholy, envies those of a sanguine disposition for their quickness to decision and action: “Blessed are those whose blood and judgment are so well co-meddled.”⁷¹ Henry V describes Hotspur as “valiant / And, touched with choler, hot as gunpowder, / And quickly will return an injury.”⁷²

TYPOLOGY IN PSYCHOANALYSIS

A range of theories about character structure have been proposed within the psychoanalytic field. Freud, for instance, delineated different ‘libidinal types’ to describe a tendency in people to direct their energy into different areas of their psyche. According to this theory, the erotic type’s libido is centred on the id, so that they are primarily concerned with “loving and being loved.”⁷³ The obsessional type, having invested their libido dominantly in the superego, “is dominated by conscience.”⁷⁴ The primary concern of someone whose energy is focussed in the ego (the narcissistic type) is self-preservation.⁷⁵ Freud also suggests the types need not be ‘pure’, but can also be ‘mixed’ (e.g., erotic-compulsive). Though the types are not pathological in themselves, there may be a relation (conditioned by individual factors) between the libidinal type and the form of neurosis that develops.⁷⁶ He also compartmentalises the progression through life into different ‘developmental stages’ said to characterise the stage at which an individual has met with a developmental obstacle and developed a corresponding

⁷¹ *Hamlet*, 3.2: 61-62.

⁷² *Henry V*, 4.7: 171-173.

⁷³ Gary R. VandenBos, “Libidinal Types” *APA dictionary of psychology*. American Psychological Association, 2007.

⁷⁴ *Ibid.*

⁷⁵ *Ibid.*

⁷⁶ Feigenbaum, Dorian. “Note on the theory of libidinal types.” *Psychoanalytic Quarterly* 1 (1932): 543-544.

complex (The anal stage, the oral stage, etc.). This model of developmental types is stepwise. It suggests a successful (un-‘fixated’) progression through the gauntlet of developmental challenges would allow everyone to reach the same ideal level of development.

Lacan proposed three diagnostic categories based on defence mechanisms.⁷⁷ The characteristic defence mechanism of the neurotic is repression, the psychotic relies on foreclosure, and the pervert relies on disavowal. Lacan asserted that these approaches form during childhood, are immutable, and determine the way the subject will develop.⁷⁸ Adler, despite his distaste for the idea of categorising people into ‘types’, describes four impersonal behaviour styles, or “styles of life”⁷⁹ related to the (in)ability to overcome feelings of inferiority: the dependant “leaning type,” the reticent “avoiding type,” the imperious “ruling type,” and the “socially helpful type.” It is also worth mentioning that according to Bowlby’s attachment theory,⁸⁰ people are said to develop different types of attachment styles (secure, anxious-ambivalent, anxious-avoidant or disorganised) based on their relationship with their parental figure, which will then go on to determine their future relationships.

It was Jung’s attempt to make sense of a variety of contradictory theories (those of Freud and Adler in particular) which led him to consider that the theories themselves represent different lenses through which the theorist sees life and experiences consciousness. Jung describes Freud’s theory, for instance, as “essentially reductive, pluralistic, causal, and sensualistic”; a system that sees the world through a lens “strictly limited to empirical facts”⁸¹ and attributes complexes to historical events in the patient’s past: “It regards psychological life as consisting in large measure

⁷⁷ Jacques Lacan, “Le séminaire V: Les formations de l’inconscient,” Paris: Editions du Seuil, 1998.

⁷⁸ Jacques Lacan, *The Psychoses: The Seminar of Jacques Lacan* (Ed. J.-A. Miller) London: Routledge. 1993.

⁷⁹ Alfred Adler, *The Science of Living*, London: Routledge. 2013.

⁸⁰ John Bowlby, *Attachment and Loss*, London: Random House, 2008.

⁸¹ CW6 ¶881

of reactions and accords the greatest role to sensation.”⁸² He contrasts this theory of “types” of people with Adler’s “diametrically opposed” perception of personality differences,

[...] which is thoroughly intellectualistic, monistic, and finalistic. [...] Instead of the causa efficiens (Freud) we have the causa finalis. The previous history of the patient and the concrete influences of the environment are of much less importance than his dominating principles, his ‘guiding fictions.’ It is not his striving for the object and his subjective pleasure in it that are the determining factors, but the securing of the individual’s power in the face of the hostile environmental influences.

In contrast to Adler’s psychology in which, Jung describes, the type is thought to be motivated by a “centripetal striving for the supremacy of the subject, who wants to be ‘on top’ of things, to safeguard his power, to defend himself against the overwhelming forces of existence.”⁸³ in Freudian psychology, the driving force is thought to be “a centrifugal tendency, a striving for pleasure in the object.”⁸⁴

This striking contrast between the different theoretical attempts at a comprehensive description of the human psyche led Jung to wonder what caused Freud and Adler to look at life in such dramatically different ways, and whether they could be reconciled by a theory which could account for both conceptual approaches.⁸⁵ Jung’s great insight was that classification systems have a tendency to classify according to the criteria the person doing the classifying deems most fundamental: they use their own psychological focus (or value-system) as a premise and propose this personal focus as a framework by which to understand the world:

[...] his temperament really gives him a stronger bias than any of his more strictly objective premises. It loads the evidence for him one way or the other, making for a more

⁸² Ibid.

⁸³ CW6 ¶882

⁸⁴ Ibid.

⁸⁵ CW6 ¶881

*sentimental or a more hard-hearted view of the universe, just as this fact or that principle would. [...] He feels men of opposite temper to be out of key with the world’s character [...]*⁸⁶

Thus, Freud understands the world according to sensory fixation, Adler classifies according to independence from the object. Echoing Nietzsche,⁸⁷ Jung writes that every psychological theory is a personal confession.⁸⁸ Freud and Adler, Jung suggests, classify from within a value structure. Their theories present the apex of healthy development as differentiation on a single dimension (e.g. skills, psycho-sexual adjustment, emotional balance, social interaction style, etc.) – namely, the dimension that the theorist values most highly. Jung concluded that such personal confessions are useful in order to gain an objective understanding of psychology, but only if recognised as such. They are partial representations, ‘landmarks’ on the map of potential human states of being, but not the full picture. A meta-stance towards these perspectives is therefore vital.⁸⁹

This line of questioning culminated in Jung’s writing of *Psychological Types*, in which Jung attempts to find a system which might allow us to classify personality not according to an arbitrarily imposed value structure but by reference to the value-structure of the subject. Before we move onto Jung’s personality framework however, I shall conduct a brief review of typology in its present form.

TYPOLOGY TODAY

⁸⁶ CW6 ¶505

⁸⁷ Friedrich Nietzsche, *Beyond Good and Evil*, (trans. J.Norman) Cambridge: Cambridge University Press, 2003. ¶6: “I have gradually come to understand what every great philosophy until now has been: the confession of its author and a kind of involuntarily unconscious memoir.”

⁸⁸ CW18 ¶275

⁸⁹ CW6 ¶61

“Into Something Rich and Strange”: The Inferior Function and Variants of One-Sidedness in Shakespeare’s Plays

Leary’s Interpersonal Circumplex (see fig.2)⁹¹ classifies different kinds of interpersonal behavior-styles in accordance with the dimensions of dominance and affiliation, sometimes referred to as agency and communion.⁹² His system specifies that each of the categories can function adaptively, but that they become pathological in their more extreme manifestations.⁹³ The five factor NEO Personality Inventory (NEO-PI)⁹⁴ is one of the “most heavily used measures in the academic research on personality.”⁹⁵ The ‘factors’ in question, otherwise known as the ‘big five’ are five bi-polar value-scales: Openness to Experience, Conscientiousness, Extraversion, Agreeableness and Neuroticism.⁹⁶

The Myers-Briggs Type Inventory⁹⁷ (MBTI), though controversial, is the most popular personality classification measure in the world of consultancy and training.⁹⁸ Costa and McCrae allow that within the extensive empirical literature on the MBTI⁹⁹ there are “many meaningful associations between MBTI scales and external criteria such as occupational preferences, creativity, and educational performance.”¹⁰⁰ The MBTI is predicated on a somewhat altered¹⁰¹

⁹¹ Donald J. Kiesler, "The 1982 Interpersonal Circle: A Taxonomy for Complementarity in Human Transactions." *Psychological Review* 90.3, 1983. p.185. Adapted from Timothy Leary's Interpersonal Behavior Circle (Timothy Leary, *Interpersonal diagnosis of personality; a functional theory and methodology for personality evaluation*. New York: Ronald Press. 1957, p.65.) See also Houghton G. Brown et al., "Interpersonal Traits, Complementarity, and Trust in Virtual Collaboration." *Journal of Management Information Systems* 20.4, 2004.

⁹² S.G. Ghaed and L.C. Gallo, "Distinctions Among Agency, Communion, and Unmitigated Agency and Communion According to the Interpersonal Circumplex, Five-Factor Model, and Social-Emotional Correlates." *Journal of Personality Assessment*. 86.1, 2006.

⁹³ Lorna S. Benjamin, *Interpersonal Diagnosis and Treatment of Personality Disorders*. Guilford Press, 2002.

⁹⁴ Paul T. Costa Jr, and Robert R. McCrae. "The Revised NEO Personality Inventory (NEO-PI-R)." *Sage Publications*, Inc, 2008; Robert R. McCrae, Paul T. Costa Jr, and Catherine M. Busch. "Evaluating comprehensiveness in personality systems: The California Q-Set and the five-factor model." *Journal of Personality* 54.2 1986.; Norman, Warren T. "Toward an adequate taxonomy of personality attributes: Replicated factor structure in peer nomination personality ratings." *The Journal of Abnormal and Social Psychology* 66:6, 1963.

⁹⁵ Adrian Furnham, "The Big Five Versus the Big Four: The Relationship Between the Myers-Briggs Type Indicator (MBTI) and NEO-PI Five Factor Model of Personality." *Personality and Individual Differences* 21.2, 1996, p.303

⁹⁶ Judge, Timothy A., et al. "Hierarchical Representations of the Five-Factor Model of Personality in Predicting Job Performance: Integrating Three Organizing Frameworks with Two Theoretical Perspectives." *Journal of Applied Psychology* 98.6 (2013)

⁹⁷ I. B. Myers and M. H. McCaulley, *Manual: A Guide to the Development and Use of the Myers-Briggs Type Indicator*, Palo Alto, CA : Consulting Psychologists Press, 1985.

⁹⁸ Furnham, The big five versus the big four. *Ibid.*, p.303

⁹⁹ Robert R. McCrae and Paul T. Costa Jr. "Reinterpreting the Myers-Briggs type indicator from the perspective of the five-factor model of personality." *Journal of personality* 57:1. 1989, p.37. See also: Capraro, Robert M., and Mary Margaret Capraro. "Myers-Briggs Type Indicator Score Reliability Across Studies: A Meta-Analytic Reliability Generalization Study." *Educational and Psychological Measurement* 62:4, 2002.

¹⁰⁰ McCrae and Costa, "Reinterpreting the Myers-Briggs type indicator..." *Ibid.*, p.33

conception of Jung’s eight personality functions, and measures personality on the scales of Extraversion–Introversion, Sensing–Intuition, Thinking–Feeling and Judging–Perceiving. The MBTI has been met with criticism¹⁰² because its construct and predictive validity criteria are inferior to those of the NEO-PI (the Big Four).¹⁰³ Jung himself remarked on the difficulty of identifying “which character traits belong to the conscious and which to the unconscious personality.”¹⁰⁴ It is therefore not surprising the functions are difficult to measure in a short-term clinical context. What’s more, it has been shown that the questionnaire format of the MBTI distorts data, which compromises its psychometric utility¹⁰⁵: it relies on self-appraisal, and is therefore vulnerable to distortion due to incorrect self-perception and an incorrect perception of what is average (false consensus bias¹⁰⁶). For example, a relatively cold person might rate themselves highly receptive to the feelings of others only because they do not know what such high receptivity would feel like on a regular basis.

McCrae and Costa note that despite the faults of the MBTI, there is an “impressive evidence of convergence”¹⁰⁷ between the MBTI functions and the highly reputed Big Five factors.¹⁰⁸ Similarly, Furnham, in a study of 160 adults, finds that:

¹⁰¹ Richard W. Coan, “Review of the Myers-Briggs type indicator,” *The eighth mental measurements yearbook* 1, 1978; Andrew L. Comrey, “An evaluation of the Myers-Briggs Type Indicator.” *Academic Psychology Bulletin*, 1983.

¹⁰² Stein, Randy; Swan, Alexander B. “Evaluating the validity of Myers-Briggs Type Indicator theory: A teaching tool and window into intuitive psychology.” *Social and Personality Psychology Compass*. 13:2, 2019.; Randall, Ken; Isaacson, Mary; Ciro, Carrie “Validity and Reliability of the Myers-Briggs Personality Type Indicator: A Systematic Review and Meta-analysis.” *Journal of Best Practices in Health Professions Diversity*. 10:1, 2017.; Schweiger, David M. “Measuring managerial cognitive styles: On the logical validity of the Myers-Briggs Type Indicator.” *Journal of Business Research*. 13:4, 1985.

¹⁰³ Furnham, “The big five versus the big four”:, *ibid.* p.306.

¹⁰⁴ *CW6* ¶576

¹⁰⁵ Schriesheim, Chester A., Timothy R. Hinkin, and Philip M. Podsakoff. “Can ipsative and single-item measures produce erroneous results in field studies of French and Raven’s (1959) five bases of power? An empirical investigation.” *Journal of Applied psychology* 76:1, 1991.

¹⁰⁶ G. Marks & N. Miller, “Ten years of research on the false-consensus effect: An empirical and theoretical review”: *Psychological Bulletin*, 102:1 (1988).

¹⁰⁷ McCrae and Costa, “Reinterpreting the Myers-Briggs type indicator ...” *ibid.*, p.33

¹⁰⁸ *Ibid.*, p.29.

The NEO-PI Agreeableness score was correlated only with the thinking-feeling (T-F) dimension; the NEO-PI Conscientiousness score was correlated with both thinking-feeling and judging-perceiving (J-P) dimension; the NEO-PI Extraversion score was strongly correlated with the extraversion-introversion (E-I) dimensions, while the Neuroticism score from the NEO-PI was not related to any MBTI subscale score. The openness dimension was correlated with all four especially sensing-intuitive. These results were related to two other similar comparative studies.¹⁰⁹

McCrae and Costa also specify, however, that there are no one-to-one conceptual correlations between the NEO and MBTI traits. For example, they note the Agreeableness factor cannot be equated with a preference for Feeling over logic (Thinking) as in the Jungian conception, but rather to “a preference for warm feelings over cold logic.”¹¹⁰ If so, Jung’s writing would seem to suggest¹¹¹ that the Agreeableness measure might better correspond to the preference for rational (T/F) extraversion (as opposed to rational introversion).

McCrae and Costa¹¹² have criticised the fact that no link was found between the MBTI dimension scores and the NEO-PI neuroticism factor “which all serious theorists and psychometricians believe is a fundamental dimension of personality.”¹¹³ While this may be so in the MBTI framework, neuroticism is present in Jung’s description of the functions in the form of ‘one-sidedness’.¹¹⁴ Neuroticism in this view is not conceptualised as a personality trait in itself, but as a consequence of extreme functional imbalance.¹¹⁵ Reich’s metaphor or characterological armouring may help to illustrate this point. Reich describes chronic personality traits as

¹⁰⁹ Furnham, “The big five versus the big four”, *ibid.*, p.303

¹¹⁰ *Ibid.*

¹¹¹ *CW6* ¶535

¹¹² McCrae and Costa, “Reinterpreting the Myers-Briggs type indicator ...” *ibid.*, p.36

¹¹³ Furnham, “The big five versus the big four,” *ibid.*, p.306

¹¹⁴ *CW13* ¶455; *CW3* ¶516: Neuroticism is “a relative dissociation, a conflict between the ego and a resistant force based upon unconscious contents.”

¹¹⁵ David Henderson, 2020 correspondence.

protective formations which tend to become enmeshed with the ego and to ‘harden’ over time. In doing so, they form a sort of characterological ‘armouring’. Reich describes the armour itself as generally capable of flexibility; it contracts in response to discomfort and expands in response to comfort. That is, people become more capable of expanding beyond the usual range of their persona when they are relaxed. In these states of ease, it becomes possible to mitigate the restriction of one’s armour by means of “non-characterological, i.e., atypical, relations to the outside world”¹¹⁶ which, like pseudopodia, tentatively extend through cracks in the personality structure to feel out and assess the environment. If these tentative experiments are not disastrous, the personality may then allow itself to expand, to a degree. However, Reich also suggests that a personality structure may also reach a state of rigidity in which it “constitutes a restriction of the psychic mobility of the personality as a whole.”¹¹⁷ From this perspective, neuroticism corresponds to just such a lack of overall character flexibility: “the ability to open oneself to the outside world or to close oneself to it, depending upon the situation, constitutes the difference between a reality-oriented and a neurotic character structure.”¹¹⁸ Likewise, Jung writes that a neurosis “simply emphasizes and throws into excessive relief the characteristic traits of a personality.”¹¹⁹ The degree to which the individual is entrenched in and identified with a specific and restricted personality configuration will be one of the primary interests of this study.

Though the MBTI and Jung’s functions are linked, it should not be forgotten that there are substantial differences between the two.¹²⁰ The most important differences between them are their different views on how and why psychological type should be understood.

¹¹⁶ Ibid.

¹¹⁷ Ibid.

¹¹⁸ Ibid.

¹¹⁹ *CW4* ¶863

¹²⁰ Myers, *Myers-Briggs Typology vs Jungian Individuation*, *ibid.*,

a. How: a box or a point on a compass?

The MBTI attempt to place individuals into strictly demarcated categories does not cohere with Jung’s perception of type as a set of tendencies that are persistent but also dynamic, changeable and bi-polar. Steve Myers¹²¹ points out that the MBTI approach to Jung’s functions encourages people to identify their personality with their superior function in a way that exacerbates one-sidedness:¹²²

*In the Myers-Briggs version of typology, identifying with a type is not a transitional stage but part of the destination, and individuation (more commonly referred to as personal or type development) is viewed as taking place within the constraints of one’s immutable psychological type.*¹²³

Jung’s function-types, are not boxes, conclusive and static descriptions of whole personalities,¹²⁴ but a terminology of points on a psychological compass; “just as arbitrary and just as indispensable.”¹²⁵ This compass provides “a system of comparison and orientation”¹²⁶: it allows us to refer to and describe the different cardinal directions of psychological specialisation, and to understand the tensions between these extremes.

b. Why: Is one-sidedness a gift?

The founders of the MBTI, echoing Schmid-Guisan before them,¹²⁷ encourage the strengthening of one’s preferred psychological ‘muscle-groups’, so to speak.¹²⁸ In the preface to *Gifts*

¹²¹ (No relation to Isabel Briggs-Myers)

¹²² Ibid., see also Hans J. Eysenck, *Genius: The Natural History of Creativity*. United Kingdom: Cambridge University Press, 1995. p.179.

¹²³ Steve Myers, “Myers-Briggs Typology and Jungian Individuation,” *Journal of Analytical Psychology*, 61.3, 2016, p.290

¹²⁴ Ibid., p.291; Jung “Foreword to the Argentine Edition” in *CW6*: “My typology is far rather a critical apparatus serving to sort out and organize the welter of empirical material, but not in any sense to stick labels on people at first sight”

¹²⁵ *CW6* ¶958

¹²⁶ *CW6* ¶959

¹²⁷ “[...] it seems to me that in that one-sidedness there also lies what is important, valuable, and at the same time dangerous. [...] there is a great danger in striving for the latter [developing the inferior function at the cost of the superior functions], namely, of becoming shallow, precisely because it runs counter to the tendency of deepening one’s personality. A motorboat made into half a sailing boat will lose its value, and vice versa.” - Hans Schmid-Guisan, in Jung, C. G., and Hans Schmid-Guisan. *The Question of Psychological Types: The Correspondence of C. G. Jung and Hans Schmid-Guisan, 1915-1916*, (ed. John Beebe), Princeton University Press, 2012. p.53

Differing,¹²⁹ Peter Briggs Myers says the premise of the MBTI is that individual personality orientations should be celebrated: “each of us has a set of gifts, a set of mental tools that we have become comfortable using [...] it is our unique set of preferences that gives us our distinct personality and makes us appear similar or dissimilar to others.”¹³⁰ Indeed, Jung’s description of the characterological extremes and the contradictions between them does show that each function has an important *raison-d’être*.¹³¹ However, he also shows that if any one rationale is held up to the exclusion of the others, it becomes an authoritarian principle.¹³² Jung saw people’s instinctual tendency to attend dominantly to a certain function as an unhealthy imbalance. In parallel to how industrial specialisation is more effective than artisanry, Jung writes, one-sidedness is useful to society on a short-term basis. He warns, however, that it is harmful on the long-term, especially to the individual.¹³³ Jung’s theory therefore serves precisely to guard against becoming too comfortable under an MBTI label. Instead, Jung recommends that an individual ‘dilute’ the influence of their dominant function by strengthening the opposing psychological ‘muscles’.¹³⁴ It is thereby¹³⁵ possible, he writes, to develop the psychological flexibility to withdraw one’s ego-identification from one specific function in order to be able to fluidly shift between different approaches to the world.¹³⁶

¹²⁸ Isabel Briggs Myers, Peter B. Myers, *Gifts Differing: Understanding Personality*, Hachette United Kingdom, 2010, p.24

¹²⁹ Peter B. Myers, “Preface,” in *Gifts Differing*, *ibid.*, p.xii

¹³⁰ Peter B. Myers, “Preface,” *ibid.*

¹³¹ E.g., *CW6* ¶577-619; 628-65

¹³² Jung describes the predominance of the one differentiated function as an “ideal which compels us to sacrifice everything else for the sake of the one.” - *CW6* ¶167

¹³³ *CW6* ¶109 and ¶111. See also Myers, *Myers-Briggs typology vs Jungian individuation*, *ibid.*, p.85

¹³⁴ Jung (*CW6* ¶113) quotes Schiller’s statement that in the mind as in the body, healthy development consists in the comprehensive and balanced exercise of the whole: “Athletic bodies are certainly developed by means of gymnastic exercises, but only through the free and equable play of the limbs is beauty formed. In the same way the exertion of individual talents certainly produces extraordinary men, but only their even tempering makes full and happy men.”

¹³⁵ *CW6* ¶824. See also Myers, , *Myers-Briggs typology vs Jungian individuation*, p.42-46

¹³⁶ Jung calls this psychological flexibility (the “function of mediation between the opposites”) the ‘transcendent function’. - *CW6* ¶184. N.b. This flexibility is prone to rigidification and requires maintenance.

PERSONALITY DISORDERS

Psychopathology is also another typological system of extreme (one-sided and inflexible) thought and behaviour patterns. The advantage of the DSM approach to personality disorders (PDs) is that it gives a simple descriptive account of how the PDs appear from an outside perspective. Emphasis on specific criteria can also theoretically aid the identification of long-standing behavioural traits.¹³⁷ However, McNair, Douglas et al. point out that there is little evidence for the validity of specific DSM diagnostic categories, and that these diagnoses “indicate little about etiology, suggest little about treatment, fail to predict outcome and are of limited use in predicting overt behaviour.”¹³⁸ In this regard, a personality framework like Jung’s account of the functions can prove helpful, for if correctly assessed, it is able not only to describe behaviour, but also explain it by describing underlying motives, premises and frames of mind, and by taking account of unconscious opposition. What’s more, as Ekstrom points out, whereas the DSM-III, “aims for differentiation from other diagnoses”¹³⁹ and focusses on dysfunction,¹⁴⁰ Jung uses “dynamic explanations in order to include normal psychology.”¹⁴¹

Attempts have been made to correlate Jung’s types with pathology. In each of his eight psychological type descriptions, Jung suggests that one-sidedness tends to correlate with a certain style of neurosis.¹⁴²

¹³⁷ Ibid., p.341

¹³⁸ McNair, Douglas M., and Maurice Lorr. "Differential typing of psychiatric outpatients." *The Psychological Record* 15:1, 1965, p.33.

¹³⁹ S. R. Ekstrom, "Jung's typology and DSM-III personality disorders: a comparison of two systems of classification." *The Journal of Analytical Psychology* 33:4, 1988. p.329

¹⁴⁰ Ibid.

¹⁴¹ Ibid., p.329

¹⁴² CW6 ¶929. See also Raymond Hawkins, “Type and Mental Health,” *Association for Psychological Type* XIV, 2001, p.2

JUNG’S NORMAL TRAITS	JUNG’S MALADAPTIVE TRAITS	DSM-III DISORDER TRAITS	Ekstrom (and others ¹⁴³) describe
<i>1. Extraverted Thinker/Schizoid Personality:</i>			“striking similarities” ¹⁴⁴ between the Axis II PDs from the DSM-III ¹⁴⁵ and Jung’s account of the maladaptive traits of the eight different psychological types ¹⁴⁶ (See Table 2 ¹⁴⁷). In Van der Hoop’s exploration of the clinical implications of Jung’s personality theory, he suggests that personality determines “what sort of difficulties in childhood will exert the profoundest influence.” ¹⁴⁸ In other words, the conscious orientation of personality is a factor which accounts for the variation in individual response to potentially traumatic
Principled	Dogmatic	(2)	
Idealistic	Singleminded	Seclusive	
Dedicated	Intolerant	(2)	
Rational	Cold	Cold	
<i>2. Introverted Thinker/Avoidant Personality:</i>			
Independent	Defensive	Tragic	
Vulnerable	Fearful	Hypersensitive	
Tenacious	Reluctant	Reluctant	
Uncompromising	Stubborn	Withdrawn	
<i>3. Extraverted Feeling/Histrionic Personality:</i>			
Adaptive	Dissociative	Demanding	
Related	Overreactive	Overreactive	
Appropriate	Shallow	Shallow	
Practical	Calculating	Manipulative	
<i>4. Introverted Feeling/Dependent Personality:</i>			
Sympathetic	Vicarious	Vicarious	
Harmonising	Dependent	Dependent	
Reserved	Secretive		
Inaccessible	Melancholy	Helpless	
<i>5. Extraverted Sensation/Passive-Aggressive Personality:</i>			
Realistic	Concretistic	Ineffective	
Alert	Pedantic	Resistant	
Jolly	Hedonistic	Stubborn	
Pleasant	Callous	Procrastinating	
<i>6. Introverted Sensation/Compulsive Personality:</i>			
Calm	Defended	Cold	
Controlled	Controlling	Controlling	
Restrained	Unsympathetic	Perfectionistic	
Innocuous	Trivial	Indecisive	
<i>7. Extraverted Intuitive/Antisocial Personality:</i>			
Enterprising	Exploitive	Defiant	
Outgoing	Irresponsible	Irresponsible	
Expansive	Unstable	Unstable	
Unrestrained	Ruthless	Irritable	
<i>8. Introverted Intuitive/Narcissistic Personality:</i>			
Visionary	Grandiose	Grandiose	
Sensual	Obsessed	Exhibitionistic	
Other-worldly	Self-absorbed	Entitled	
Prophetic	Fantastic	Fantastic	

Table 2: Jung's Functions Compared to DSM-III PDs

¹⁴³ Cynthia C. Bisbee, et al., "Type and psychiatric illness." *Research in Psychological Type*. 1982; J. E. Dalton, et al., "MBTI profiles of & Vietnam veterans with Post-Traumatic Stress Disorder," *Journal of Psychological Type*. 26, 3-8, 1993; D. H. Dawes, "Chemical dependency treatment and psychological type," *Journal of Psychological Type*, 13-22. 1991; R. C. Hawkins, "In sickness as in health: Type and psychopathology," *Proceedings of APT VIII*, 1989, pp. 42-45; G. D., Otis, & J. L. Louks, "Rebelliousness And Psychological Distress In A Sample Of Introverted Veterans." *Journal of Psychological Type*, 40, 1997, p.22

¹⁴⁴ Ekstrom, "Jung's Typology and DSM-III Personality Disorders", *ibid.*

¹⁴⁵ P Pichot, "DSM-III: the 3d edition of the Diagnostic and Statistical Manual of Mental Disorders from the American Psychiatric Association." *Revue Neurologique* 142:5, 1986.

¹⁴⁶ Ekstrom, "Jung's Typology and DSM-III Personality Disorders", *ibid.*, p.330

¹⁴⁷ *Ibid.*, p.338-341

¹⁴⁸ Johannes H. van der Hoop, *Conscious Orientation* (trans. Hutton), London: Kegan Paul, Trench, Trubner Amp Co., 1939, p. 133

situations. Indeed, in Otis & Louks¹⁴⁹ evaluation of the relationship between the introverted Myers Briggs types and different categories of psychopathology in veterans (see table 3¹⁵⁰) the results suggest there is a link between psychopathological predisposition and psychological type¹⁵¹: “personality characteristics may be transformed into symptoms by creating a vulnerability to particular kinds of stressors: abandonment for the dependent personality; failure in achieving impossible goals for the obsessive-compulsive; loss of autonomy and dominance for the antisocial.”¹⁵² They put forward Jung’s theory as a potential conceptual link between personality and PDs, noting that when the psychological functions are left underdeveloped and one-sided, this may create “latent faults that only become apparent when psychosocial stresses are prolonged [...] or are of such moment as to overwhelm the adaptability envisioned in our ‘typological blueprint’.”¹⁵³

This article brings up an interesting complication regarding the relationship between personality and PDs: the dysfunctional behaviours may either look like an extreme manifestation of the individual’s normal behaviour, or the complete opposite behaviour. In the first case, they can “appear as a caricature of their type”¹⁵⁴: “an escalating process may occur with the poorly differentiated individual creating stress for himself or herself, with this stress leading to inflexible application of familiar strategies [ego-syntonic behaviour] and creating more stress.”¹⁵⁵ However, this extreme and prolonged stress “may invoke use of the inferior function (the function that is least refined and most unconscious), resulting in uncharacteristic, poor

¹⁴⁹ Otis and Louks, “Rebelliousness and psychological distress,” *ibid.*

¹⁵⁰ *ibid.*, p.26

¹⁵¹ *Ibid.*, p.29; For the link between personality and psychopathology in general, see R. Kotov et al., “Linking ‘big’ personality traits to anxiety, depressive, and substance use disorders: A meta-analysis.” *Psychological Bulletin*, 136.5, 2010.

¹⁵² *Ibid.*, p.20

¹⁵³ *Ibid.*, p.21

¹⁵⁴ *Ibid.*

¹⁵⁵ *Ibid.*

quality judgments and actions [ego-dystonic behaviour].”¹⁵⁶ It is at this later stage, they suggest, that the individual tends to seek psychological help for a DSM syndrome.¹⁵⁷ Jung refers to this characterological inversion as the process of “enantiodromia.”¹⁵⁸

Axis	Diagnosis	INFJ	INFP	INTJ	INTP	ISFJ	ISFP	ISTJ	ISTP
I	Anxiety Disorder		+						
I	Major Depression			+					
I	PTSD								+
II	Antisocial				+		-		+
II	Avoidant				+	-			+
II	Dramatic	+			-	+	-		
II	Obsessive		-		-			+	-
II	Dependent								
II	Odd								

Note: Plus sign indicates that the type was more likely to have the diagnosis and minus sign indicates the type was less likely to have the diagnosis than in 400 random samples. The Dramatic cluster includes diagnoses of borderline, cyclothymic, histrionic, and narcissistic personality disorders. The Odd cluster includes diagnoses of paranoid, schizoid, and schizotypal personality disorder.

Table 3: Diagnosis Matrix of Psychopathology in Veterans According to MBTI Type

¹⁵⁶ Ibid.

¹⁵⁷ Otis & Louks. “Rebelliousness and Psychological Distress...” *ibid.*, p.21

¹⁵⁸ See ch.2.

CHAPTER 3

JUNG’S PERSONALITY FRAMEWORK

THE EIGHT FUNCTION MODEL

Jung’s theory of personality as laid out in *Psychological Types* identifies eight motivational and perceptual drives (“functions”) which ‘filter’ internal and external experience and constitute different modes of relating to the world: Introverted Feeling, Introverted Thinking, Extraverted Feeling, Introverted Sensation, Introverted Intuition, Extraverted Sensation, Extraverted Intuition (See table 4). Jung writes that “The essential function of sensation is to establish that something exists, thinking tells us what it means, feeling what its value is, and intuition surmises whence it comes and whither it goes.”¹⁵⁹ The introverted functions relate the process to an internal standard,¹⁶⁰ whereas the extraverted functions relate the process to the outside world.¹⁶¹

Our most fundamental needs and the vicissitudes of life require every human psyche to make use of each function. However, in different individuals, the functions are in varying states of conscious development or ‘differentiation’. Typically, one (‘primary’) function becomes more conscious and “differentiated”¹⁶² than the others. This means it is “under the control of the will”¹⁶³, but it often also means that the will is under its control: the primary function becomes

¹⁵⁹ CW6 ¶553. See also Beebe, *Energies and Patterns in Psychological Type*, *ibid.*, pp.150-152, or Myers, *Myers-Briggs Typology vs Jungian Individuation*, *ibid.*, pp.20-21. For Jung’s full description of the functions, see CW6 ¶577-619 (the extraverted functions); and CW6 ¶628-65 (the introverted functions).

¹⁶⁰ CW6 ¶620-27

¹⁶¹ CW6 ¶563-67

¹⁶² CW6 ¶113

¹⁶³ CW6 ¶667

the decisive “governing principle”¹⁶⁴ which orients our consciousness. For example, Jung describes that when thinking is the primary function, the individual places it in a position of utmost importance. The conclusions it draws do not require support from the other functions:

*[...] not a mere afterthought, or rumination [...] the logical result holds good both as a motive and as a guarantee of practical action without the backing of any further evidence. This absolute sovereignty always belongs, empirically, to one function alone, and can belong only to one function, because the equally independent intervention of another function would necessarily produce a different orientation which, partially at least, would contradict the first.*¹⁶⁵

As Myers writes, “a person becomes a ‘type’ when they use one or other of the mechanisms habitually.”¹⁶⁶ As we shall see, the hypertrophy of one function results in the neglect of others,¹⁶⁷ and especially the inferior function diametrically opposite to the differentiated one. These underdeveloped functions then gain traction in the unconscious, which takes on a compensatory attitude to consciousness.¹⁶⁸


	Rational Functions		Irrational Functions	
	Feeling	Thinking	Sensation	Intuition
Introversion	Introverted Feeling	Introverted Thinking	Introverted Sensation	Introverted Intuition
Extraversion	Extraverted Feeling	Extraverted Thinking	Extraverted Sensation	Extraverted Intuition
 Opposite Rationale				

Table 4: The Eight Personality Functions

¹⁶⁴ CW6 ¶667

¹⁶⁵ CW6 ¶667

¹⁶⁶ Myers, *Myers-Briggs Typology vs Jungian Individuation*, ibid., p219

¹⁶⁷ CW6 ¶105

¹⁶⁸ CW6 ¶568-74 and 626-27; Myers, *Myers-Briggs Typology vs Jungian Individuation*, ibid., p220

THE TWO INITIAL TYPES

In 1904, Jung’s word-association studies led him to identify two “basic types of relations to the object (and the self).”¹⁶⁹ In these experiments, he and Riklin noted there was a stark contrast between the “subjective, often feeling-toned” reactions of one group, and the “objective, impersonal”¹⁷⁰ reactions of the other. This observation led to the identification of the thinking and feeling functions.¹⁷¹ Jung originally conceived of feeling and extraversion as intrinsically connected, and likewise with thinking and introversion.¹⁷²

In his 1915 epistolary correspondence with Hans Schmitt-Guisan¹⁷³ we have access to Jung’s early thoughts regarding the nature of the Introverted Thinking and Extraverted Feeling functions and of the conflictual tension between them. For the type who has rendered their introverted function more conscious than their extraverted function, their primary focus (the function associated with their ego¹⁷⁴) is the “inner world [...] of ideas, of values and of feelings.”¹⁷⁵ The extravert, on the other hand, is described as primarily tuned in to the outer world of objects. In this conversation, the mind-frame of the thinking introvert (represented by Jung), is set in juxtaposition with the Extraverted Feeling worldview of his interlocuter. The correspondence is especially interesting because the two not only describe their contrasting modes of understanding the world, but also embody this conflict. As the correspondence progresses, the very thing they are attempting to discuss – the opposite types’ inability to

¹⁶⁹ Jung, C. G., and F. Riklin. "The associations of normal subjects." *Studies in word association: Experiments in the diagnosis of psychopathological conditions carried out at the psychiatric clinic of the University of Zurich*. Moffat, Yard & Company, 1919.

¹⁷⁰ Carl G. Jung, et al. *Experimental Researches*. Routledge, 2014. p.148

¹⁷¹ Beebe, *Energies and patterns in psychological type*, Ibid., p.146

¹⁷² CW6 ¶164

¹⁷³ Jung and Schmid-Guisan. *The Question of Psychological Types: The Correspondence*, ibid.

¹⁷⁴ CW6 ¶164

¹⁷⁵ Ralph Lewis, “A Jungian Guide to Competences,” *Journal of Managerial Psychology* 8.1, 1993, p.29

understand each other – is illustrated by the rapid onset of a frustrated, hostile tone and a strong sense of ‘crossed-wires’.

THE EIGHT

With the help of the extensive clinical data gathered from his analysands,¹⁷⁶ Jung later separated the concepts of functions (e.g. thinking and feeling) from attitudes (i.e. introversion and extraversion) and asserted that each function could take both extraverted and introverted form. The four functions thus delineated were Introverted Thinking, Extraverted Thinking, Introverted Feeling and Extraverted Feeling. Jung will later call these four functions “rational or judging”¹⁷⁷ because they weigh incoming information by reference to a standard of valuation. Jung later expanded his theory to include eight functions overall. The four further functions were Introverted Intuition, Extraverted Intuition, Introverted Sensation and Extraverted Sensation. While the thinking and feeling serve to evaluate and to make decisions, intuition and sensation serve to incorporate and organise information, in one way or another.¹⁷⁸ Jung refers to these two latter functions as “irrational”¹⁷⁹ functions, or “functions of perception.”¹⁸⁰ The rational and irrational functions together constitute the eight-function model of the psyche.¹⁸¹

In an attempt to assist the conceptualisation of the functions not as closed, static categories but as directions on a mobile and multi-dimensional psychic compass,¹⁸² I have positioned each of the eight functions on an armillary sphere (Fig.3). I use the meridian and the

¹⁷⁶ *CW6* ¶1: “In my practical medical work with nervous patients I have long been struck by the fact that besides the many individual differences in human psychology there are also typical differences.”; *CW9i*, ¶432 (footnote 47): “the theory of the psyche's structure was not derived from fairytales and myths, but is grounded on empirical observations made in the field of medico-psychological research [...]”

¹⁷⁷ *CW6* ¶601

¹⁷⁸ *CW6* ¶953

¹⁷⁹ *Ibid.*

¹⁸⁰ *Ibid.*

¹⁸¹ *Ibid.*

¹⁸² “...we could compare typology to a [...] crystallographic axial system...” - *CW6* ¶986

horizon of this sphere to represent axes not in the sky but in the psyche. The meridian symbolises the spectrum of rational functions and the horizon symbolises the spectrum of irrational functions. This figure has the merit of being able to represent the functions as intrinsically opposite directions on the same spectrum and to represent the potential for additional spectra to be added, if need be. For although Jung in all his years of clinical work was unable to discover any additional fundamental orienting personality-features, he allows for the possibility that more functions could be recognised and added to his framework.¹⁸³

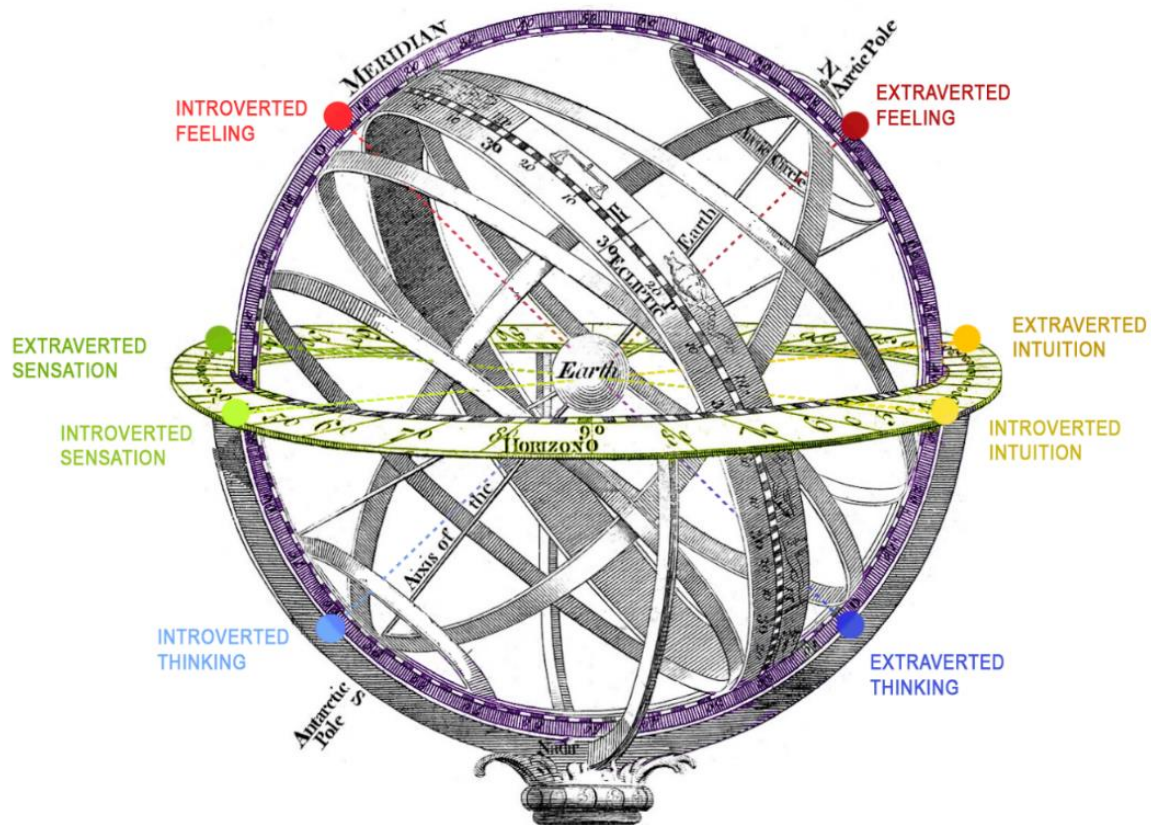


Figure 3: Jung's eight functions represented as directions on an armillary sphere, where the meridian represents the spectrum of rational functions and the horizon represents the spectrum of irrational functions. The small dotted lines are function-dichotomies.

ONE-SIDEDNESS AND THE SHADOW

¹⁸³ CW6 ¶731:914

In Fig.3, “Earth” can be read as the ideal positioning of the ego at a balanced midpoint between the extremes, so that the light of consciousness reaches evenly in each direction: if feeling is required, the feeling function is accessible, and likewise for the thinking function. However, as Mahootian & Linné say of their own model, this representation is limited: it is “a static model of a dynamic system. In other words, these are only potentially conscious functions.”¹⁸⁴ An essential component of Jung’s theory is our tendency to one-sidedness. According to him, it is well-nigh impossible for a person to maintain such a balanced tension between the opposites as to have conscious access to all eight different modes of interpreting and reacting to the world: across individuals, Jung writes that “the basic psychological functions seldom or never all have the same strength or degree of development [...] As a rule, one or the other function predominates, in both strength and development.”¹⁸⁵ This one-sidedness is inevitable due to the finite nature of human attention. This finitude creates a sort of economy of attention: attention focussed in one area will necessarily leave the opposite area in shadow. Because thinking and feeling, for example, are diametrically different ways of making decisions (as Part II will show), both cannot be attended to at the same time; like introversion and extraversion, the functions are opposite in nature.¹⁸⁶

Therefore, as a person develops,¹⁸⁷ Jung theorises that they tend to become ‘specialised’ in relation to one or two functions (the ‘differentiated’ or ‘superior’ functions), which become a large part of the individual’s self-image, or what Jung calls the “persona.”¹⁸⁸ In precise proportion to the over-development of one function, the opposite function (the “inferior

¹⁸⁴ F. Mahootian & T. Linné, “Jung and Whitehead: An Interplay of Psychological and Philosophical Perspectives on Rationality and Intuition.” In L. Osbeck & B. Held (Eds.), *Rational Intuition: Philosophical Roots, Scientific Investigations*. Cambridge University Press, 2014, p.399

¹⁸⁵ *CW6* ¶584

¹⁸⁶ *CW6* ¶983

¹⁸⁷ Jung speculates that there may be a hereditary component to function-preferences: *CW6* ¶560

¹⁸⁸ *CW6* ¶801-802

conscious focus is usually connected to the feeling side of things. Reflexively, such people feel first and think later, and are most comfortable in situations that call for feeling. Their thinking, on the other hand, will be largely unconscious:

The superior function is always an expression of the conscious personality, of its aims, will, and general performance, whereas the less differentiated functions fall into the category of things that simply ‘happen’ to one. These things need not be mere slips of the tongue or pen and other such oversights, they can equally well be half or three-quarters intended.¹⁹¹

Vice-versa, a thinking type will feel just as much as a feeling type, and their feelings may be helpful and incisive, but the feeling will generally be unconscious and the person will tend to have difficulty engaging with their feeling in an adept and elegant way. Someone with a more conscious (and therefore more developed) thinking function and an unconscious (inferior) feeling function is therefore referred to as a “thinking type” even though the feeling function is present. The superior function is a person’s go-to attitude, the refuge they will instinctively take in the face of most pressure. Certain contexts, however, will bring out the more hidden, instinctual and vulnerable functions:

Give an introvert a thoroughly congenial, harmonious milieu, and he relaxes into complete extraversion, so that one begins to wonder whether one may not be dealing with an extravert [...] The changing situations of life can have the same effect of momentarily reversing the type, but the basic attitude is not as a rule permanently altered. In spite of occasional extraversion the introvert remains what he was before, and the extravert likewise.¹⁹²

A NOTE ON THE AUXILIARY FUNCTIONS

¹⁹¹ CW6 ¶482

¹⁹² CW6 ¶482

In Jung’s theory, the primary function is the most developed, the inferior function is the least developed.¹⁹³ In between the two are the auxiliary functions, in varying degrees of differentiation. These colour the way in which the superior function expresses itself. When spoken of in the singular, ‘the auxiliary function’ refers to the second-most developed conscious function.¹⁹⁴ However, this additional dimension of personality goes beyond the scope of my project. It would broaden the focus of my study too much and would muddy the concepts under examination. The focus of this paper will be on the axis which links the superior and inferior function; the “spine” of personality as Beebe calls it.¹⁹⁵

THE INFERIOR FUNCTION AND ENANTIODROMIA

The inferior function is central to Jung’s model. The inferior function is ordinarily held in check by the superior function. However, Jung stipulates a law of psychological compensation according to which, when too much tension has built up in the unconscious, the inferior function will joltingly make itself felt.

What is meant by ‘tension’? Jung notes that the thinking-centred introversion of “the reflective, contemplative introvert”¹⁹⁶ is correlated with the repression of the opposite function, Extraverted Feeling. In fact, Jung hints that it might be the very strength of the “archaic, impulsive”¹⁹⁷ passions that cause the introvert to repress them and to become introverted in the first place: “he has to rise above this to the safe heights of abstraction in order to dominate from

¹⁹³ Beebe posits, contra Jung, that even the inferior function is in a relatively conscious state of differentiation as compared with what Beebe calls the “shadow functions.” (Beebe, *Energies and Patterns in Psychological Type*, Ibid., pp.127-130) In this thesis, I shall be employing Jung’s conception of personality-structure rather than that of Beebe.

¹⁹⁴ CW6 ¶666: “[...] besides the most differentiated function, another, less differentiated function of secondary importance is invariably present in consciousness and exerts a co-determining influence”

¹⁹⁵ Beebe, *Energies and patterns in Psychological Type*, ibid, p.27

¹⁹⁶ CW6 ¶249

¹⁹⁷ CW6 ¶249

there his unruly and turbulent affects.”¹⁹⁸ There is a sense in which the reflective introvert may in fact be more strongly influenced by unruly affects and passions “than the man whose life is consciously guided by desires oriented to objects.”¹⁹⁹ The latter, whose conscious state is perpetually in an extraverted state of feeling and who is guided by passions as an everyday occurrence can more readily approach their affect with moderation and judiciousness. The Introverted Thinking type, however, “with his conscious thought-out intentions, always overlooks what the people around him see only too clearly, that his intentions are really subservient to powerful impulses, lacking both aim and object, and are in a high degree influenced by them.”²⁰⁰ Jordan describes²⁰¹ an introverted (thinking) woman in much the same vein:

*[...] that wondrous wealth of love in the introverted woman is not by any means always her own possession; she is more often possessed by it and cannot choose but love, until one day a favourable opportunity occurs, when suddenly, to the amazement of her partner, she displays an inexplicable coldness. The emotional life of the introverted woman is generally her weak side, it is not absolutely trustworthy. She deceives herself about it; others are deceived and disappointed in her if they rely too much on her emotionality. Her mind is more to be relied on, because more adapted. Her affect is too close to sheer untamed nature.*²⁰²

According to Jung and Jordan, the passions in the extravert are less violent than the repressed ones of the introvert. However, the price that accompanies the Extraverted Feeling type’s easy relationship with affect is that they tend to be more unconsciously influenced by the

¹⁹⁸ CW6 ¶249

¹⁹⁹ CW6 ¶249; See also ¶474.

²⁰⁰ CW6 ¶249

²⁰¹ CW6 ¶258

²⁰² Jordan, cited in CW6 ¶630

“psychic inner world”²⁰³ – by “evil thoughts”²⁰⁴ which they are in a constant struggle to evade. He seeks “life and experience as busily and abundantly as possible in order not to have to come to himself.”²⁰⁵ However, Jung describes that this ‘thin covering’ only imperfectly conceals a “cold and calculated”²⁰⁶ unconscious reasoning. Despite the affective engagement in the external world, these unconscious thoughts maintain a capacity to influence his actions: “he cannot see it himself, but the people around him, if observant, will always detect the personal purpose in his striving.”²⁰⁷ In this unconscious sense, the extravert is the “less impassioned”²⁰⁸ type, while in the introvert “vehement passions are only with difficulty held in check.”²⁰⁹ Jordan calls the latter the “more impassioned type.”²¹⁰

Jung appreciates Jordan’s insight into the unconsciousness of the types, but insists that we must be careful with terminology. To call the careful, reserved introvert the more impassioned type, while not wrong, is to refer to a type by their unconscious mirror-image. For the sake of clarity, this kind of upside-down identification-style should be avoided. The definition of a person’s personality based on their unconscious drivers overlooks the person’s conscious rationale²¹¹, and is therefore “both true and false”:

It is false when the conscious standpoint, or consciousness itself, is strong enough to offer resistance to the unconscious; but it is true when a weaker conscious standpoint encounters a strong unconscious and eventually has to give way to it. Then the motive that was kept in the background breaks through: in one case the egoistic aim, in the other

²⁰³ CW6 ¶249

²⁰⁴ Ibid.

²⁰⁵ Ibid.

²⁰⁶ Ibid.

²⁰⁷ Ibid.

²⁰⁸ CW6 ¶246

²⁰⁹ CW6 ¶250

²¹⁰ CW6 ¶246

²¹¹ CW6 ¶253

*the unsubdued passion, the elemental affect, that throws every consideration to the winds.*²¹²

By Jung’s account, a person’s ‘true nature’ is just as much determined by the conscious functions as by the functions in the unconscious. Just as a person cannot be reduced to their unconscious personality traits, they also cannot be solely defined by their overt ones. Due to the contradictory and bi-polar nature of personality,²¹³ it is difficult enough to describe a conscious stance without also muddying the waters by describing the types upside-down. It is important, therefore, to maintain a stable terminology. Jung suggests that it is best to “stick exclusively to the observable differences”²¹⁴ and to describe personality based on “what the individual feels to be his conscious psychology,”²¹⁵ even though “one could equally well conceive and present such a psychology from precisely the opposite angle.”²¹⁶

The emphasis Jung’s system lays on the unconscious opposite traits of the dominant personality gives it a great explanatory advantage over other personality systems. For instance, the Big Five personality classification system looks exclusively at explicit behaviour. This makes it an easier tool to use, but the simplicity comes at the price of a level of superficiality, as demonstrated in the following one-dimensional description of “agreeable” and “antagonistic” types:

Agreeable people are genuinely concerned with others and are deeply touched by others’ feelings. For them, cooperation is not a strategy but a natural response to common needs. They assume that other people share their generous feelings and gloss over contrary instances. To avoid offending others they may be annoyingly compliant, even to the point

²¹² CW6 ¶250

²¹³ CW6 ¶854: “Everything that is alive in the psyche shimmers in rainbow hues. For anyone who thinks there is only one true explanation of a psychic process, this vitality of psychic contents, which necessitates two contradictory theories, is a matter for despair.”

²¹⁴ CW6 ¶250

²¹⁵ CW6 ¶601

²¹⁶ Ibid.

*of dependency. In general, however, their transparent friendliness makes them particularly likeable. [...] Antagonistic people are fundamentally self-centred, concerned with their own gain, status, or amusement. They are willing to fight for their goals, and they regard others as either hostile competitors seeking the same selfish ends or as contemptible fools. [...] Because their emotional and motivational centre of gravity is in themselves, the joys and sorrows of others do not concern them and they can be coolly rational.*²¹⁷

Let us assume the suggested²¹⁸ correlation between Introverted Thinking and disagreeableness [antagonism] and Extraverted Feeling and agreeableness. Though the statement above is accurate in a certain sense, it is also deeply misleading because it accounts only for the person’s conscious stance.²¹⁹ Both the introvert and the extravert repress an opposite mode of interaction that is underdeveloped and unconscious. Focus requires repression, and repression eventually causes emotional tension to build up in the unconscious:

*[...] only a limited number of contents can be held in the conscious field at the same time, and of these only a few can attain the highest grade of consciousness. The activity of consciousness is selective. Selection demands direction. But direction requires the exclusion of everything irrelevant. This is bound to make the conscious orientation one-sided. The contents that are excluded and inhibited by the chosen direction sink into the unconscious, where they form a counterweight to the conscious orientation. The strengthening of this counter-position keeps pace with the increase of conscious one-sidedness until finally a noticeable tension is produced.*²²⁰

²¹⁷ Paul T. Costa, Robert R. McCrae, and Theodore M. Dembroski. "Agreeableness versus antagonism: Explication of a potential risk factor for CHD" in *In Search of Coronary-Prone Behavior*. Psychology Press, 2013. p.51

²¹⁸ E.g. Furnham, Adrian. "The big five versus the big four: the relationship between the Myers-Briggs Type Indicator (MBTI) and NEO-PI five factor model of personality." *Personality and Individual Differences* 21.2, 1996, p.306

²¹⁹ I provide a narrative illustration of this point in Ch.5

²²⁰ CW6 ¶694

Eventually, the result of this tension is that the personality ‘flips’ over into an “ego-dystonic” psychological extreme.²²¹ Jung calls this flip “enantiodromia”²²², after Heraclitus’s tenet that “everything eventually changes into its opposite.”²²³ Jung describes enantiodromia as a fundamental psychological law,²²⁴ a consequence of the self-regulating compensatory tendency of opposites,²²⁵ which dictates that in the course of time, the unconscious opposite will inevitably emerge²²⁶: that which was formerly valued becomes worthless and that which was hitherto thought good comes to be seen as bad²²⁷ (see fig.5). Jung explains this necessity by the “regulative function of opposites.”

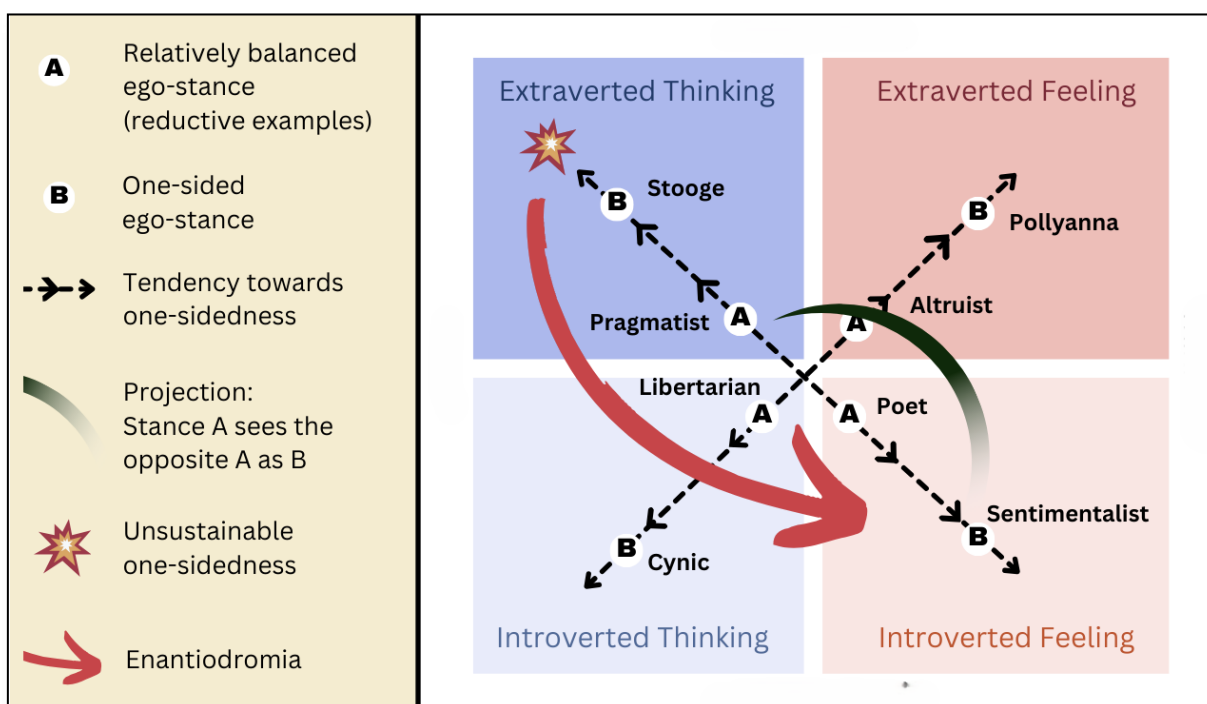


Figure 5: Example of Enantiodromia Away from a One-Sided Conscious Stance of Extraverted Thinking

²²¹ Cynthia C. Bisbee et al., “Temperament and Psychiatric Illness”. *Orthomolecular Psychiatry*, 12.1, 1983 p.23-24

²²² CW6 ¶112

²²³ Ibid.

²²⁴ CW 11 ¶526.

²²⁵ CW7 ¶111; CW8 ¶425

²²⁶ CW6 ¶709; CW8 ¶425: “The higher its [the unconscious’s] charge mounts, the more the repressive attitude acquires a fanatical character and the nearer it comes to conversion into its opposite, i.e., an enantiodromia.”

²²⁷ CW6 ¶453.

CHAPTER 4

SHAKESPEARE’S PLAYS AND PERSONALITY IMBALANCE

We have now explored various historical and contemporary typological frameworks in relation to Jung’s theory of psychological types. The present chapter will explain why I have chosen Shakespeare’s plays as a vehicle through which to explore this topic.

WHY SHAKESPEARE?

The “myriad-minded”²²⁸ Shakespeare has long been celebrated for his psychological insight,²²⁹ and for his mysterious ability to fully embody and give voice to a vast range of entirely different characters. In his plays, Shakespeare the writer is strangely invisible – there seems to be very little ‘intervention’ of his own personality in his characters’ self-expression (“all along there is seen no labour, no pains to raise them; no preparation to guide our guess [...] but the heart swells, and the tears burst out, just at the proper places”²³⁰). Pope cogently expresses the wonder of many at the peculiar nature of Shakespeare’s strengths. Most remarkable is the almost inhuman variety of the playwright’s narrative range. Whereas other poets’ characters, Pope writes, resemble each other and bear, so to speak, ‘the mark of their maker’, “every single character in Shakespeare is as much an Individual as those in Life itself; it is as impossible to find any two alike.”²³¹ Shakespeare not only expertly expresses passion in all manner of

²²⁸ Samuel T. Coleridge, *Notebooks*, vol. III. (ed. Kathleen Coburn), London: Routledge & Kegan Paul, 1973, p.3285

²²⁹ E.g.: Stephen Greenblatt, *Shakespeare's Freedom*. University of Chicago Press, 2010; Theodore Spencer, *Shakespeare and the Nature of Man*, Cambridge University Press, 2010; Jan Kott, *Shakespeare our contemporary*. WW Norton & Company, 1974; Stanley Wells, *Shakespeare: For All Time*. Oxford University Press, 2003. Marjorie Garber, *Shakespeare After All*. Anchor, 2005; Harold Bloom, *Shakespeare: The Invention of the Human*, New York, Riverhead Books, 1998; Donald A. Stauffer, *Shakespeare's World of Images: The Development of His Moral Ideas*. Norton. 1966.; Colin McGinn, *Shakespeare's Philosophy: Discovering the Meaning Behind the Plays*. New York: HarperCollins, 2006. For notable exceptions to this view, see Leo Tolstoy, *Tolstoy on Shakespeare*, (trans V. Tchertkov, & I. Mayo) New York, London: Funk & Wagnalls company, 1906, p.52; Bernard Shaw, *Shaw On Shakespeare: an Anthology of Bernard Shaw's Writings on Plays and Production of Shakespeare* (ed. E. Wilson), New York: Applause Theatre & Cinema Books, 2002

²³⁰ Alexander Pope, “Mr. Pope’s Preface” in *The Works of Shakespeare*, Oxford, Clarendon Press, 1771. p.viii

²³¹ Alexander Pope, “Preface,” p.viii

instances and degrees, he also has narrative command over comedy and melancholy: “How astonishing [...] that he is not more a master of the Great than of the Ridiculous in human nature; of our noblest tenderness, than of our vainest foibles; or our strongest emotions, than of our idlest sensations!”²³² Nor is his insight limited to emotions; Shakespeare offers “pertinent and judicious insights upon every subject”²³³ with an analytical ease that is often playful. The most peculiar of his talents; Pope writes, is his eerie ability to hit upon “that particular point on which the bent of each argument turns, or the force of each motive depends. This is perfectly amazing [...] he seems to have known the word by Intuition, to have look'd thro' humane nature at one glance.”²³⁴ He goes so far as to say that Shakespeare “is not so much an Imitator as an Instrument of Nature; and 'tis not so just to say that he speaks from her as that she speaks thro' him.”²³⁵

SHAKESPEARE’S ‘IDEAL REALITIES’

There are several interesting links to be drawn between the plays and Jung’s understanding of personality. The first of them is Shakespeare’s universality. Quoting Hamlet, Johnson wrote that Shakespeare’s plays hold up a mirror to life.²³⁶ He specifies, however, that Shakespeare does not depict life as it is, but mirrors only that which is enduring and universal. His focus is on the human soul, and he “overlooks the casual distinctions of country and condition, as a painter, satisfied with the figure, neglects the drapery”²³⁷:

His characters are not modified by the customs of particular places [...] or by the accidents of transient fashions or temporary opinions: they are the genuine progeny of common humanity, such as the world will always supply, and observation will always

²³² Ibid.

²³³ Ibid., p.ix

²³⁴ Ibid.

²³⁵ Ibid., p.viii

²³⁶ Samuel Johnson, “Mr. Johnson's Preface to His Edition of Shakespear's Plays” in *The Plays of William Shakespeare*, London, 1765, p.viii

²³⁷ Johnson, “Preface,” *ibid.*, p.xiii

*find. His persons act and speak by the influence of those general passions and principles by which all minds are agitated, and the whole system of life is continued in motion.*²³⁸

As Johnson writes about the endurance of Shakespeare’s popularity, “Nothing can please many, and please long, but just representations of general nature.”²³⁹ Jung, likewise, stressed that the tenacity of story patterns in our societal consciousness through time can be attributed to their usefulness and psychological veracity. The best narratives are passed across generations and speak “with a thousand voices”²⁴⁰ of that which we hold in common, the archetypal situations which transcend personal ego. Slochower puts this well:

*The ancient stories are retold, rewritten and transmitted as people find in them analogies to their own situation [...]. In this sense, myth is not something invented or fancied. It is rather a pictorial hypothesis about the nature of man. While myths do not have existence, they enter the realm of reality in that they enable us to explain and predict events in the empirical world.*²⁴¹

This is why Jung identified our oldest myths as a key source of insight into psychological processes. They are a collection of interwoven primordial images which describe the patterns of human life that recur within each generation and span across the ages. Jung argues too that figurative language is the best and most succinct means of representing dynamics of the human psyche, and that “no intellectual formulation comes anywhere near the richness and expressiveness of mythical imagery.”²⁴²

²³⁸ Johnson, “Preface,” *ibid.*, pp. viii-ix

²³⁹ Johnson, “Preface,” *ibid.*, p.viii

²⁴⁰ CW15. ¶129

²⁴¹ Harry Slochower, *Mythopoesis: Mythic Patterns in the Literary Classics*, Wayne State University Press, Detroit: 1970, p.19

²⁴² CW12 ¶28

Shakespeare’s plays, and the kaleidoscope references within them, are rich tapestries of themes rooted in the mythology of classical antiquity,²⁴³ in the folklore and ritual of Elizabethan England²⁴⁴ and in Christian theology.²⁴⁵ The plays are richly entwined with the symbols and themes which are the meat-and-potatoes of mythology; mad kings, lost children, witches, wise fools, transformation, resurrection, riddles, ghosts and so on.

The passed-down nature of the subject material (the bible, like the myths, has undergone millennia of something like editing) means that we are dealing with the rarefied quintessence of ancient narrative. From the Jungian angle, therefore, Shakespeare’s plays seem therefore to be promising intermediaries through which explore the psychological wisdom that we have inherited. As Norris writes:

*[...] there are some who have expressed not only a keen admiration for Shakespeare as poet and dramatist but also a conviction that one – perhaps the best – way of raising central issues about language, ethics and human relationships (or the sometimes tragic failures thereof) is through a close and sensitive reading of Shakespeare. Such reading may be part of a larger project, like that of Martha Nussbaum, to wean philosophy away from its attachment to overly abstract or generalised (e.g. Kantian) conceptions of ethics and bring it down to earth – to the messy contingencies of situated human conduct and choice – through immersion in the kinds of moral dilemma most vividly enacted in literary works. There are several interesting links to be drawn between Jung’s concept of personality imbalance and Shakespeare’s plays.*²⁴⁶

²⁴³ Jonathan Bate, *Shakespeare and Ovid*; Oxford: Clarendon Press, 1993; Colin Burrow, *Shakespeare and Classical Antiquity*. Oxford: Oxford University Press, 2013.

²⁴⁴ François Laroque, *Shakespeare’s Festive World: Elizabethan Seasonal Entertainment and the Professional Stage*. Trans. Janet Lloyd. Cambridge: Cambridge University Press, 1991; John D. Wilson, *Life in Shakespeare’s England*. Cambridge: Cambridge University Press, 2009.

²⁴⁵ Roy W. Battenhouse, “Shakespearean Tragedy as Christian: Some Confusions in the Debate,” *The Centennial Review*, vol. 8, no. 1, 1964, pp.93-98; John Gillies, “The Question of Original Sin in ‘Hamlet’,” *Shakespeare Quarterly*, vol. 64, no. 4, 2013.

²⁴⁶ Norris, Christopher. “Provoking Philosophy: Shakespeare, Johnson, Wittgenstein, Derrida” in *Philosophy Outside-In: A Critique of Academic Reason*. Edinburgh University Press, 2013. p.206

*MILITIA EST HOMINI VITA SUPER TERRAM*²⁴⁷: SHAKESPEARE’S ‘PSYCHOMACHIA’

As stated in Ch.1, Shakespeare’s contemporary Ben Jonson²⁴⁸ popularised the ‘Comedy of Humours’, in which characters represent caricatured epitomes of different temperamental dispositions in order to illustrate the moral failings associated with these extremes. The Comedy of Humours has its roots in the allegorical and didactic medieval Morality Play.²⁴⁹ Spencer describes that the morality play was a dramatic form which, within the framework of the biblical tradition, “abstracted from human nature various vices and virtues, personified them, and portrayed their battle for man’s soul.”²⁵⁰ These plays, Spencer remarks, were a “direct expression”²⁵¹ of things that Shakespeare would later express indirectly.²⁵² The morality play in turn stems from²⁵³ the older allegorical tradition of psychomachia or psychomachy, in which personified virtues and vices “battle for the soul of Man.”²⁵⁴ This literary form takes its name from the fourth-century poet Prudentius’s Latin poem, “Psychomachia.”²⁵⁵

Throughout this thesis, I read Shakespeare’s plays as one might read a dream, wherein the struggle between the characters represents the battle of principles within a single mind.²⁵⁶ I shall occasionally borrow the term ‘psychomachia’ to refer not to the battle of good and evil, but more generally to the battle of different principles within the psyche.

²⁴⁷ Job 7:1

²⁴⁸ Jonson, *Every Man Out of his Humour*. Ibid., p.118

²⁴⁹ Spencer, *Shakespeare and the Nature of Man*, ibid., p.52

²⁵⁰ Ibid., p.52

²⁵¹ Ibid., p.53

²⁵² Spivak posits that the ‘vice’ figure from morality plays influenced a number of Shakespeare’s villains (Bernard Spivack, “Shakespeare and the Allegory of Evil,” New York: Columbia University Press, 1958)

²⁵³ Bernard Spivack, “Falstaff and the Psychomachia.” *Shakespeare Quarterly*, vol. 8, no. 4, 1957, p.451

²⁵⁴ *Oxford Dictionary of Literary Terms*, s.v. “Psychomachy” accessed 19/01/24,
<https://www.oxfordreference.com/display/10.1093/oi/authority.20110803100352813>

²⁵⁵ Aurelius Clemens Prudentius, *Writings*, (ed. and trans. H. J. Thomson), Loeb Classical Library, Cambridge, 1949

²⁵⁶ See H.R. Coursen, *The Compensatory Psyche. A Jungian Approach to Shakespeare*. Lanham, MD: UP of America, 1986, p. 9-10

SHAKESPEARE’S PLAYS AS ‘GALTONESQUE SNAPSHOTS’ IN MOTION

Shakespeare and Jung both make use of exaggeration as an illustrative tool. It is important to keep in mind that Jung’s ‘types’ do not describe whole individuals, but a certain characteristic part of an individual, filtered out from other traits and amplified.²⁵⁷ It is a description of different modes of encountering and reacting to events, and of how these different modes relate to each other.²⁵⁸ In fact, extreme cases of one-sidedness such as Jung describes are rare: “The trials that come with personality imbalance are borderline phenomena that overstep the norm; hence the normal, middle-of-the-road man knows nothing of these cruel enigmas. They do not exist for him. It is always only a few who reach the rim of the world, where its mirror-image begins.”²⁵⁹ However, it is precisely by looking at the extremes at the fringes of normal life that we might be able to better understand the mechanics at play behind smaller, more subtle traits. Jung himself specifies that he so simplified and generalised in his own ‘Galtonesque’²⁶⁰ description of psychological types that his portrait is unlikely to apply entirely to any one person:

*In the foregoing descriptions I have no desire to give my readers the impression that these types occur at all frequently in such pure form in actual life. They are, as it were, only Galtonesque family portraits, which single out the common and therefore typical features, stressing them disproportionately, while the individual features are just as disproportionately effaced.*²⁶¹

Shakespeare’s plays do precisely this, and more; Where Jung provides descriptions of different types, Shakespeare places types in a temporal context, so that the consequences of a certain personality in a certain environment is played out through time. Shakespeare’s plays

²⁵⁷ CW6 “foreword to the Argentine edition” (trans. Ramón de la Serna), p.20

²⁵⁸ Daryl Sharp, *Personality Types: Jung’s Model of Typology*, Canada: Inner City Books, 1987, p.9

²⁵⁹ CW6 ¶281 see also ¶894 on the middle position between types

²⁶⁰ Sir Francis Galton was the first to use the method of ‘composite portraiture’, in which several semi-transparent photographs are superimposed in order to create a generalized image.

²⁶¹ CW6 ¶666

focus on a central character-trait and exaggerate psychological truths. They thereby render these psychological truths explicit. Shakespeare’s plays can be read as “epitomes” or archetypal stories which show us parts of ourselves in a larger-than-life dramatic form. As Coleridge writes: “one of Shakespeare’s modes of creating characters is to conceive any one intellectual or moral faculty in morbid excess, and then to place himself, Shakespeare, thus mutilated or diseased, under given circumstances.”²⁶² Coleridge notes that Shakespeare’s characters are ‘ideal realities’²⁶³ and not ‘the things themselves’, which detracts nothing from the truths they portray:

*Shakespeare's characters, from Othello and Macbeth down to Dogberry and the Gravedigger, may be termed ideal realities. They are not the things themselves, so much as abstracts of the things [...]. Take Dogberry: are no important truths there conveyed, no admirable lessons taught, and no valuable allusions made to reigning follies, which the poet saw must for ever reign? He is not the creature of the day, to disappear with the day, but the representative and abstract of truth which must ever be true, and of humour which must ever be humorous...*²⁶⁴

In a lecture on Shakespearean tragedy, Bradley describes the tragic hero as a “larger than life” person, whose “tragic trait, which is also his greatness, is fatal to him. To meet these circumstances something is required which a smaller man might have given, but which the hero cannot give. He errs, by action or omission; and his error, joining with other causes, brings on him ruin”²⁶⁵:

His tragic characters are made of the stuff we find within ourselves and within the persons who surround them. But, by an intensification of the life which they share with others, they are raised above them; and the greatest are raised so far that, if we fully realise all that is implied in their words and actions, we become conscious that in real life we have known

²⁶² Samuel T. Coleridge, “Hamlet,” *Lectures and notes on Shakspeare and other English poets*, London: G. Bell and sons, 1884, p.344

²⁶³ Like Jung’s notion of archetypes, Barnet remarks that this notion of ‘ideal realities’ is “obviously Platonic in origin” - Sylvan Barnet, “Coleridge on Shakespeare’s Villains,” *Shakespeare Quarterly*, 7.1, 1956, Folger Shakespeare Library, p.11.

²⁶⁴ Samuel T. Coleridge, *Shakespearean Criticism*, II, (ed. T. M. Raysor), United States: Harvard University Press, 1930, p.162.

²⁶⁵ A. C. Bradley, *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. London: Macmillan and Co., 1905, p.21

*scarcely anyone resembling them. Some, like Hamlet and Cleopatra, have genius. Others, like Othello, Lear, Macbeth, Coriolanus, are built on the grand scale; and desire, passion, or will attains in them a terrible force. In almost all we observe a marked one-sidedness, a predisposition in some particular direction; a total incapacity, in certain circumstances, of resisting the force which draws in this direction; a fatal tendency to identify the whole being with one interest, object, passion, or habit of mind. This, it would seem, is, for Shakespeare, the fundamental tragic trait.*²⁶⁶

Like Jung, Shakespeare exaggerates his ‘ideal’ figures’ unidirectional focus beyond all probable bounds. This quasi ‘caricatural’ exaggeration of personality flaws makes it easier to identify and describe personality functions than would otherwise be the case.

STRUCTURAL CHARACTERISTICS OF SHAKESPEARE’S PLAYS

In order to correctly interpret the meaning of Shakespeare’s plays, it is helpful to remember the concepts and structural characteristics they have inherited from Antiquity. In his overview of elements of Greek tragedy in Renaissance plays, Braden writes “there has always been a sense that they ask to be thought of together.”²⁶⁷ Silk notes there is “a profound affinity, in the shape of a common inner logic”²⁶⁸ between the Greek plays of Euripides, Sophocles, and Aeschylus and Shakespearean tragedy. This affinity is often considered a ‘strange relationship’,²⁶⁹ for although there is little evidence Shakespeare “knew a single Greek play,”²⁷⁰ and although Shakespeare “regularly and flagrantly violated the prescriptions of the classicists throughout his career,”²⁷¹ his tragedies are nonetheless influenced by the structural and thematic

²⁶⁶ Bradley, *Shakespearean Tragedy*, Ibid., p.20

²⁶⁷ Gordon Braden, “Classical Greek Tragedy and Shakespeare,” *Classical Receptions* 9.1, 2017; p.103

²⁶⁸ Michael Silk, ‘Shakespeare and Greek Tragedy: Strange Relationship’, in *Shakespeare and the Classics* (ed. C. Martindale, A. B. Taylor), Cambridge: Cambridge University Press, 2004, p.246

²⁶⁹ Silk, “Shakespeare and Greek Tragedy: Strange Relationship,” *ibid.*, p.241

²⁷⁰ V. K., Whitaker, *Shakespeare’s Use of Learning: An Inquiry into the Growth of his Mind and Art*, San Marino, CA: Huntingdon Library, 1953, p.165

²⁷¹ James Hirsh, “Act Divisions in the Shakespeare First Folio.” *The Papers of the Bibliographical Society of America*, vol. 96, no. 2, 2002, p.221.

ideas that animate those tragedies.²⁷² Silk argues that the Greek inheritance passed into the Renaissance psyche by way of the classical Latin sources which were popular at the time, especially Seneca’s tragedies.²⁷³

As Fambrough writes, there is – however we may choose to call it – an indisputable and recurrent narrative pattern in Shakespeare’s tragedies which harks back to the ancient Greek drama of “individuals - Prometheus, Icarus, Aesclepius, Niobe, Phaeton - brought low through some sort of impious presumption or overreaching.”²⁷⁴ Braden describes in that both Greek and Senecan tragedy pride (*hubris*) and its consequences are of central concern, though they see it from different angles: Where what fundamentally distinguishes Greek tragedy is individual powerlessness in the face of the mechanics of the universe “the tragedy of the failure of human will and pride in a moral universe that deals hardly with them,”²⁷⁵ the later Roman tragedies of Seneca are concerned with the power of the individual to defy these mechanics, to the detriment of all: “the tragedy of the success of the human drive for moral and personal self-sufficiency [...] that is subject to no order beyond itself. At their most genuinely harrowing, Seneca's tragedies reveal that very success as a kind of horror.”²⁷⁶ The “innate limits of the human condition”²⁷⁷ and the refusal to accept them is also a central theme in Shakespeare’s tragedies, as this thesis will show.

HAMARTIA

²⁷² E.g. Marvin T. Herrick, *Italian Comedy in the Renaissance*, Urbana: University of Illinois Press, 1960; Gordon Braden, “Classical Greek Tragedy and Shakespeare,” *Classical Receptions* 9.1, 2017.

²⁷³ Silk, “Shakespeare and Greek Tragedy: Strange Relationship,” *Ibid.*, p.241, see also Robert S. Miola, *Shakespeare and Classical Tragedy: The Influence of Seneca*, Oxford: Clarendon Press, 1992; Charles Martindale and Michelle Martindale, *Shakespeare and the Uses of Antiquity: An Introductory Essay*, London: Routledge, 1990, p.44.

²⁷⁴ Preston Fambrough, “Hubris and bestiality: A Tragic Archetype.” *Neohelicon* 14.1, 1987, p.223

²⁷⁵ Gordon Braden, “Senecan Tragedy and the Renaissance.” *Illinois Classical Studies* 9.2, 1984: p.285

²⁷⁶ *Ibid.*

²⁷⁷ Fambrough, “Hubris and Bestiality: A Tragic Archetype,” *ibid.*, p.223

Aristotle famously argued that a perfect tragedy should present a change of fortune “of a man who is not eminently good and just, yet whose misfortune is brought about not by vice or depravity, but by some error or frailty [*hamartia*].”²⁷⁸ The question of whether the errors of Shakespeare’s tragic protagonists can properly be seen in these terms has long been hotly disputed.²⁷⁹ Despite certain misleading connotations that arise from this comparison however,²⁸⁰ the term *hamartia* lays emphasis on an important idea: blameworthy blindness that sets the stage for a tragic fate. It is worth noting that Aristotle wrote not only about the structure of tragedy, but also about the nature of correct moral orientation. The two are linked. In Aristotle’s conception, any virtue in excess becomes a vice. Too much courage is recklessness, but too little is cowardice. Virtue, for Aristotle, is the mean between extremes.²⁸¹ He uses the word *akrasia* to refer to an agent’s inability to find the correct stance between behavioural excess and deficiency.²⁸² The fact that ‘*hamartia*’ in ancient Greece was “used to describe the failure of a thrown missile to hit its target in warfare”²⁸³ implies that *hamartia* too corresponds to a failure of balance, an issue of dysregulation. Unlike the Greek *kakia* which means ‘to do something with the intention to harm’ and “connotes evil and wickedness,”²⁸⁴ *hamartia* is not so much a moral failing in a condemnatory ethical sense, but a flaw related to an incorrect or misguided tactical approach to the causal structure of reality.²⁸⁵

²⁷⁸ Aristotle, *The Poetics of Aristotle* (trans. S. Butcher), London, MacMillan and Co. 1895, p.43

²⁷⁹ Hilde Vinje, “The Beauty of Failure: Hamartia in Aristotle’s Poetics,” *The Classical Quarterly* 71.2, 2021; G. E. Haupt, “A Note on the Tragic Flaw and Causation in Shakespearean Tragedy,” *Interpretations*, 5.1, 1973.

²⁸⁰ The concept is sometimes used to ‘explain away’ the tragedy by reductive reference to a single flaw. See Garry E. Haupt, “A Note on the Tragic Flaw and Causation in Shakespearean Tragedy,” *Interpretations* 5.1, 1973, p.28

²⁸¹ Aristotle, *Nicomachean Ethics*, Book II, (trans. Rowe) United States: Oxford University Press, 2002

²⁸² *Ibid.* 1104a 12-13.

²⁸³ Albert A. Sackey, “The Hamartia of Aristotle.” *Legon Journal of the Humanities*, 21, 2010, p.13

²⁸⁴ *Ibid.*

²⁸⁵ Bradley (*Shakespearean Tragedy*, *Ibid.*, p.36) refers to a similar structure of causality in Shakespeare’s tragedies which reasserts balance by ‘compensatory’ necessity: “the tragic suffering and death arise from collision, not with a fate or blank power, but with a moral power [...] [which] acts not capriciously or like a human being, but from the necessity of its nature, or, if we prefer the phrase, by general laws”

Similarly, I would argue, the central concern of Shakespeare’s plays is not to quantify the extent of a character’s error, but to point to the blind quality of error itself. The injunction ‘know thyself’ resounds across his plays, as Soellner observes.²⁸⁶ He goes on to say the Elizabethan *nosce teipsum* (“know thyself”) maxim was understood as an essential prerequisite for victory on the inner battle-ground: “The problem of self-knowledge was to reconcile the warring elements in man; outer and inner man, body and soul, flesh and spirit, passion and reason must be given their due.”²⁸⁷

THE PARADOX OF CRIPPLING STRENGTH: ONE-SIDEDNESS, HUBRIS AND PRIDE

Levine describes the classical notion of hubris as a ‘virtue gone mad’, a problem of structural aberrancy: “the notion of dangerous violence inherent in hubris was often seen as a result of abundant, excessive wealth or fullness that engenders a blind folly,²⁸⁸ which in turn results in abusive behaviour characteristic of hubris.”²⁸⁹ Similarly, Michelini observes that the term hubris in ancient texts is used about plants that must be pruned because they suffer from a “superabundance of nurture”:²⁹⁰ “the plant as a model of hubris provided a clear illustration of the paradox that [...] robust health can give way readily to aberrancy and even illness.”²⁹¹ Hubris, warns the chorus in *Oedipus Rex*, “breeds the turannos [tyrant].”²⁹² According to

²⁸⁶ Fifteen direct allusions and many more indirect references, e.g.: “he hath ever but slenderly know n himself” (Lear, I.i.293) – Rolf Soellner, *Shakespeare’s Patterns of Self-Knowledge*. United States: Ohio State University Press, 1972, pp.xiii-xiv.

²⁸⁷ *Ibid.*, p.4-5

²⁸⁸ Richard E. Doyle, “Ὀλβος, Κόσος, ὕβρις and ἄτη from Hesiod to Aeschylus,” *Traditio* 26, 1970. (cf. Iliad 16:17-18; Odyssey 22:64, 1:368)

²⁸⁹ Daniel B. Levine, “Hubris In Josephus’ ‘Jewish Antiquities’,” *Hebrew Union College Press*, Vol. 64, 1-4, 1993, p.54

²⁹⁰ Ann Michelini, ‘Hybris and Plants’, *Harvard Studies in Classical Philology*, 82, 37–8, 1978, p.38

²⁹¹ *Ibid.*, p.44

²⁹² “Hubris, once vainly stuffed with wealth / that is not proper or good for it, / when it has scaled the topmost ramparts, / is hurled to a dire doom” - Sophocles, *Oedipus Tyrannus*, (trans. R. C. Jebb) The Center for Hellenic Studies, 2020. ¶873

Ferguson, hubris was considered by Homer, Herodotus, Aeschylus, Thucydides and Plato²⁹³ to be the chief sin,

[...] destructive of the cardinal virtues - courage, temperance, justice, and wisdom - of their unity and balance, all essential to political stability and the good life. [...] hubris was the ‘chief sin’, the principal fountain of bad judgment and disaster; the main source of political instability, and (later writers believed) the cause of the destruction of the imperial power of Athens.²⁹⁴ The doctrine of the four virtues passed into Christendom and with it condemnation of hubris, or its Latin equivalent, superbia.²⁹⁵

In Aesop’s Fables, hubris is wedded to war, who follows her everywhere.²⁹⁶ Likewise, the Theognidea states “God gives hubris first to a wicked man whose place he is about to destroy.”²⁹⁷

Dyson notes that Pope Gregory isolated *superbia* “as the source of all sin.” Later, *superbia* together with ‘vainglory’, were combined in the sin of ‘pride’.²⁹⁸ For St. Thomas Aquinas, ‘pride’ is “the movement by which the will is borne towards ends beyond its real limits.”²⁹⁹ For St. Augustine, pride, “the beginning of sin”³⁰⁰ consists of man’s drive to regard himself “as if he were himself light.”³⁰¹ He puts forward the paradox that Men fell in wanting to be like the gods, “which they would much more readily have accomplished by obediently adhering to their supreme and true end than by proudly living to themselves [...] By craving to

²⁹³ John Ferguson, *Moral Values in the Ancient World*, London, Methuen & Co, 1958, pp. 46-51

²⁹⁴ See Cecil. M. Bowra, *The Greek Experience*, IV, New York, The World, 1959, esp. p.99-101.

²⁹⁵ Joseph J. Spengler, “Social Science and the Collectivization of Hubris,” *Political Science Quarterly*, Vol. 87, No. 1, Oxford University Press, 1972, p.3. See also John Ferguson, *Moral Values in the Ancient World*, *ibid.*, pp.46-51

²⁹⁶ Aesop, *Aesop’s Fables* (trans. Gibbs) 533 (from Babrius 70) Oxford, Oxford University Press, 2002: “They say Polemos (War) loved Hubris with such abandon that he still follows her everywhere she goes. So do not ever allow Hubris to come upon the nations or cities of mankind, smiling fondly at the crowds, because Polemos (War) will be coming right behind her”

²⁹⁷ *Theognidea*, 151-152 in Levine, “Hubris In Josephus’ ‘Jewish Antiquities’,” *ibid.*, p.54

²⁹⁸ Michael E. Dyson, *Pride: The Seven Deadly Sins*. United States, Oxford University Press, 2006. p.10

²⁹⁹ Etienne Gilson, *The Christian Philosophy of St. Thomas Aquinas*, New York, Notre Dame, Ind.: University of Notre Dame Press, 1956, 299-300, 483, nn.57-58.

³⁰⁰ Augustine, “Book Fourteenth”, *City of God*, (trans. M. Dods) New York: Modern Library, 2000, ¶13

³⁰¹ *Ibid.*

be more, man becomes less [...] For that is true which is written, ‘Pride goeth before destruction, and before honour is humility’.³⁰² Setting one’s ‘own light’ up as the final arbiter, he writes, is the source from which the other sins (*hamartia*) will flow.³⁰³ The psychoanalytic equivalent of the issue St. Augustine raises here might be put in the following terms: ‘The stubborn adherence to one’s own ego-stance in defiance of the rest of the world (both internal and external) is the unseen psychological step which precedes other more visible evils.’³⁰⁴

Jung writes that it is the concept of one’s ‘heroic’ self, the “heroic ideal which compels us to sacrifice everything else”³⁰⁵, that hinders us from giving due attention to the inferior function: “You achieve balance [...] only if you nurture your opposite. But that is hateful to you in your innermost core, because it is not heroic.”³⁰⁶ Likewise, Haupt, with Waith,³⁰⁷ argues that Shakespeare’s tragic protagonists are brought low by a flaw that has something heroic or ‘Herculean’ about it: “in Antony poor judgment is integrated with a kind of bountiful greatness of spirit, and in Coriolanus a rigid pride is part of a heroic greatness which contemns any compromise with the practical aspects of life.”³⁰⁸ Bradley stresses the fine line between weakness and greatness in Shakespeare’s plays. It is “everything that is admirable” in a protagonist, which, taken to an extreme, becomes their defect³⁰⁹:

The tragic conflict ... is a conflict of the spirit. [...] The essentially tragic fact is the self-division and intestinal warfare [...] not so much the war of good with evil as the war of

³⁰² Ibid.

³⁰³ Ibid.: “‘Before a fall the mind is exalted; before honour it is humbled’ (Proverbs 18:12). The fall that happens in secret inevitably precedes the fall that happens in broad daylight, though the former is not recognised as a fall. Does anyone think of exaltation as a fall [...]?”

³⁰⁴ Or: ‘A fixed psychological state of overconfidence in one area and insufficient attention in another will necessarily lead to increasingly grave problems.’ Hayek puts it this way: “Never will man penetrate deeper into error than when he is continuing on a road which has led him to great success” – Friedrich A. von Hayek, “The Counter-Revolution of Science.” *Economica*, vol. 8, no. 29, 1941, p.9

³⁰⁵ CW6 ¶167

³⁰⁶ Carl Jung, *The Red Book: Liber Novus*. New York, Norton. 2009, p.263

³⁰⁷ Eugene Waith, *The Herculean Hero*, London: Chatto & Windus, 1962. See also Willard Farnham, *Shakespeare’s Tragic Frontier: The World of His Final Tragedies*, Los Angeles: University of California Press, 1963.

³⁰⁸ G. E. Haupt, “A Note on the Tragic Flaw and Causation in Shakespearean Tragedy,” *ibid.*, p.28

³⁰⁹ Bradley, *Shakespearean Tragedy*, *ibid.*, p.29

*good with good. Two of these isolated powers face each other, making incompatible demands. The family claims what the state refuses, love requires what honour forbids. The competing forces are both in themselves rightful, and so far the claim of each is equally justified; but the right of each is pushed into a wrong, because it ignores the right of the other, and demands that absolute sway which belongs to neither alone, but to the whole of which each is but a part.*³¹⁰

Nor does this apply only to Shakespeare. Chesterton points out it is often the case that error comes largely from one-sided virtue:

*The modern world is not evil; in some ways the modern world is far too good. It is full of wild and wasted virtues. [...] The virtues have gone mad because they have been isolated from each other and are wandering alone. Thus some scientists care for truth; and their truth is pitiless. Thus some humanitarians only care for pity; and their pity (I am sorry to say) is often untruthful.*³¹¹

As Friar Lawrence in *Romeo and Juliet* states, “Virtue itself turns vice, being misapplied [...]”³¹² The “fundamental tragic trait,” Bradley pronounces, is not a particular quality, but “one sidedness,” the lack of right measure.³¹³

³¹⁰ A.C. Bradley, 'Hegel's Theory of Tragedy', *Oxford Lectures on Poetry*, 1950 in *Hegel on Tragedy* (ed. Anne and Henry Paolucci), New York: Doubleday, 1962, p.369

³¹¹ Gilbert K. Chesterton, *Orthodoxy*, United Kingdom, John Lane: Bodley Head, 1909, p.50

³¹² William Shakespeare, *Romeo and Juliet*, II, iii.

³¹³ Bradley, *Shakespearean Tragedy*, *ibid.* p.20

PART II

THE INFERIOR FUNCTION IN SHAKESPEARE’S ‘JUDGEMENT’ PLAYS

Thus the formula becomes a religion [...] it assumes the essentially religious quality of absoluteness. [...] But now all the psychological tendencies it has repressed build up a counter-position in the unconscious and give rise to paroxysms of doubt. The more it tries to fend off the doubt, the more fanatical the conscious attitude becomes, for fanaticism is nothing but over-compensated doubt. This development ultimately leads to an exaggerated defence of the conscious position and to the formation of a counter-position in the unconscious absolutely opposed to it.

- Jung, CW6 ¶591

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PREFACE TO CHAPTERS 5 & 6

A NOTE ON RATIONAL (EVALUATIVE) INTROVERSION AND EXTRAVERSION

In the following chapters, I will use Shakespeare’s plays as an illustrative tool through which to explain and illustrate the characteristics of Jung’s typological framework. First, however, I will give a brief outline of Jung’s rational introvert and his rational extravert.

In Jung’s definition, the central concern of the thinking and feeling (as opposed to the sensation and intuition functions³¹⁴) is to ‘discriminate,’³¹⁵ that is, to evaluate, to weigh value, whether this value be felt or thought. The different rational functions weigh value by reference to different standards. A one-sided rational type will use one value system to the exclusion of others. For example, the justice principle might be prioritised to such a degree that the mercy principle is compromised, or vice versa, or loyalty to personal values might be given so much attention that compromise becomes unthinkable.

³¹⁴ If a person’s most one-sided function-axis is irrational, the play’s central problem will be a question of how to assess relevance (See “Preface to Chapters 7 & 8”).

³¹⁵ Jung, CW6 ¶553

With Spitteler’s *Prometheus und Epimetheus*, Jung provides us with an example of the clash between two opposing rational functions. He describes that this story depicts the tension between the extraverted standard of ‘conscience’ (Epimetheus), and the introverted standard of ‘soul’ (Prometheus). Though Jung did not explicitly state that these two stances are ‘rational’, my deduction is justified by the fact that the qualities stressed in this comparison are their different standards of judgement and not of perception.

Jung describes Prometheus as characterised by an inordinate reverence for his ‘soul’ or internal compass:

*Prometheus surrenders himself, come honour or dishonour, to his soul, that is, to the function of relation to the inner world [...] Prometheus concedes her an absolute significance, as mistress and guide, in the same unconditional manner in which Epimetheus surrenders himself to the world.*³¹⁶

Prometheus is described as inexorable in the mission his soul had set him: “Prometheus [...] refuses to adapt to things as they are because his soul is demanded from him in exchange.”³¹⁷ In absolute obedience to his inner mandates,³¹⁸ he flouts societal convention, disobeys the gods and condemns himself to eternal torture. Through the “surrender to his soul”³¹⁹ he has lost “all connection with the surrounding world, and hence also the very necessary corrective offered by external reality – something that “cannot be reconciled with the nature of the real world.”³²⁰

Epimetheus, on the other hand, is characterised by devotion to his conscience, or the needs of his community. He “realizes that his aim is the world and what the world values.”³²¹ In contrast to Prometheus, Epimetheus chooses to surrender to ‘man’s law’, which Jung equates to

³¹⁶ CW6 ¶278

³¹⁷ CW6 ¶281

³¹⁸ It does not lie with me to judge the face of my soul, for lo, she is my Lady and Mistress, and she is my God in joy and sorrow, and all that I am, I owe to her alone. And so I will share my honour with her, and if needs must, I am ready to forego it altogether (CW6 ¶278)

³¹⁹ CW6 ¶278

³²⁰ Ibid.

³²¹ CW6 ¶282

Spitteler’s ‘conscience’. This conscience “deputizes for his soul”³²² and “is backed by the traditional ‘right ideas’; by the not-to-be-despised treasures of worldly wisdom, [...] employed by public opinion in much the same way as the judge uses the penal code.”³²³ His “aim is the world and what the world values.”³²⁴ He says “my soul lies in my hand [to give], and if it please you, pray give me a conscience that I may mind my ‘p’s’ and ‘q’s’ and everything that is just.”³²⁵ This “alliance with the world”³²⁶ – which the introvert cynically considers “the ‘soulless’ point of view”³²⁷ – can also be seen as motivated by faith in community, reaps the rewards of status and honour in the world:

*The prudent restraint of a blameless conscience puts such a bandage over Epimetheus’ eyes that he must blindly live his myth, but ever with the sense of doing right, because he always does what is expected of him, and with success ever at his side, because he fulfils the wishes of all.*³²⁸

Rational extraversion forms its judgements by reference to an external standard. This dichotomy can also be observed in Anouilh’s characterisation of the utilitarian King Creon in contrast to the rebellious Antigone. Where Antigone, like Prometheus, follows the law of her soul despite terrible foreseeable consequences and in spite of all external pressures and external logic, Creon follows the rule of man. He is pragmatic and committed to achieving the best outcome for his people. His argument is the following:

For a minute, try to understand! [...] There must be some who say yes. There must be some who steer this ship. The water is coming in on all sides. The ship is full of crime, idiocy and misery, and the rudder is just sitting there, bouncing around. The crew doesn’t

³²² CW6 ¶284

³²³ Ibid.

³²⁴ Ibid.

³²⁵ Ibid.

³²⁶ CW6 ¶282

³²⁷ Ibid.

³²⁸ CW6 ¶285

lift a finger to help, they just want to pillage the hold, and the officers are already building themselves a nice little raft so that they can get their own sorry bones out of here, along with the water supply. And the mast breaks, and the wind blows, and the sails tear, and all these brutes will die together, because they only think of their own skin [...] Do you think that we have time to be refined? To know whether to say ‘yes’ or ‘no’? To ask ourselves whether we shall not have to pay too much for what we did this or that day, whether we’ll still be able to call ourselves Men afterwards? No. You take the gun, stand up straight before the mountain of water, yell an order and fire into the mob – at the first who advances.³²⁹

Antigone exemplifies the opposite stance of the introverted attitude, which measures value according to an internal standard:

That is not my problem. I didn't say ‘yes’! You want me to care about your politics, your needs, your rhetoric? I can still say ‘no’ to everything I don't like and I am the only judge. And you, with your crown, with your guards and your apparel, all you can do is put me to death, because you said ‘yes’ [...] you're going have me killed without wanting to. And that's what it is, to be king! [...] Poor Creon! With my nails broken and full of dirt and the bruises from your guards on my arms, with the fear twisting my stomach, it is I who am Queen.³³⁰

In *Coriolanus*, *Timon of Athens*, *King Lear* and *Richard II*, I have aligned each of the four central characters with either rational introversion, or rational extraversion. We shall now see that the value-judgements (both felt and thought) that these characters make are heavily one-sided. Either the community holds too much conscious importance for them, or too little. When this imbalance becomes too flagrant, enantiodromia occurs. That is, the repressed value-system – the cynic’s martyrdom, the altruist’s cynicism, the pragmatist’s poeticism, the poet’s pragmatism – hitherto unconscious, begins to break into consciousness.

³²⁹ Jean Anouilh, *Antigone*, (my translation, unpublished)

³³⁰ *Ibid.*

CHAPTER 5

CORIOLANUS AND TIMON OF ATHENS

INTROVERTED THINKING AND EXTRAVERTED FEELING

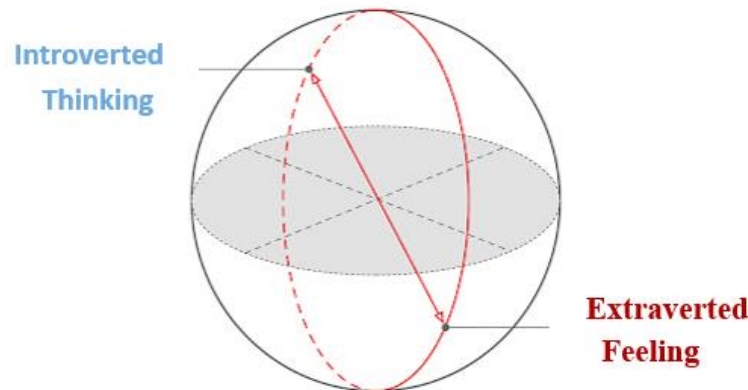


Figure 6: Axis of Opposition between Introverted Thinking and Extraverted Feeling³³¹

In this chapter I will be discussing Shakespeare’s *Coriolanus* as representative of the one-sided function-dynamic of differentiated Introverted Thinking and inferior Extraverted Feeling. I will contrast this dynamic with the narrative trajectory of *Timon of Athens*, a play that portrays the opposite dynamic (differentiated Extraverted Feeling and inferior Introverted Thinking).

Timon of Athens, Summary

Wealthy and popular, Timon of Athens holds feasts, helps his friends, and gives many gifts. After ignoring his true friends' warnings, Timon runs out of money, and none of the people he



Figure 7: Nathaniel D. Holland, *Timon of Athens*, c.1765-70

³³¹ See fig.3 and fig.4



Figure 8: Richard Westall, *Volumnia Pleading with Coriolanus not to Destroy Rome*. 1800

*thought were his friends will help him. He runs away to a cave where he curses humanity, finds gold, funds [the destruction] of Athens, and dies.*³³²

Coriolanus, Summary

*Roman general Coriolanus makes his name defeating an enemy army and defending Rome. The Senate nominates him as consul but he cannot win the people's vote [due to his antisocial demeanour]. He is banished from Rome [because of his temper] and allies with his old enemy. He comes to attack Rome, his mother persuades him not to, and his new-found ally kills him for the betrayal.*³³³

THE INFERIOR FUNCTION, SUPPRESSED

As Bradley notes, the opening of Shakespearean tragedy functions as a prologue. It lays out the dominant patterns that have characterised the characters' lives up until the play begins and the status-quo that has presided in their world up until this point. The opening is designed to reveal the background of the hero's world, which is already inhabited by the nemesis; “the force which is to prove fatal to the hero's happiness.”³³⁴ The witches in *Macbeth* introduce the insidious sphinx-like desire inside of him to be king, the ghost in *Hamlet* embodies the inner

³³² “Summary of *Timon of Athens*,” Shakespeare Birthplace Trust, accessed 03/12/2023, <https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/timon-athens/>

³³³ “Summary of *Coriolanus*,” Shakespeare Birthplace Trust, accessed 03/12/2023, <https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/coriolanus/>

³³⁴ Bradley, *Shakespearean Tragedy*, *Ibid.*, pp.44-45

vision he has had of the darkness within human nature and the consequent struggle to find a reason to live despite the ‘Cain’ in mankind and himself. By first showing these gathering clouds, the effect is that “when we see the hero himself, the shadow of fate already rests upon him”³³⁵: we are made aware from the start of the angle from which the hero's undoing will come. This is the initial condition, the Greek word for which, ‘protasis’, implies in-built consequences that will necessarily ensue: “the premise of a syllogism,³³⁶ the conditional clause,”³³⁷ from “proteinein”: that which stretches out before.³³⁸ The protasis is the initial state of the undisturbed status-quo, the state of being which has been gradually increasing in tension and which has led to the situation we find at the start of the play. The protasis depicts the kings’ initial hubristic one-sidedness, hitherto harmless, but which begins to ‘heat the alembic’, to use an alchemical metaphor.

In both *Coriolanus* and *Timon*, this background theme is a hungry crowd, and the hero’s willingness, or not, to nourish the group. On one hand we have Timon, who throws lavish feasts for most of Athens. He gives so much that Apemanteus says the mob of flatterers “eat” him (“*Wilt dine with me, Apemantus? / No; I eat not lords*”). In *Coriolanus*, on the other hand, the people starve and totter at the edge of rebellion, demanding corn, and naming Coriolanus (Caius Marcius) as “chief enemy to the people”³³⁹:

*What authority surfeits on would relieve us: if they
would yield us but the superfluity, [...]
we might guess they relieved us humanely;
but they think we are too dear: the leanness that*

³³⁵ Ibid., p.45

³³⁶ E.g.: if (premise) and (premise) then (conclusion)

³³⁷ Merriam-Webster, s.v. “Protasis.” Accessed 8 May. 2022. <https://www.merriam-webster.com/dictionary/protasis>

³³⁸ Ibid.

³³⁹ *Coriolanus*, I, i.

*afflicts us, the object of our misery, is as an inventory to particularise their abundance; our sufferance is a gain to them. Let us revenge this with our pikes, ere we become rakes: for the gods know I speak this in hunger for bread, not in thirst for revenge.*³⁴⁰

Note first that the plebians say they do not ask for great charities from ‘authority’ but only the scraps from their table, which they are denied. They accuse that the rulers fear to give them any nourishment because this would lessen their own store. This same relationship holds between the superior and the inferior function in a state of one-sidedness. Because we have no faith in our inferior function capacities, the superior function has a reflexive tendency to usurp the role of the inferior whenever possible. Von Franz describes the way in which a directed capacity for focus may also become a limitation. When someone comes up against the inferior function “and experiences emotional shock or pain in confronting its real reactions [...] the superior function, like an eagle seizing a mouse, tries to get hold of the inferior function and bring it over into its own realm.”³⁴¹ She illustrates this principle with the example of an introvert who continually substitutes relationship with others with internal rumination. This allows them to avoid taking the painfully flatfooted steps into the foreign territory of their inferior function, but leaves them locked into an endless behavioural loop:

*If an introvert, with his habitual way of introjecting, says he need not telephone Mrs so-and-so - she is just the symbol of his anima and therefore symbolic, [...] then he will never get to the bottom of his inferior function [...] By such a trick he simply tries to catch hold of his inferior function by means of his superior function and pull it inside [...] so as to maintain predominance*³⁴²

³⁴⁰ Ibid.

³⁴¹ von Franz, *Lectures on Jung's Typology*, *ibid.*, p.13

³⁴² *Ibid.*, p.7

In this way, the ‘abundance’ of the one function indeed results in the ‘leanness’ of the other. The alternative would be for the superior function to sacrifice some of its own strength and for the personality to renounce some of its identity and to be reduced to a “mixtum compositum”³⁴³ : “There is a transitional stage where people are neither fish, nor flesh, nor good red herring!.”³⁴⁴

Coriolanus expresses a fear of precisely this; of diminution through dilution. He therefore pushes for the maintenance of a state of affairs where the wisdom and political experience of the consuls rule, and the wishes of the populace are disregarded for what he sees as their own good.³⁴⁵ The people, of course, appreciate neither his opinion nor his abrasive approach:

*What’s the matter, you dissentious rogues,
That, rubbing the poor itch of your opinion,
Make yourselves scabs? [...] What would you have, you curs,
That like nor peace nor war? The one affrights you;
The other makes you proud.
[...] What’s the matter,
That in these several places of the city
You cry against the noble senate, who,
Under the gods, keep you in awe, which else
Would feed on one another?*³⁴⁶

Jung describes that the Introverted Thinking type will have no scruples engaging with controversial or hurtful ideas. Thus, in *Coriolanus*:

CORIOLANUS:

³⁴³ Ibid., p.15

³⁴⁴ Ibid.

³⁴⁵ *Coriolanus*, I, i.: “Who deserves greatness / Deserves your hate; and your affections are / A sick man's appetite, who desires most that / Which would increase his evil.”

³⁴⁶ *Coriolanus*, I, i.

*I’ll give my reasons,
 More worthier than their voices. [...]
 They ne’er did service for ’t [the corn]. Being pressed to th’ war,
 Even when the navel of the state was touched,
 They would not thread the gates. This kind of service
 Did not deserve corn gratis. Being i’ th’ war,
 Their mutinies and revolts, wherein they showed
 Most valor, spoke not for them³⁴⁷*

Further, if a thing is believed to be true, other kinds of considerations do not tend to hold them back from pushing the idea forward:

[...] he will shrink from no danger in building up his world of ideas, and never shrinks from thinking a thought because it might prove to be dangerous, subversive, heretical, or wounding to other people’s feelings [...]. If in his eyes his product appears correct and true, then it must be so in practice, and others have got to bow to its truth.³⁴⁸

When engaged in their own area of expertise, Jung writes that their readiness to say everything they think “provokes the most violent opposition,”³⁴⁹ which he does not have the interpersonal skills to respond to. More likely, the anger will draw his “primitive [inferior] affects”³⁵⁰ “into acrimonious and fruitless polemics”³⁵¹:

Casual acquaintances think him inconsiderate and domineering. But the better one knows him, the more favourable one’s judgment becomes [...]. To outsiders he seems prickly, unapproachable, and arrogant, and sometimes soured as a result of his anti-social prejudices.³⁵²

The one-sidedness of Coriolanus’s stance is underlined by his categorical exclamation that the plebians have nothing of worth at all to contribute to the discussion:

³⁴⁷ *Coriolanus*, III, i.

³⁴⁸ *CW6* ¶634

³⁴⁹ *CW6* ¶635

³⁵⁰ *CW6* ¶635

³⁵¹ *CW6* ¶635

³⁵² *CW6* ¶635

*This double worship,
 Where one part [the senate] does disdain with cause, the other [the plebians]
 Insult without all reason; where gentry, title, wisdom
 Cannot conclude, but by the yea and no
 Of general ignorance, — it must omit
 Real necessities, and give way the while
 To unstable slightness: purpose so barr’d, it follows
 Nothing is done to purpose. Therefore, beseech you, [...]
 That love the fundamental part of state [...] and wish
 To jump a body with a dangerous physic
 That’s sure of death without it, at once pluck out
 The multitudinous tongue; let them not lick
 The sweet which is their poison. Your dishonour
 Mangles true judgment, and bereaves the state
 Of that integrity which should become it,
 Not having the power to do the good it would,
 For the ill which doth control’t.³⁵³*

Such a state, Von Franz describes, cannot last (“On both sides more respect,”³⁵⁴ demands Menenius, who can see the one-sidedness at both ends of the conflict). She writes that if, when “the time comes for the development of the other functions,” one nevertheless continues to cling doggedly to old strengths, two things typically occur:

[...] the superior function degenerates like an old car that begins to run down and get worn out, and the ego becomes bored with it because everything you can do too well becomes boring; then, the inferior function, instead of appearing in its own field, tends to invade the main function, giving it an un-adapted, neurotic twist.³⁵⁵

³⁵³ *Coriolanus*, III,i.

³⁵⁴ *Coriolanus*, III, i.

³⁵⁵ von Franz, *Lectures on Jung's Typology*, *ibid.*, p.20

Seen from this angle, the plebians’ mutinous preparation for revenge parallels this brewing transition point and indicates something is stirring in Coriolanus’s known world. The threat of violence points to the danger of involuntary submersion under the forceful influence of the inferior function.

THE HUNGER OF THE MASSES: SINGLENESSE, COMMUNION AND EATING

What does it mean that Timon and Coriolanus have opposing attitudes to ‘feeding the masses’? The masses are depicted in these two plays with imagery of the marketplace, the *agora*, the people, the plebians, the revelling guests. This imagery is consistently accompanied by connotations of parade, fanfare, circus, revelry and Bacchus. In *Coriolanus*, there is emphasis on the undifferentiated nature of the masses; they are the “the many-headed multitude,”³⁵⁶ “Hydra,”³⁵⁷ “brats”³⁵⁸ and “children”³⁵⁹ to be “herded.”³⁶⁰

Shakespeare draws a specific conceptual link between interpersonal relation and eating. The process of tuning into the felt values of the community is the characteristic of the Extraverted Feeling function. The theme of social cohesion (harmony among the felt values of the community) appears in many Shakespeare plays in connection to eating and feasting. This link is both cultural and biological. Menenius, for instance, correlates Coriolanus’s pliancy to influence with the timing of his most recent meal (the literal truth of this connection is suggested by findings that ‘guilty’ verdicts in court reduce significantly after lunch³⁶¹):

He was not taken well; he had not dined:

³⁵⁶ *Coriolanus*, II, iii.

³⁵⁷ *Coriolanus*, III, i.

³⁵⁸ *Coriolanus*, IV, vi.

³⁵⁹ *Coriolanus*, III, i.

³⁶⁰ *Coriolanus*, I, iv; III, i.

³⁶¹ Shai Danziger, Jonathan Levav, and Liora Avnaim-Pesso. “Extraneous factors in judicial decisions.” *Proceedings of the National Academy of Sciences* 108.17, 2011.

*The veins unfill’d, our blood is cold, and then
 We pout upon the morning, are unapt
 To give or to forgive; but when we have stuff’d
 These pipes and these conveyances of our blood
 With wine and feeding, we have suppler souls
 Than in our priest-like fasts [...]*³⁶²

In his essay on *Coriolanus*, Wilson Knight notes the same thing:

*Menenius’ epicureanism and humour are strongly contrasted with Coriolanus’ steely pride. [...] Menenius shares with Timon and Antony this strain of conviviality and warm-hearted freedom of spirit in feasting. Which are just the qualities Coriolanus lacks: with him there is no surrendering of individuality to feasting or amusement or love. All is dominated by the one pride which knits his faculties to a steely centre of self-consciousness sharp as a pin-point; and as small and brittle.*³⁶³

Where Coriolanus sets himself up as a model and commands respect and gratitude, Timon’s more maternal supportive stance has the effect of fostering congruence and peace. Jung describes the opposites of singleness and communion in a way that closely parallels these roles:

*Distinctiveness leadeth to singleness. Singleness is opposed to communion. [...]
 In communion let every man submit to others, that communion be maintained; for ye need it.
 In singleness the one man shall be superior to the others, that every man may come to himself and avoid slavery.
 In communion there shall be continence.
 In singleness there shall be prodigality.
 Communion is depth.
 Singleness is height.
 Right measure in communion purifieth and preserveth.
 Right measure in singleness purifieth and increaseth.*

³⁶² *Coriolanus*, V, i.

³⁶³ Wilson G. Knight, *The Imperial Theme: Further Interpretations of Shakespeare’s Tragedies Including the Roman Plays*, Taylor & Francis Group, 2002, p.189

*Communion giveth us warmth, singleness giveth us light.*³⁶⁴

To indulge, host, feed the nameless group, the “many-headed multitude” is related to the loosening of boundaries; to eros, and a relaxation and sinking of the individual unity into the group.³⁶⁵ The plebians in *Coriolanus* are explicitly linked to the principle of interpersonal connection in their demand that Coriolanus respect the principle of harmony: ‘the price is to ask it kindly’;³⁶⁶ “We shall be blest to do [have hearts Inclined to honour and advance Coriolanus.], if he remember/ A kinder value of the people than/ He hath hereto prized them at.”³⁶⁷

In contrast, an orientation towards personal goals and values such as those of Coriolanus ‘solidifies’ the individual unit and lessens this dissolution. The plebians perceive his individualism and defensive “precautionary measures”³⁶⁸ as pride. Jung speaks of Introverted Thinking values “violating” the ‘object’ by ‘abstracting’ it: “All understanding as such, being an integration into general viewpoints, contains the devil’s element, and kills. It tears another life out from its own peculiar course, and forces it into something foreign in which it cannot live.”³⁶⁹ Introverted Thinking concerns itself with meaning-content, logos, divorced from form, from the mode of expression and realization of this content. Jung describes that the consequence of one-sided Logos is that abstract principles such as “State” and “Society” are attributed supreme value, while our connection to the individual is severed.³⁷⁰ For instance, because of Coriolanus’s

³⁶⁴ Jung, “Sermo V”, *The Seven Sermons to the Dead* (Trans. H. G. Baynes), London: Stuart & Watkins, 1967, p.30

³⁶⁵ Jung specifies that eros strives towards connection, while Logos strives toward perfection: “Eros is an interweaving; Logos is differentiating knowledge, clarifying light. Eros is relatedness, Logos is discrimination and detachment” (*CW13* ¶60); “Eros, the great binder and loosener [...] could be expressed in modern terms as psychic relatedness, and that of Logos as objective interest” (*CW10* ¶275); “Where Logos is ordering and insistence, Eros is dissolution and movement” (*The Red Book*, *ibid.*, p.365)

³⁶⁶ *Coriolanus*, II, iii.

³⁶⁷ *Coriolanus*, II, ii.

³⁶⁸ *CW6* ¶634

³⁶⁹ Jung in *The Question of Psychological Types: The Correspondence*, *ibid.* p.141

³⁷⁰ *CW10* ¶554: “the ‘State’ is invoked, made responsible, grumbled at, and so on [...] Noone seems to notice that this worship of the word [...] has a perilous shadow side [...] The moment that the word [...] attains universal validity, it severs its original connection with the divine Person. There is then a personified Church, a personified State; belief in the word becomes credulity, and the word itself an infernal slogan capable of any deception.”

commitment to ideals, he strives to embody his abstract conception of the ‘soul’ of Rome. But the Roman people themselves do not meet his standards of perfection, are not representatives of what Rome should mean, not Romans “though calv’d i’ the porch o’ the Capitol”³⁷¹ but barbarians “though in Rome litter’d.”³⁷² He cannot love what Rome truly consists of.³⁷³

In asking “What is the city but the people?”³⁷⁴ one of the “tongues o’ the common mouth”³⁷⁵ (a Consul, one of the people’s representatives) points out the paradox that you cannot wish for the good of something without first valuing the flawed thing already there. Jung’s statement that the introvert’s ideal “is a lonely island where nothing moves except what he permits to move”³⁷⁶ is echoed in the consul’s cry that Coriolanus’s fixation on his principles results in tyrannical expectations of others: “this viper/ That would depopulate the city, and / Be every man himself.”³⁷⁷ The object will consequently “feel himself repulsed, and even belittled”³⁷⁸ by the introvert’s habit of disregarding them in favour of their own judgement,³⁷⁹ which, because of its unrelatedness, “appears cold, inflexible, arbitrary, and ruthless.”³⁸⁰

In contrast, Jung describes that the extravert “has a positive relation to the object. He affirms its importance to such an extent that his subjective attitude is constantly related to and oriented by the object. The object can never have enough value for him.”³⁸¹ Timon initially loves the people indiscriminately because they are Athenians. There is no conscious ‘condition’ for his affection: “he is nowhere attached to anything, but soars above reality in a kind of intoxication;

³⁷¹ *Coriolanus*, III, i

³⁷² *Ibid.*

³⁷³ *CW6* ¶630: introverted thinking “easily gets lost in the immense truth of the subjective factor, [...] apparently with an eye to real or at least possible facts, but always with a distinct tendency to slip over from the world of ideas into mere imagery.”

³⁷⁴ *Coriolanus*, II, i.

³⁷⁵ *Coriolanus*; III, i.

³⁷⁶ *CW6* ¶627

³⁷⁷ *Coriolanus*, III, i.

³⁷⁸ *CW6* ¶633

³⁷⁹ *CW6* ¶633

³⁸⁰ *CW6* ¶633

³⁸¹ *CW6* ¶557

things are no longer seen as they are but are used merely as stimulants,”³⁸² writes Jung. When Apemanteus is being contrarian, Timon tells him he will take no notice of Apemantus’s individual faults, and will welcome him despite who he is:

TIMON:

*I take no heed of thee; thou'rt an Athenian,
therefore welcome: I myself would have no power;
prithee, let my meat make thee silent.*

APEMANTUS:

*I scorn thy meat; 'twould choke me, for I should
ne'er flatter thee. O you gods, what a number of
men eat Timon, and he sees 'em not! It grieves me
to see so many dip their meat in one man's blood [...]*³⁸³

The first warning in *Timon* of the danger underneath the surface appears in one of his first statements in the play. In a kind of vague, brief and unelaborated manner, he states a preference of portraits over men, “since dishonour traffics with man's nature” and they only seem to be what they present themselves as. The “pencil'd figures” are preferable because they are identical to their appearance: “even such as they give out.”³⁸⁴ This indicates a subconscious awareness of the self-interest of his friends. It also introduces the theme of an unbalanced preference for form over content, in contrast to the motif of content without form presented in *Coriolanus*.

PRESSURE FROM THE INFERIOR FUNCTION

³⁸² CW6 ¶475

³⁸³ *Timon*, I, ii.

³⁸⁴ *Timon*, I, i.

It is characteristic of one-sided Introverted Thinking to continually resist the pull to de-centre from oneself and ‘dissolve’ into the ‘spirit’ of the group.³⁸⁵ This resistance, this self-enforced psychic solitude is a kind of self-mortification which causes emotional starvation.³⁸⁶ I would like to propose that the despised and mutinous plebians who are “resolved rather to die than to famish”³⁸⁷ can be seen as a representation of Coriolanus’s inferior function; his unconscious need to be in felt-relation to his community.

The external representation of the inferior function is both literary symbolism of his internal processes and a representation of literal external consequences of his “taciturn”³⁸⁸ and “acrimonious”³⁸⁹ demeanour, namely, the emotions he provokes in the community around him. This outer manifestation of his inner opposite relates to what I have been calling ‘the algebra of cause and effect’; in which the accumulation of all the things left undone or unsaid reaches a point where it becomes impossible to continue along the same comfortably familiar track, the unaddressed dimension of life, the ignored world of the inferior function, gains momentum and lashes back. Jung writes that he who does not take “the burden of completeness on himself” will find it “‘happening’ to him against his will in a negative form.”³⁹⁰ According to him, as we have seen, enantiodromia is a “psychological rule.”³⁹¹ The neglected unconscious factor will eventually make itself felt with a force proportionate to its former repression: “when an inner situation is not made conscious, it happens outside, as fate. That is to say, when the individual

³⁸⁵ Jung, *The Red Book*, *ibid.*, p.366: “From the perspective of Logos, following a movement blindly is a sin, because it is one-sided and violates the law that man must forever strive for the highest degree of consciousness.”

³⁸⁶ See CW10, ¶275: Logos starves the soul of relatedness through analytical dissection, and “it is the function of Eros to unite what Logos has sundered.”

³⁸⁷ *Coriolanus*; I, i.

³⁸⁸ CW6 ¶635

³⁸⁹ CW6 ¶635

³⁹⁰ CW9ii ¶125

³⁹¹ CW9ii ¶126

remains undivided and does not become conscious of his inner opposite, the world must perforce act out the conflict and be torn into opposing halves.”³⁹²

Likewise, the plebians in *Coriolanus*, like the inferior function are “poor suitors” with “strong breaths.” Strong here means both pungent (worthless, unclean) and powerful. But the strong breath of the impotent will eventually result in expression via brute force: “They say poor/ suitors have strong breaths: they shall know we/ have strong arms too.”³⁹³ The plebians and their representatives often speak of *Coriolanus* as a “diseased member”³⁹⁴ that must be cut off for the good of the body of the community: “Let us kill him, and we’ll have corn at our own price.”³⁹⁵ *Coriolanus* uses similar vocabulary of infection to speak of the “mutable, rank-scented”³⁹⁶ plebians. An important distinction to make here is that I am not reading the plebians as a representation of Extraverted Feeling, but Extraverted Feeling in an inferior state: they are seen through *Coriolanus*’s projections. Jung describes that

*[...] inferior extraversion detaches the individual entirely from his ego and dissolves him into archaic collective ties and identifications. He is then no longer “himself,” but sheer relatedness, identical with the object and therefore without a standpoint. The introvert instinctively feels the greatest resistance to this condition, which is no guarantee that he will not unconsciously fall into it.*³⁹⁷

Coriolanus’s furious vitriol stems from the fact that he is so identified with his ideas that any compromise of them seems to him to threaten his own disappearance. What’s more, on the unconscious level, the inferior Feeling part of himself terrifies him because he has so little control over it.

³⁹² Ibid.

³⁹³ *Coriolanus*; I, i.

³⁹⁴ *Coriolanus*; III, i.

³⁹⁵ *Coriolanus*; I, i.

³⁹⁶ *Coriolanus*; III, i

³⁹⁷ CW6 ¶163

While looking at Coriolanus and Timon of Athens side by side and reading the starving plebians as an ignored personality dimension, the temptation might be to understand Timon’s feasting his guests on meat and wine as having a prosperous relationship with his unconscious. However; Timon’s feasting of his friends - his developed Extraverted Feeling talent for interpersonal connection - is, on the contrary, his conscious state of ease. It is not his guests who are representations of his unconscious, but the man who he ignores and bids be silent: Apemanteus the cynic, an echo of Coriolanus, sits muttering in a corner and refuses to be fed. Like Coriolanus, of whom the citizens say “he’s a very dog to the commonalty,” Apemanteus is called a dog; an epithet he embraces for the dog’s qualities of being a guard, a spur, an enforcer of principles: “Away, unpeaceable dog, or I’ll spurn thee hence! / A: I will fly, like a dog, the heels o’ the ass.” The epithet of ‘cynic’ originates from the “Greek *kynikos* ‘a follower of Antisthenes’, literally ‘dog-like’, from *kyōn* (genitive *kynos*) ‘dog’ (from PIE root *kwon- ‘dog’”³⁹⁸ amongst whom the most famous was the philosopher Demosthenes of ancient Athens, who –

*[...] hated students, emphasized self-knowledge, discipline, and restraint, and held forth at a gymnasium named The Silver Hound in the old garden district outside the city. It was open to foreigners and the lower classes, and thus to Diogenes. Wits of the time made a joke of its name, calling its members stray dogs, hence cynic (doglike), a label that Diogenes made into literal fact, living with a pack of stray dogs, homeless except for a tub in which he slept. He was the Athenian Thoreau.*³⁹⁹

In the Miriam Webster, the definition of *cynic*⁴⁰⁰ is listed as:

³⁹⁸ Harper Douglas Online Etymology Dictionary, s.v. “cynic,” Online Etymology Dictionary, accessed 17/04/22, <https://www.etymonline.com/word/cynic>

³⁹⁹ Guy Davenport, *7 Greeks*, New York: New Directions Publishing, 1995, p.16-17

⁴⁰⁰ Merriam-Webster, s.v. “cynic,” accessed 4/17/2022 <https://www.merriam-webster.com/dictionary/cynic>

1: a fault-finding captious critic especially: one who believes that human conduct is motivated wholly by self-interest. “Of course, there will always be cynics when companies make good-faith apologies and seek to follow through.” - Andrew Ross Sorkin

2 capitalized: an adherent of an ancient Greek school of philosophers who held the view that virtue is the only good and that its essence lies in self-control and independence.

ENSLAVEMENT FROM THE INTROVERTED THINKING PERSPECTIVE

Another parallel between the plays is that the fickle plebians in *Coriolanus* and Timon’s traitorous guests are called “slaves”:

*FLAVIUS*⁴⁰¹:

How many prodigal bits have slaves and peasants

*This night englutted!*⁴⁰²

CORIOLANUS:

Would the nobility

[...] let me use my sword, I’d make a quarry

*With thousands of these quartered slaves [...]*⁴⁰³

What the plebians and Timon’s ‘suitors’ have in common is that they do not follow values of their own. Likewise Coriolanus sees the group as an unpredictable and capricious force: “such as cannot rule nor ever will be ruled”⁴⁰⁴; a “beast with many heads”⁴⁰⁵ which must be subdued by strict law:

He that trusts to you,

Where he should find you lions, finds you hares;

⁴⁰¹ (Timon’s Steward)

⁴⁰² *Timon*, II, ii.

⁴⁰³ *Coriolanus*, I, i.

⁴⁰⁴ *Coriolanus*; I, i.

⁴⁰⁵ *Coriolanus*; IV, i.

*Where foxes, geese. You are no surer, no,
 Than is the coal of fire upon the ice
 Or hailstone in the sun. Your virtue is
 [...] Who deserves greatness
 Deserves your hate; and your affections are
 A sick man’s appetite, who desires most that
 Which would increase his evil. He that depends
 Upon your favors swims with fins of lead,
 [...] Hang you! Trust you?
 With every minute you do change a mind
 And call him noble that was now your hate,
 Him vile that was your garland.⁴⁰⁶*

“With every minute you do change a mind,”⁴⁰⁷ accuses Coriolanus, and with reason; the plebians begin a riot, join a battle, vote for Coriolanus and then push for his exile, and later rescind each of these initiatives. Coriolanus speaks in uncharacteristically emotional terms about his fear of them, saying it was a mistake to give their spokespeople positions of power and that his “soul aches to know”⁴⁰⁸ whether, if the two equal sides are given equal representation and the principles of the state were laxened, the emotional chaos of the crowds would win out over the rule of principle. Considering this is a person who detests what he sees as melodrama in others,⁴⁰⁹ his talk of his soul ‘aching’ alerts us to the personal fear that underlies the question and hints at what lies behind Coriolanus’s uncompromising discipline.

Jung has a theory of what may be at the heart of this fear: “One is usually afraid of things that seem to be overpowering. But is there anything in man that is stronger than himself?”:

⁴⁰⁶ *Coriolanus*, I, i.

⁴⁰⁷ *Coriolanus*, I, i.

⁴⁰⁸ *Coriolanus*, III, i.

⁴⁰⁹ *Coriolanus*, I, i: “They said they were an-hungry, sighed forth proverbs/ That hunger broke stone walls, that dogs must eat, [...] With these shreds/ They vented their complainings [...].”

*If we submit such a case to an association experiment, we soon discover that he is not master in his own house. His reactions will be delayed, altered, suppressed, or replaced by autonomous intruders. There will be a number of stimulus-words which cannot be answered by his conscious intention. They will be answered by certain autonomous contents, which are very often unconscious even to himself. [...] just as if the complex were an autonomous being capable of interfering with the intentions of the ego. [...] Many complexes are split off from consciousness because the latter preferred to get rid of them by repression.*⁴¹⁰

Jung describes that the Introverted Thinking principle says “I want to purge my thinking of all that is erratic and unaccountable, of all pleasure and unpleasure caused by personal feeling, and raise it to the height of justness and the crystal-clear purity of the universally valid idea.”⁴¹¹ The motivation for Coriolanus’s and Apemantus’s neglect of communal feeling is half due to the conscious will to remain true to their principles, and half due to unconscious fear of the feeling arena: “Because it is difficult to remain true to our principles amidst all the ardour of the feelings, we adopt the more comfortable expedient of making the character more secure by blunting them.”⁴¹²

Indeed, despite all his lip-service to willpower and his focus on personal principle, there is an indication in *Coriolanus* that this need to repress feeling comes in fact from a particular vulnerability to feeling. It is whispered of Coriolanus that he is inordinately influenced by his mother⁴¹³ – and indeed, she confirms this (“my praises made thee first a soldier”)⁴¹⁴ —He obeys all her demands throughout the play, whether he wishes to or not. Jung writes that the Introverted Thinking type’s conscious self-directedness is in “strange contrast” to his “suggestibility to

⁴¹⁰ *CW11* ¶21

⁴¹¹ Jung in *The Question of Psychological Types: The Correspondence*, *ibid.*, p.160

⁴¹² Schiller, in *CW6* ¶635

⁴¹³ *Coriolanus*, I, i: “he did it to please his mother.”

⁴¹⁴ *Coriolanus*, III, ii.; Also, III, ii.: “I muse my mother / Does not approve me further”

personal influences.”⁴¹⁵ Due to unilateral focus on the pursuit of ideas, “his relation to people and things is secondary.”⁴¹⁶ The resulting ‘innocence’, so to speak, in the Extraverted Feeling realm means he “has only to be convinced of a person’s seeming innocuousness to lay himself open to the most undesirable elements. They seize hold of him from the unconscious. He lets himself be brutalized and exploited in the most ignominious way.”⁴¹⁷

Coriolanus therefore ties his identity to his will, as does Apemanteus. Apemanteus in *Timon* refuses to consume Timon’s meat and wine, accepting only water and gnawing a carrot he brought along with him. He, like Coriolanus, is led by principles of self-control and independence, as if the object were striving to gain power over him. Coriolanus’s resistance to community, for instance, causes his soldiers, despite their love for him, to fear even to presume to show themselves his friends. But, should he say the word, they will follow him to battle as eagerly as ‘coney’ (rabbits) emerging from their hovels after rain.⁴¹⁸ To both of these Introverted Thinking characters, to be weak-willed is the worst insult there is (“I hate thee worse than a promise-breaker”⁴¹⁹).

By the logic of will as supreme value, we come to understand why Coriolanus and Apemanteus call the weak-willed masses ‘slaves’. To take a theological parallel, St. Augustine asserts that what makes true slavery is not obedience to an external master, but the absence of self-control: “the good man, although he is a slave, is free; but the bad man, even if he reigns, is a slave, and that not of one man, but, what is far more grievous, of as many masters as he has

⁴¹⁵ *CW6* ¶634

⁴¹⁶ *Ibid.*

⁴¹⁷ *Ibid.*

⁴¹⁸ *Coriolanus*, IV, v.

⁴¹⁹ *Coriolanus*, I, viii.

vices.”⁴²⁰ Milton expands on this idea and warns of the capacity of unchecked motives to enslave:

*Unless you will subjugate the propensity to avarice, to ambition, and sensuality [...], you will find that you have cherished a more stubborn and intractable despot at home, than you ever encountered in the field; and even your very bowels will be continually teeming with an intolerable progeny of tyrants.*⁴²¹

The image of teeming bowels here connotes both pregnancy and parasites, connoting spiritual prostitution and implying that where there is no firm and reflective government over oneself and one’s loyalties, individuals allow themselves through their laxity to become servile to their own drives, and through them, the breeding-ground for whatever opportunistic ruler has the know-how to manipulate and infect their desires. It is not socio-economic status that determines this kind of slavery and freedom, but rather, it is question of choice and self-determination; the lack of ability to dictate one’s own fate above the clamour of the instincts is what renders a person a true slave, or, as the masses are also termed in both plays; animals, children, etc. A recurrent theme in *Coriolanus* is the idea of self-creation, of not relying on outer helps:

*[...] I’ll never
Be such a gosling to obey instinct, but stand
As if a man were author of himself,
And knew no other kin.*⁴²²

In fact, *Coriolanus* is repeatedly referred to as seeking or attaining godhead,⁴²³ which reflects the extremity of his total devotion to logos. As Jung remarks though,⁴²⁴ pure logos is just as dangerous as pure eros.

⁴²⁰ Augustine, “Book Fourth,” *City of God*, (trans. M. Dods) New York: Modern Library, 2000, ¶3

⁴²¹ John Milton, “The Second Defence of the People of England,” *The Prose Works of John Milton*, London: Westley and Davis, 1835, p.917

⁴²² *Coriolanus*, V, iii.

⁴²³ *Coriolanus*: “as if he were son and heir to Mars” (IV, v.); “You speak o’ th’ people / As if you were a god to punish” (III, i.); “He is their god; he leads them like a thing / Made by some other deity than Nature, / That shapes man better; and they follow him” (IV, vi.);

THE DANGER OF LOGOS

There is a danger of one-sidedness on both sides of the Extraverted Feeling/Introverted Thinking spectrum. Coriolanus utterly subjugates himself to the rule of his personal logical framework, but in his devotion to the tyrannical rule of the mind, he does not consult external perspectives and leaves no space for the values of others. Timon of Athens, on the other hand, abandons himself to his sympathy for others and is ruled by another kind of tyrant. Both characters conflate self-interest with love, but where Coriolanus sees nothing but self-interest and therefore banishes both from his consciousness, ‘starving’ his world (a macrocosm of the state of his soul) in the process, Timon shuts the idea of self-interested desires out of his awareness and therefore lets everyone in in the name of *philia*. In this way, he inadvertently gives himself to the masses to be ‘eaten’, as Coriolanus fears he would be if he were to cede even an inch to the plebians. The ‘psychomachic’ role Apemanteus plays in the *Timon* universe is therefore the inverse of the plebians’ role in *Coriolanus*; Apemanteus is the spokesman of the split-off unemotional and measuring part of Timon’s soul (Introverted Thinking), the part that observes without a feeling engagement with others. This part, like a watchdog, is a safety-system that Timon insistently ignores; muffling it with more and more unconditional trust in humankind. Indeed, Jung describes this dynamic in the Extraverted Feeling type as follows:

*He has no secrets he has not long since shared with others. Should something unmentionable nevertheless befall him, he prefers to forget it. Anything that might tarnish the parade of optimism and positivism is avoided. Whatever he thinks, intends, and does is displayed with conviction and warmth.*⁴²⁵

“He wants nothing of a god but eternity and a heaven to throne in.” (V, iv.)

⁴²⁴ CW10 ¶554

⁴²⁵ CW6 ¶973

If the hunger of the mob in these plays is read as emotional hunger, Timon is so ready to give of his energy and care to others that he is wide open and is left with nothing, and Coriolanus gives so little, is so efficiently barricaded, that he is like a dam, holding back immense pressure and causing drought.

SINGLENESSE WITHOUT COMMUNION: A CIRCULAR ARGUMENT

As Wilson Knight describes, Coriolanus is led by a driving force uprooted and disconnected from its interpersonal purpose; an ambition not consciously *for* anyone or anything – but rather made into its own religion; this virtue becomes a false idol that ultimately saws off the branch on which it sits.

*We here watch human excellence, power, valour, even virtue, abstracted from love, or, at the least, overruling love, raised to a high pitch, and pursuing its logical course [...] ‘honour’ which is not servanted to some quality which is a function of love, becomes rapidly pride, ambition, vainglory [...] She [Volumnia; Coriolanus’s mother] strangely objectifies his honour and glory as a thing to love beyond himself, and thus, though herself at least loving after a fashion, she finds she has created a thing apparently loveless, an idiot robot, a creaking clockwork giant; a stone Colossus whose tread will be heavy on his compatriot’s bodies, a son trying to warm his ice-bound heart at the blaze of a mother’s home.*⁴²⁶

In *Paradise Lost*, Milton illustrates the paradox of pride in the absence of a higher goal through the image of Lucifer furtively evading the sight of God in the body of a snake

*I, who erst contended
With Gods to sit the highest, am now constrained
Into a beast; and, mixed with bestial slime,
This essence to incarnate and imbrute,*

⁴²⁶ Knight, *The Imperial Theme*, *ibid.*, p.190

*That to the height of Deity aspired.
 But what will not ambition and revenge
 Descend to? Who aspires, must down as low
 As high he soared; [...] To basest things⁴²⁷*

This image speaks of how the desire to forge one’s own path for the sole purpose of forging it can only lead downwards and reduce a person into something purely carnal and un-exalted: ambition without *agape* creates a paradox wherein ascent is also fall. The seeking of achievement and fortune for their own sake, abstracted from devotion to a higher purpose, is as aimless as running endlessly on a treadmill. The devotion to ambition above all else; the fight to put oneself first and the competition arising thereof, has the kind of ‘satanic’ effect of stripping the world of all meaning beyond the particular game chosen, including the assumption of spiritual brotherhood at root of culture and civilization. Thus Coriolanus, like Milton’s Satan, finds himself in an amoral Hobbesian universe in which effectively, life happens on a purely physical level, absolutely and only the endeavour of bodies in motion⁴²⁸ and, as with animals, ultimately driven by self-interest.⁴²⁹ Like Hobbes, Coriolanus believes that in the absence of rulership, nothing will hinder the people from eating each other:

*You cry against the noble senate, who,
 Under the gods, keep you in awe, which else
 Would feed on one another⁴³⁰*

⁴²⁷ John Milton, “Book IX”, *Paradise Lost*, New York: Oxford University Press, 2008, p.211 (lines 163-171)

⁴²⁸ Hobbes, *Leviathan*, New York: Oxford University Press, 2008, p.35: “all that is really within us, is [...] only motion, caused by the actions of external objects”

⁴²⁹ *Ibid.*, p.88: “of the voluntary acts of every man, the object is some good to himself.”

⁴³⁰ *Coriolanus*, I, i.

Because of this belief, he strives for his own emotional insulation from them, and depends single-mindedly on his will, as we have seen. And yet it will be he, not they, who turns against his own people.

INFERIOR INTROVERTED THINKING

Both Timon and Coriolanus have an unintegrated dimension in relation to which they are poor - almost purposefully so. Seen through the lens of the inferior function the reigning one-sided attitude is ‘cheapened’. Timon, whose state of ease is Extraverted Feeling, indulges the group. However, he has not integrated his inferior Introverted Thinking, which is muttering in the depths of him. Timon does not attend to Apemanteus because he finds this cynical and pragmatic worldview calculating and distasteful, an obstacle and impediment to a world-orientation of love, and connection based on selfless generosity. He therefore does not allow his words into his conscious world:

[...] one can feel “correctly” only when feeling is not disturbed by anything else. Nothing disturbs feeling so much as thinking. It is therefore understandable that in this type thinking will be kept in abeyance as much as possible. This does not mean that [they do] not think at all; on the contrary, she may think a great deal and very cleverly, but her thinking is never sui generis [...] every conclusion, however logical, that might lead to a disturbance of feeling is rejected at the outset. It is simply not thought.⁴³¹

Because Apemanteus reads Timon’s sympathy in his own language of cause and effect, he seems to Timon to profanely reduce human relationships to transactions, and Timon’s values get lost in translation. His disregard for the warnings of Apemanteus, like Coriolanus’s dismissal of the plebians, only make the ignored cynic more bitter. An interesting parallel to this is Von Franz’s description of an Extraverted Feeling patient (inferior Introverted Thinking) on whom

⁴³¹ CW6 ¶598

thoughts alighted “like birds,” allowed to come and go without examination or recollection. She notes that the more the contents of these thoughts are ignored, the more they begin to take on a dark and menacing tone, for unconsciousness itself imbues the content with a sense of danger: The shapes sensed in the dark need not have been dangerous themselves, but the very fact of being unconscious makes them so. In order to rid oneself of a sense of looming dread, the shadow should be integrated:

[...] we thought she should try to be aware of autonomous thoughts, which would, as it were, alight on her head and go again. That is how thoughts operate in a feeling type [...] Before he can say, “What am I thinking?” the thought is gone again. [...] She said she would take a little notebook and a pencil and carry them around with her, and when she had a sudden thought she would just jot it down. [...] Next time she brought one piece of paper, and on it was “If my son-in-law died, my daughter would come back home.” She got such a shock from that thought that she never put a ring on a second bird! That one bird was quite enough for a long time. [...] Such thoughts are generally based on a very cynical outlook on life: the dark side of life, which is illness and death and other such things. A kind of second philosophy of life, cynical and negativistic, creeps around in the background [...] These thoughts are coarse and primitive and very undifferentiated; they are generalized judgments and are like a cold draft [...] The effect is that the extroverted feeling type naturally hates to be alone when such negative thoughts could come up, so as soon as he has realized one or two of them he quickly switches on the radio or rushes out to meet other people. He never has time to think! But he carefully arranges his life in that way.⁴³²

INFERIOR EXTRAVERTED FEELING

In the world of Coriolanus, an acolyte of willpower whose state of ease is Introverted Thinking, the people starve. Coriolanus does not attend to the plebians. This is due in part to the

⁴³² von Franz, *Lectures on Jung's Typology*, *ibid.*, p.46

fact that they are incomprehensible to each other; their conscious meaning structures are not at all aligned. When they read his motivations in their own language of interpersonal significance, his principles and life devoted to service is reduced to a seeking of praise. To prove it is principle itself and not status he is devoted to, he lashes out violently against praise⁴³³ and monetary recompense.⁴³⁴ Coriolanus reacts so violently to this because he does not want it thought – or does not want to think – that what he does he does for admiration and recompense.⁴³⁵ At least insofar as he understands his own intentions, Coriolanus is seeking perfection, following an ideal in order to make himself godlike – not, to his mind, because of self-love, but because his ethical framework prescribes that all should do so. The people’s belief that all he did he did for praise is a perspective that Coriolanus feels invalidates his whole life-orientation, his religious devotion to logic, skill and discipline.

These values get entirely lost in translation through the Extraverted Feeling standpoint, which interprets self-elevation as driven not internally but externally. In both plays, the opposite perspective feels invalidating to the protagonist, and in both cases, neither perspective is entirely true, nor entirely false, in the manner of the cryptic alchemical principle that all truths contain their opposite.⁴³⁶ Further, the idea of letting go of his individuality, which to an extent the plebians demand in their requests for indiscriminate (ergo ‘unmerited’, as seen through the

⁴³³ *Coriolanus*: “oft/ When blows have made me stay, I fled from words.” (II, ii.); “I had rather have one scratch my head i’ the sun/ When the alarum were struck than idly sit/ To hear my nothings monster’d.” (II, ii.); “He had rather venture all his limbs for honour / Than one on’s ears to hear it” (II, ii.)

⁴³⁴ *Coriolanus*, I, ix: “I thank you, general/ But cannot make my heart consent to take/ A bribe to pay my sword: I do refuse it”

⁴³⁵ *Coriolanus*, II, ii.: “To brag unto them, thus I did, and thus; / Show them the unaching scars which I should hide, / As if I had received them for the hire / Of their breath only!”

⁴³⁶ Isaac Newton (Trans. S. Armstrong), cited by B.J.T. Dobbs, “Newton’s Commentary on The Emerald Tablet of Hermes Trismegistus: its scientific and theological significance”, in Merkel and Debus, *Hermeticism and the Renaissance*, Washington D.C.: Folger, 1988, pp.183-84: “Inferior and superior, fixed and volatile, sulphur and quicksilver have a similar nature and are one thing, like man and wife. For they differ from one another only by degree of digestion and maturity. Sulphur is mature quicksilver, and quicksilver is immature sulphur: and on account of this affinity they unite like male and female, and they act on each other, and through that action they are mutually transmuted into each other and procreate a more noble offspring to accomplish the miracles of this one thing.”

Introverted Thinking lens) niceties is oppressive to him and opposite to the single-minded, uncompromising character that allows him to be such a force on the field of battle in their defence (“he has been bred i’ th’ wars/ Since he could draw a sword, and is ill schooled/ In bolted language”⁴³⁷). He will fight in their name but will not be ‘of’ them (“He loves your people,/ But tie him not to be their bedfellow”⁴³⁸). Schmit-Guisan throws a similar ‘principles over people’ criticism at Jung:

*There you are, sitting in a tower on the Obersee, [...] father to none, friend to none, and sufficient unto yourself [...] here and there, a few other male and female introverts are living, each in their tower, loving humankind in those “farthest away,” thus protecting themselves against the devilish love of their closest “neighbors.” And, from time to time, they meet in the middle of the lake, each in their motorboat, and prove to each other the dignity of man.*⁴³⁹

Elsewhere, however, Jung makes the point that an essential part of being human and connecting to others is to participate to some extent in the humiliation of human failings, to take the step that “Zarathustra could not take, the step to the ‘Ugliest Man’, who is real man”⁴⁴⁰:

These are steps that lead down to the lowest human level and finally end in the morass of unconsciousness if the individual lets go of his personal distinctiveness. But if he can hold on to it, he will experience for the first time the meaning of selfhood, provided that he can simultaneously descend below himself into the undifferentiated mass of humanity. What else can free him from the inner isolation of his personal differentiation? And how else can he establish a psychic bridge to the rest of mankind? The man who stands on high and distributes his goods to the poor is separated from mankind by the height of his own virtue, and the more he forgets himself and sacrifices himself for others the more he is inwardly

⁴³⁷ *Coriolanus*, III, i

⁴³⁸ *Coriolanus*, II, ii

⁴³⁹ Schmid-Guisan, *The Question of Psychological Types: The Correspondence*, ibid. p.154

⁴⁴⁰ CW6 ¶271

*estranged from them [...] To cut oneself off from them is no solution; it is a mere sham, an essential misunderstanding of their meaning and value.*⁴⁴¹

In the absence of great personal failings, St. Augustine points out that strength or goodness are not the doing of the individual, but the consequence of the nature and nurture they were given: “To thy grace also I attribute whatsoever of evil I did not commit [...] What man is there who, when reflecting upon his own infirmity, dares to ascribe his chastity and innocence to his own powers [...]?”⁴⁴² Coriolanus, on the contrary, attributes it to his own virtue that he does not have the weaknesses of other men. He therefore cannot understand them, or the potential for this weakness within himself; “‘No man can be redeemed from a sin he has not committed’, says Carpocrates; a deep saying for all who wish to understand, and a golden opportunity for all those who prefer to draw false conclusions.”⁴⁴³

In parallel to how Timon’s stifled calculating mind accumulates negative and unacknowledged content, Coriolanus’s dismissed need for relation with others is projected into the battlefield, which becomes his realm of most intimate connection. War is referred to several times in this play as a “feast,”⁴⁴⁴ and his most passionate focus is Aufidius, his mirror, the “anvil” upon which he creates himself, and his primary opponent in the enemy army. When they reconcile, Aufidius greets him almost as a lover:

*O Martius, Martius, [...] Let me twine
Mine arms about that body, whereagainst
My grainèd ash an hundred times hath broke
And scarred the moon with splinters.
[They embrace.] Here I clip*

⁴⁴¹ CW6 ¶270 - 271

⁴⁴² Augustine, *Confessions* (Trans. A.Outler), United States: Hendrickson Publishers, 2022, ch.7, ¶15.

⁴⁴³ CW6 ¶271

⁴⁴⁴ E.g., *Coriolanus*, I, ix; IV, v.

*The anvil of my sword and do contest
 As hotly and as nobly with thy love
 As ever in ambitious strength I did
 Contend against thy valor. Know thou first,
 I loved the maid I married; never man
 Sighed truer breath. But that I see thee here,
 Thou noble thing, more dances my rapt heart
 Than when I first my wedded mistress saw
 Bestride my threshold.⁴⁴⁵*

Although (and because) Coriolanus sees the world as a competitive battleground, he distrusts and refuses to participate in what he sees as a sordid tit-for-tat marketplace of favours where all is bartering and everyone is acting in self-interest. Where others are unconscious of this dimension, Coriolanus, in a projection of his own unconscious worldview, perceives this side of Extraverted Feeling all too well, and refuses to ‘owe’ anyone anything. He takes so well to conflict – and Timon so ill – because people at war must generate their own fire as the sun does, must live in the Hobbesian state of nature, and not rely on institutions. In contrast, Timon will later profess that the great change in him was sparked when his wholesale dependence on others was disappointed. When deprived of the light of others, this one-sided extravert changed “as the moon does, by wanting light to give”: “But renew I could not, like the moon; there were no suns to borrow of.”⁴⁴⁶ He lacks Coriolanus’s sun-like inner qualities of self-generation.⁴⁴⁷

The battlefield allows Coriolanus to escape into a world he sees as ‘without pretence.’ The battlefield, for him, is the social world unveiled. There, Coriolanus finds a refuge of brutal

⁴⁴⁵ *Coriolanus*, IV, v

⁴⁴⁶ *Timon*, IV, iii.

⁴⁴⁷ Incidentally, Jung (*CW14* ¶226) refers to this very same metaphor: “Logos and Eros are intellectually formulated intuitive equivalents of the archetypal images of Sol and Luna.”

honesty and clean combat, of steel and drums over the “lies” and “false-faced soothing”⁴⁴⁸ of the courts and cities. Even the tonal texture of the play is an illustration of the state of Coriolanus’s temperament. To describe one-sided Introverted Thinking, Jung refers to the aesthetic theory of Wilhelm Worringer, who describes that, as opposed to “the urge to empathy”⁴⁴⁹ which is “a movement of libido towards the object in order to assimilate it and imbue it with emotional values,”⁴⁵⁰ the urge to abstraction “discovers beauty in the inorganic, the negation of all life, in crystalline forms or, generally speaking, wherever the severity of abstract law reigns”⁴⁵¹: it

*[...] withdraws libido from the object, [...] leaching out, as it were, its intellectual content, and crystallizing from the lye the typical elements that conform to law, which are either superimposed on the object or are its very antithesis. Bergson also makes use of these images of crystallization and rigidity to illustrate the nature of intellectual abstraction and clarification.*⁴⁵²

This brings to mind Knight’s description of *Coriolanus* as a whole as characterised by a metallic, mechanical and utilitarian rhythm:

*The play’s style is bare. It holds little of the undulating, heaving swell of Othello’s music, the fireworks of Julius Caesar, the fine frenzies of Lear or Macbeth; it usually refuses the deeps of passion’s threnody that toll the pilgrimage of Timon. Rather there is here a swift channelling, an eddying, twisting, and forthward-flowing stream; ice-cold, intellectual, cold as a mountain torrent and holding something of its iron taste. We are in a world of hard weapons, battle’s clanging contacts, civic brawls about ‘grain’ [...].*⁴⁵³

ENANTIODROMA IN *TIMON* AND ITS BEGINNINGS IN *CORIOLANUS*

⁴⁴⁸ *Coriolanus*, I, ix. (Likewise IV,v.: “peace is a great maker of cuckolds.”)

⁴⁴⁹ CW6 ¶488

⁴⁵⁰ CW6 ¶871

⁴⁵¹ Ibid.

⁴⁵² Ibid.

⁴⁵³ Knight, *The Imperial Theme*, *ibid.*, p.155

In the plays, Act II ends with Coriolanus asking for the Roman plebians’ vote and with Timon sending out his messengers in hope of his friends’ succour in his debt. In act III, they are both disappointed, which enrages them. From Coriolanus’s point of view, as well as venturing his life for Rome, when he asked the plebians to vote for him, he humbled himself in a degrading way,⁴⁵⁴ for nothing. For the sake of the people’s fondness for ‘irrational’ customs,⁴⁵⁵ he condescended to “trouble the poor with begging”⁴⁵⁶:

*To brag unto them ‘Thus I did, and thus!’
Show them th’ unaching scars, which I should hide,
As if I had received them for the hire
Of their breath only!*⁴⁵⁷

From his point of view, he lessened himself to get their vote, which is now retracted. From the plebians’ point of view of course, he made no move to genuinely connect with them: “He mocked us when he begged our voices. [...] He used us scornfully.”⁴⁵⁸ Incidentally, Jung mentions the one-sided Introverted Thinking type’s inability to be diplomatic in a manner that precisely describes Coriolanus:

⁴⁵⁴ See *Coriolanus*, III, ii. on the ignominy of asking for the plebian’s votes:

*A beggar’s tongue
Make motion through my lips, and my armed knees,
Who bowed but in my stirrup, bend like his
That hath received an alms. I will not do ’t,
Lest I surcease to honor mine own truth
And, by my body’s action, teach my mind
A most inherent baseness.*

⁴⁵⁵ *Coriolanus*, II, iii.:

*Why [...] should I stand here
To beg of Hob and Dick that does appear
Their needless vouches? Custom calls me to ’t.
What custom wills, in all things should we do ’t?
The dust on antique time would lie unswept
And mountainous error be too highly heaped
For truth to o’erpeer.*

⁴⁵⁶ *Coriolanus*, II, iii.

⁴⁵⁷ *Coriolanus*, II, ii

⁴⁵⁸ *Coriolanus*, II, iii

*[...] when he does put his ideas into the world, he never introduces them like a mother solicitous for her children, but simply dumps them there and gets extremely annoyed if they fail to thrive on their own account. His amazing unpracticalness and horror of publicity in any form have a hand in this. [...] Hardly ever will he go out of his way to win anyone’s appreciation of it [his idea] [...]. And if ever he brings himself to do so, he generally sets about it so clumsily that it has just the opposite of the effect intended.*⁴⁵⁹

From Timon’s point of view, people he had seen as his brothers now show themselves to be not even friends. The language used in *Timon* alludes to the meat he has been giving away as his own flesh. The moment has now come when fortune turns her wheel. He is suddenly made aware he has been giving “out of an empty coffer.”⁴⁶⁰ Worse still, now that his friends have something to lose by standing by him, their relationship shows itself to have been fundamentally economic. When creditors from amongst Timon’s friends come to ask him to even his debts, his servant remarks that they did not think so much of sums and bills back when they ate Timon’s meat and took down the interest of his debts “into their glutt’nous maws.”⁴⁶¹ The servants remark on the perversity of Timon’s meat turning to nourishment inside traitors, and on how people wearing jewels that were gifts from Timon now return to ask for the money that paid for them. This betrays the unconscious sense in which Timon did expect to gain from his generosity, that his kindnesses was indeed an exchange or an investment,⁴⁶² a buying of praise and allies, as Apemantus had accused.⁴⁶³ In denial of this, Timon tells his creditors to collect their debt from his flesh and blood:⁴⁶⁴ what he gave, he insists, was in a spirit of love, spiritual rather than economic.

⁴⁵⁹ CW6 ¶634

⁴⁶⁰ *Timon*, II, i.

⁴⁶¹ *Timon*, III, iv.

⁴⁶² *Timon*, III, vi.: “as they are to me nothing, so in nothing bless them, and to nothing are they welcome”

⁴⁶³ *Timon*, “He that loves to be flattered is worthy/ o’ th’ flatterer.” (I, i.); “If I should be bribed / too, there would be none left to ...” (I, ii.)

⁴⁶⁴ *Timon*, III, iv. “Cut my heart in sums! [...] Five thousand drops pays that.”

Coriolanus takes the opposite route from Timon, who “gav’st [his] ears like tapsters that bade welcome/ to knaves and all approachers.”⁴⁶⁵ He expects all things given to him to come at a price, and approval, for him, should depend upon merit: “your people, / I love them as they weigh.”⁴⁶⁶ He is paid for his hostile reductionism and non-participation with the rescinding of the vote the plebians had promised him. The flow of invective at the disappointment of the plebians’ change of heart (“Have I had children’s voices?”⁴⁶⁷) is a similar but intensified form of his usual disdain. This betrayal confirms his previous views of people, and so is not a shock to him and does not fundamentally change his worldview.

A cynical pragmatist, he moves on to coolly ask himself what he can do about this treachery: he who “hast oft beheld/ heart hard’ning spectacles” knows “’tis as fond to wail inevitable strokes/ as to laugh at ‘em.”⁴⁶⁸ When Coriolanus is banished, and his mother curses the world, but Coriolanus characteristically takes up the expulsion like a challenge, and says to her:

*[...] you were used to say extremities was the trier of spirits,
that common chances common men could bear;
That when the sea was calm, all boats alike
Show’d mastership in floating [...] you were us’d to load me
with precepts that would make invincible
the heart that conn’d them.*⁴⁶⁹

He is almost glad to leave Rome, glad to take revenge on his country; it is one more opportunity to prove his martial mastery. When he goes to the house of Aufidius to offer him his revengeful

⁴⁶⁵ *Timon*, IV, iii

⁴⁶⁶ *Coriolanus*, II, ii

⁴⁶⁷ *Coriolanus*, III, i.

⁴⁶⁸ *Coriolanus*, IV, i.

⁴⁶⁹ *Coriolanus*, IV, i

services, the servants, like a chorus of Coriolanus’s dominant function, are excited to live in a state of war again:

*[...] we shall have a stirring
world again. This peace is nothing but to rust iron,
increase tailors, & breed ballad-makers [...]
Let me have war, say I. It exceeds
peace as far as day does night; it’s spritely, waking,
audible and full of vent. Peace is a very apoplexy,
lethargy; mull’d, deaf, sleepy, insensible; a getter
of more bastard children than war is a destroyer of men.*⁴⁷⁰

Coriolanus, never having set his store in individuals, can yet keep his methods of approaching the world – he need only change sides. Becoming the ally of Aufidius forces him even further into his superior function and cuts him off entirely from the world of human relations. He assures his mother and wife he will survive unchanged: “while I remain above ground you shall/ Hear from me still, and never of me aught but what was like me formerly.”⁴⁷¹ Similarly, Apemantus tells Timon that since he refuses to listen to his salutary counsel, Apemantus will stop giving it, and Timon will be denied the possibility of change:

*So. Thou wilt not hear me now, thou shalt
not then. I’ll lock thy heaven from thee.
O, that men’s ears should be
To counsel deaf, but not to flattery!*⁴⁷²

Von Franz writes that often, when a problem demands a response on the part of the inferior function, the individual instead doubles down on the superior function, which starts

⁴⁷⁰ *Coriolanus*, IV, v

⁴⁷¹ *Coriolanus*, IV, i

⁴⁷² *Timon*, I, ii.

“raving again”⁴⁷³: “When someone tries to meet his inferior function and experiences emotional shock or pain in confronting its real reactions, then the superior function [...] like an eagle seizing a mouse, tries to get hold of the inferior function and bring it over into its own realm.”⁴⁷⁴

Thus, the issue goes unsolved.

When Coriolanus leaves Rome to side instead with the enemy Volscis, he does not solve his recurrent problem but starts the process over again from the beginning: again, he alienates his allies, again, those around him begin to speak of his pride,⁴⁷⁵ begin to compare him in skill to Aufidius, who has offered him the command of half his army. Aufidius, having first welcomed him with open arms, begins to feel resentful of Coriolanus’ approach to all others as superfluous, disposable, interchangeable,⁴⁷⁶ while Coriolanus himself is admired for his mastery and noble spirit. The Volsci enemies Coriolanus has now joined also begin to see why the Romans sent him into exile: because of his “pride,” he is never able to “bear his honours”⁴⁷⁷ with grace. Indeed, Jung describes that the one-sided Introverted Thinking type

*[...] usually has bad experiences with rivals in his own field because he never understands how to curry their favour; as a rule he only succeeds in showing them how entirely superfluous they are to him. In the pursuit of his ideas he is generally stubborn, headstrong, and quite unamenable to influence.*⁴⁷⁸

⁴⁷³ von Franz, *Lectures on Jung’s Typology*, *ibid.*, p.18

⁴⁷⁴ *ibid.*, p.17

⁴⁷⁵ *Coriolanus*, IV, vii.

⁴⁷⁶ *Coriolanus*, V, vi: “I took him, [...] let him choose / Out of my files, his projects to accomplish, / My best and freshest men; [...] help to reap the fame/ Which he did end all his; and took some pride / To do myself this wrong; till at the last/ I seemed his follower, not partner; and / He waged me with his countenance as if / I had been mercenary.”

⁴⁷⁷ *Coriolanus*, IV, vii..

⁴⁷⁸ *CW6* ¶634

His inflexible nature is incapable of nuance and mildness. He cannot move “from th’ casque to th’ cushion,”⁴⁷⁹ but commands peace “Even with the same austerity and garb / as he controll’d the war.”⁴⁸⁰

It is Coriolanus’s self-focus that makes him appear proud: his refusal to set store in anything or anyone outside himself, his need to train himself to be undaunted, superior, absolutely independent, and then to walk among others like a detached God, putting others in the strange tense situation of knowing him noble, valiant, nigh-flawless technically, but cold and distant and closed, and therefore, untrustworthy and unlovable. Any love for him must therefore be only for his skill and determination, for the persona he wears. Thus Coriolanus encourages in others the fickleness he himself despises, and is condemned to live this story over and over until he is capable of internal change.

In *Timon*, the enantiodroma takes place at the end of Act III when he throws a final ‘banquet’. In contrast to the Marriage at Cana at which Christ turns water into wine,⁴⁸¹ the meat and wine Timon had so wildly lavished on his guests are now bowls of lukewarm water. Wine, it is worth mentioning, is the Christian symbol of a thing transformed through sacrifice into more than the sum of its parts, of ‘spiritual fermentation’ by which action based on mere understanding is transformed into action based on true inner will.⁴⁸² The potential for rich communion between Timon and the Athenians has now been lost, and Timon withdraws his inflated spiritual projections from his erstwhile friends.

⁴⁷⁹ *Coriolanus*, IV, vii.

⁴⁸⁰ *Ibid.*

⁴⁸¹ John 2: 1-12

⁴⁸² See Emanuel Swedenborg, *Secrets of Heaven*, United States: Swedenborg Foundation, 2010 ¶7906: 2–3.

Timon now moves into an ego-dystonic state, and at this parody of his past feasts, Timon “washes off” the flattery they had “stuck and spangled” him with.⁴⁸³ His movement into his inferior Introverted Thinking function can be seen in the way his speech begins to parallel the dominant tone of *Coriolanus*: the Athenians are now called “affable wolves”⁴⁸⁴ (Likewise, in *Coriolanus*: “Pray you, who does the wolf love? / Consul: The lamb. / M: Ay, to devour him; as the hungry plebeians would the/ noble Marcius⁴⁸⁵), “cap & knee slaves”⁴⁸⁶ (“You know neither me, yourselves nor any thing. You/ are ambitious for poor knaves' caps and legs”⁴⁸⁷; Coriolanus says the mob would “rather have my hat than my heart”⁴⁸⁸).

EXPULSION FROM THE KNOWN WORLD AND THE IMPERATIVE TO TRANSFORM

The exile of Timon at the end of the third acts can be read as a form of “dark night of the soul,”⁴⁸⁹ or the alchemical stage of “nigredo,”⁴⁹⁰ a psychological equivalent to the Biblical image of wandering the desert,⁴⁹¹ in which the compromised ease of the old familiar world must be left behind in favour of the inhospitable unknown, where we persevere in darkness in tentative and doubtful hope of finding something better. Timon has been cast out of his past life, and is in a liminal place between places. The old helps and strategies can get him no further.

⁴⁸³ *Timon*, III, vi.

⁴⁸⁴ *Timon*, III, vi.

⁴⁸⁵ *Coriolanus*, II, i.

⁴⁸⁶ *Timon*, III, vi. (I.e., you are slaves to adulation, paid with kneeling and the throwing of hats)

⁴⁸⁷ *Coriolanus*, II, i.

⁴⁸⁸ *Coriolanus*, II, iii.

⁴⁸⁹ “Divine wisdom is not only night and darkness for the soul, but is likewise affliction and torment.” (John of the Cross, *Dark Night of the Soul* (Trans. A. Peers), New York: Image Books, 1959. Book II, Ch.V. 2-3); “In Sufi mysticism this is called fana, which means annihilation, as there can be no rebirth without a dark night of the soul, a total annihilation of all that you believed in and thought that you were. It is similar to the stage in the alchemical process called solve et coagule, dissolve and coagulate. On the most day-to-day level, it corresponds to a time of complete breakdown [...]” (Pir Vilayat Inayat Khan, *Awakening: A Sufi Experience*, New York: Penguin Putnam, 2000, p.183).

⁴⁹⁰ “An alchemical term, corresponding psychologically to the mental disorientation that typically arises in the process of assimilating unconscious contents, particularly aspects of the shadow [...] the alchemists called their nigredo melancholia, [...] night, an affliction of the soul, confusion, etc.”— *CW14* ¶741;

⁴⁹¹ *Exodus* 16:1-7

Timon and Coriolanus react differently to their dispossession by the old world; Timon, who had relied emotionally to such an extent on his interpersonal bonds, loses the entire foundation for his previous worldview when he finds his friends are false. He therefore undergoes a sudden and violent flip of character wherein his empathy is poisoned by cynicism and nothing can be trusted without proofs. He learns now that his bounty had “conjured”⁴⁹² his friends to swarm about him as if by witchcraft: The friends are referred to as “familiar,” who disappear when his luck fails him: “to his buried fortunes / slink all away, leave their false vows with him, / Like empty purses pick’d.”⁴⁹³ This theme of magic returns in the last act, where they are referred to as “abhorred spirits” to whom Timon’s “star-like nobleness gave life.”⁴⁹⁴ Like Macbeth, Timon is not innocent of his participation in this ‘deal with the devil’: he voluntarily shut his eyes and bought the mercenary love of his friends. Now fallen, deflated and recognising his shadow Timon feels angry and ashamed, his idealistic projections shaken. Von Franz points out that when life-events ‘correct’ our projections, we are prone either to strenuously deny the events, or fall into a depression. The subject “consequently appears to be diminished or disillusioned, because the psychic energy that was invested in the projection has not flowed back to the subject but has been cut off.”⁴⁹⁵

Timon’s role throughout act IV consists of one long disenchanted rumination on the corrupt nature of man and a prayer for their destruction, and nothing anyone else can say can dissuade him from the conclusions he has made. Arguably, Timon here becomes ‘possessed’ by his inferior function.⁴⁹⁶ Jung characterises possession as a change to the internal structure of

⁴⁹² *Timon*, I, i.

⁴⁹³ *Timon*, IV, ii.

⁴⁹⁴ *Timon*, V, i.

⁴⁹⁵ von Franz, *Projection and re-collection in Jungian psychology*. Ibid., p.3

⁴⁹⁶ See *CW9i* ¶222

personality in which “some content, an idea or a part of the personality obtains mastery of the individual for one reason or another. The contents which thus take possession appear as peculiar convictions, idiosyncrasies, stubborn plans, and so forth. As a rule, they are not open to correction.”⁴⁹⁷ Likewise, Timon becomes incapable of nuance, is unable to absorb any perspective but his own. His statements are extreme, a blanket condemnation of mankind, driven by a raging defensive need to confirm his new beliefs.⁴⁹⁸ Even the cynical Apemantus is capable of more nuance than Timon the misanthrope: “The middle of humanity thou never knewest, but the extremity of both ends.”⁴⁹⁹

TIMON’S INFERIOR THINKING: A NEW WORLD

Timon reacts nihilistically (“I am misanthropos”⁵⁰⁰) to his betrayal. “Transformèd Timon”⁵⁰¹’s vision of mankind is devoid of even the smallest redemptive spark. He is now persuaded that a kind man is just a man who hasn’t had the opportunity to turn traitor yet, and that those who appear good only seem so. He comes to see even upright behaviour as deceitful and therefore worse than outright thievery. He prays for the dissolution of all the principles which he had hitherto held dear, because he has found them to be masks:

*[...] piety and fear,
Religion to the gods, peace, justice, truth, [...]
Degrees, observances, customs, and laws,
Decline to your confounding contraries,
And let confusion live!*⁵⁰²

⁴⁹⁷ CW9i ¶220

⁴⁹⁸ See fig.5 for a representation of the Enantiodromia ‘flip’.

⁴⁹⁹ *Timon*, IV, iii.

⁵⁰⁰ *Timon*, IV, iii.

⁵⁰¹ *Timon*, V, iv.

⁵⁰² *Timon*, IV, i.

In IV.i, he encourages children to be disobedient, for “slaves and fools” to “pluck the grave wrinkled senate from the bench/ and minister in their steads,” for “green virginity” to “convert to general filths” (“do it in your parents’ eyes”), for bankrupts, rather than to render back, cut their “truster’s throats,” for servants to steal, as their masters do in all but name (“your masters are robbers that pill by the law”), for maids to take to their masters’ bed, for their “mistress is o’the brothel,” for the “son of sixteen” to kill his father (“pluck the lin’d crutch from thy old limping sire and with it beat out his brains”). His curse grows to a rhyming crescendo, and ends with an amen:

*Lust and liberty
 Creep in the minds and marrows of our youth,
 That 'gainst the stream of virtue they may strive,
 And drown themselves in riot! [...] Breath infect breath,
 that their society, as their friendship, may
 merely poison! Nothing I'll bear from thee,
 But nakedness, thou detestable town! [...]
 Timon will to the woods; where he shall find
 The unkindest beast more kinder than mankind.
 The gods confound—hear me, you good gods all—
 The Athenians both within and out that wall!
 And grant, as Timon grows, his hate may grow
 To the whole race of mankind, high and low! Amen.⁵⁰³*

Throughout Act IV, his rant continues along the same lines, with little variation in tone, regardless of who he speaks with. Alcibiades and two prostitutes, Apemanteus and thieves come to see him one by one, but they have no power to influence him and only offer more fuel to his flow of invective. He is entirely isolated within his mind. The immorality of men takes on a

⁵⁰³ *Timon*, IV, i.

metaphysical significance, tainting nature itself. In his later prayer he describes the fabric of reality as composed of thievery, and his concluding amen shows that his new worldview has become for him a kind of theology that leads him to hold all life, and especially human life, in contempt: “[nature] enseat thy fertile womb,/ Let it no more bring out ingrateful man!”⁵⁰⁴:

*The sun’s a thief, and with his great attraction,
 Robs the vast sea; the moon’s an arrant thief,
 and her pale fire she snatches from the sun
 [...] each thing’s a thief
 [...] all that you meet are thieves. To Athens, go,
 Break open shops; nothing you can steal
 But thieves do lose it. Steal not less for this [gold] I give you;
 and gold confound you howsoe’er! Amen.*⁵⁰⁵

Timon reacts to the dismantlement of his most cherished principles with violent hatred precisely because he still holds those ideals, and is disconsolate at the revelation that the world does not cohere with his idealism. It is his wounded ideal of selfless community that fuels this need to devalue the principles of brotherhood. He has therefore taken a step into his Introverted Thinking shadow in order to demolish his former one-sided value structure. Indeed, Jung writes that when our compulsive ‘system of projections’ can no longer be used by the libido ‘as agreeable and convenient bridges to the world’, they start to “work as the greatest hindrances it is possible to imagine, for they effectively prevent any real detachment from the former object. We then witness the characteristic phenomenon of a person trying to devalue the former object as much as possible in order to detach his libido from it.”⁵⁰⁶

⁵⁰⁴ *Timon*, IV, iii.

⁵⁰⁵ *Ibid.*

⁵⁰⁶ CW8 ¶ 507

The contrast here with Coriolanus is clear. Timon the idealist, who disproportionately relied on the universality of his Extraverted Feeling valuation of the ideals of companionship and good-will, can hate with a deeper intensity than Coriolanus, because his disappointment is deeper. But it is Timon and not Coriolanus who finds buried gold in retreating into isolation: it is he who has been forced to change. As von Franz writes, depression allows the light of rational consciousness to be dimmed, in order that the new light may be found, with new creative possibilities.⁵⁰⁷ Indeed, though entirely disassembled, Timon recognises that despite his dejected situation, he is nonetheless in a better state now than he had been when surrounded by flatterers. Alcibiades speaks of the past as “a blessed time,” but Timon rejects that assessment, recognising that his foundations he been built on a base of sand, that he himself had paid his ‘friends’ to flatter him, and that that time of his life had been held up only “with a brace of harlots.”⁵⁰⁸

CORIOLANUS IN EGO-SYNTONIC STAGNATION

Coriolanus, who had never allowed himself to rely on anything outside of himself, takes to his banishment with relative ease. After all, he has expected this treachery his entire life, and is able to continue with his convictions unshaken. He evades transformation through reiteration and realigning of his old personality. This ability to continue unchanged is a curse in disguise; a point I will elaborate on later. If his banishment is to be read as the metaphorical exile into the desert, then it is one out of which he returns only a little altered. There were no principles Coriolanus had trusted others to honour, whereas Timon had taken many moral principles for granted. So much so that Timon had urged the slackening of manners at previous feasts:

Ceremony was but devised at first

⁵⁰⁷ Marie-Louise von Franz, *The Feminine in Fairy Tales*, New York : Random House, 1993, p.141.

⁵⁰⁸ *Timon*, IV, iii.

*To set a gloss on faint deeds, hollow welcomes,
 Recanting goodness, sorry ere 'tis shown;
 But where there is true friendship, there needs none.
 Pray, sit; more welcome are ye to my fortunes
 Than my fortunes to me.*⁵⁰⁹

Now that Timon sees that, as his servant Flavius decries, his “dream of friendship,” his “glory,” his “pomp” was “only painted, like his varnish’d friends.”⁵¹⁰ He will no longer trust to anything. Timon speaks to himself as well as the soldier Alcibiades when he advises him in his sack of Athens to show no mercy:

*[...] put armour on thine ears and on thine eyes,
 whose proof nor yells of mothers, maids nor babes,
 nor sight of priests in holy vestments bleeding,
 shall pierce a jot.*⁵¹¹

Where distrust becomes Timon’s new dogma, it was Coriolanus’s natural state. An area in which this distrust manifests itself is in Coriolanus’s mockery of metaphor. Woodman has pointed out the link between metaphor and the Self: “The real food of the soul is metaphor. The whole world of dreams is a metaphorical, symbolic one. Religion is based on symbol - Art, music, poetry, the whole creative world.”⁵¹² The way Coriolanus dismisses metaphor is a form of armour against the emotional power of imaginative imagery to connect one to the felt-state of others:

*They said they were an-hungry; sigh'd forth proverbs,
 That hunger broke stone walls, that dogs must eat,
 That meat was made for mouths, that the gods sent not*

⁵⁰⁹ *Timon*, I, ii

⁵¹⁰ *Timon*, IV, ii

⁵¹¹ *Timon*, IV, iii

⁵¹² Marion Woodman in “Worshipping Illusions: An Interview with Marion Woodman”, *Parabola*, 12. 2, 1987.

*Corn for the rich men only: with these shreds
They vented their complainings*⁵¹³

Another way in which Coriolanus consistently diminishes the imperative to care for others is through the reduction of feeling content to the sum of its visible parts. Though this is a defence strategy he employs throughout the play, it is particularly emphasised in the last act. When Menenius, who “lov’d me [Coriolanus] above the measure of a father”⁵¹⁴ comes to the Volscian camp where Coriolanus and Aufidius prepare their attack on Rome to entreat Coriolanus to make peace, Cominius predicts Coriolanus “will never hear him”:

*[...] he does sit in gold, his eye
Red as ‘twould burn Rome, and his injury
the gaoler to his pity.*⁵¹⁵

Indeed, Menenius meets these gaolers; Coriolanus’s injury impersonated as two sentinels, who repeat to him “you may not pass.”⁵¹⁶ Serving the function of Coriolanus’s armour against his inferior Extraverted Feeling, they tell Aufidius “you’ll see your Rome embrac’d with fire before/you’ll speak with Coriolanus”⁵¹⁷ and reduce the meaning of his pleading words to ‘weak breath’:

*Can you, [...] when you have pushed out your gates the very
defender of them, [...] think to
front his revenges with the easy groans of old
women, the virginal palms of your daughters, or with
the palsied intercession of such a decayed dotant as
you seem to be? Can you think to blow out the
intended fire your city is ready to flame in, with
such weak breath as this? No, you are deceived;*

⁵¹³ *Coriolanus*; I, i.

⁵¹⁴ *Coriolanus*; V, iii.

⁵¹⁵ *Coriolanus*; V, i.

⁵¹⁶ *Coriolanus*; V, ii.

⁵¹⁷ *Ibid.*

*[...] you are condemned [...]*⁵¹⁸

At this moment, Coriolanus happens to pass by, and Menenius attempts by the imperative of love to “conjure thee [Coriolanus] to pardon Rome and thy petitionary countrymen.”⁵¹⁹ This is met with a detached admission that Coriolanus would rather be poisoned by a sense of guilt than acknowledge the debts of his heart and renege on his promised destruction of Rome:

*That we have been familiar,
ingrate forgetfulness shall poison rather
than pity note how much. Therefore, begone.
My ears against your suits are stronger than
Your gates against my force.*⁵²⁰

On his way out, Menenius is mocked by the sentinels, who with glee at their victory, ironically ask him “is your name Menenius? [...] ‘tis a spell, you see, of much power.”⁵²¹ They praise Coriolanus for being “the rock, the oak not to be wind-shaken.” This disconnection from their bond to his home and his loved ones is associated with Coriolanus disowning his own name (“Coriolanus he would not answer to, forbad all names; / He was a kind of nothing, titleless”⁵²²) and becoming more than human in his seeming supernatural self-sufficiency. Compare this attitude to Jung’s description that by “amputating his inferior feeling,” the Introverted Thinking type (“armed by his principles”) “condemns himself to sterility, to a state in which “humanity can reach him as little from without as from within’.”⁵²³

⁵¹⁸ Ibid.

⁵¹⁹ Ibid.

⁵²⁰ Ibid.

⁵²¹ Ibid.

⁵²² *Coriolanus*; V, i.

⁵²³ CW6 ¶635

Menenius, returning to Rome, is disconsolate. He believes Coriolanus’s resolution to be unshakeable, even against the pleading of his wife and mother. Asked if the condition of a man could really alter so in “so short a time,” he describes Coriolanus as a man turned dragon:

*There is a differency between a grub and a butterfly;
yet your butterfly was a grub. This Marcius is grown
from a man to dragon; he has wings, he’s more than a
creeping thing [...] He no more remembers his mother
now than an eight year old horse. [...] The tartness
of his face sours ripe grapes: when he walks, he
moves like an engine, and the ground shrinks before
his treading [...] He wants nothing of a god but eternity
and a heaven to throne in [...]
there is no more mercy in him than there is milk in a male tiger.⁵²⁴*

This description reflects Coriolanus’s conscious stance and his persona, the manner in which sees himself and in which he expects to be seen. Menenius’s “deification” of Coriolanus and his inability to see past his conscious personality may account for why Menenius does not succeed in piercing Coriolanus’s emotional armour. Moore points out that deifying projection is barrier between people. It is not really love of the other, but rather, love of an internal image forced onto them. It is destructive both for the ‘devotee’, who is likely to be drawn into a rage by their inevitable disillusion, and for the ‘idol’, who is thus walled off from real connection.⁵²⁵

ENANTIODROMIA IN CORIOLANUS

Coriolanus’s family, however, is able to chisel through this exterior fortress and reach his hidden feeling core. When his mother, wife and child come to plead with him to spare Rome, his

⁵²⁴ *Coriolanus*, V, iv

⁵²⁵ Robert Moore, *The Archetype of Sacrifice and the Regulation of Archetypal Energy*, Lecture Recording, 2003, accessed 02 Sept. 2022, <https://jungchicago.org/blog/the-archetype-of-sacrifice-and-the-regulation-of-archetypal-energy/>

composure slips, and his method of reducing the world of emotion to the sum of mechanical parts fails him as he is thrown into an internal battle with “great nature”⁵²⁶ and “instinct.”⁵²⁷ In a fervent attempt to escape his interpersonal bonds, he prays to be freed from love

*[...] out, affection!
 All bond and privilege of nature, break!
 Let it be virtuous to be obstinate.
 What is that curt'sy worth? or those doves' eyes,
 Which can make gods forsworn? I melt, and am not
 Of stronger earth than others. [...] my young boy
 Hath an aspect of intercession, which
 Great nature cries 'Deny not.' let the Volsces
 Plough Rome and harrow Italy: I'll never
 Be such a gosling to obey instinct, but stand,
 As if a man were author of himself
 And knew no other kin.⁵²⁸*

Nonetheless, Coriolanus’s enantiadromia begins. His soldier persona breaks, and through the crack there appears a deeper personality, a wearer of masks; the actor of the role:

*[...] like a dull actor now,
 I have forgot my part and am out,
 Even to a full disgrace. Best of my flesh
 forgive my tyranny.⁵²⁹*

This image of an actor having forgotten his role can be paralleled with Von Franz’s statement that after the enantiadromia or the de-throning of the superior function, a person is reduced to a hazy ‘mixtum compositum’: “Formerly they were good thinkers, but they can’t think any more and

⁵²⁶ *Coriolanus*, V, iii.

⁵²⁷ *Ibid.*

⁵²⁸ *Ibid.*

⁵²⁹ *Ibid.*

they have not yet reached a new level.”⁵³⁰ When his wife kisses him, he lapses into the kind of poetic metaphor he would have laughed at in others; “O! A kiss!/ Long as my exile, sweet as my revenge!”⁵³¹ Upon his mother’s kneeling to him “As if Olympus to a molehill should/ In supplication nod,”⁵³² his habit of reducing things to the sum of their parts in order to trivialise them is reversed, and the world instead becomes supernaturally endowed, as if rebelling against his reduction of it to ‘nothing but’⁵³³ physical objects:

*Your knees to me? to your corrected son?
Then let the pebbles on the hungry beach
Fillip the stars; then let the mutinous winds
Strike the proud cedars 'gainst the fiery sun;
Murdering impossibility, to make
What cannot be, slight work.*⁵³⁴

To convince her son to revoke his decision to destroy Rome, Volumnia first presents to Coriolanus the paradox of the war he is intent on waging: he is going to fight his own people and destroy his own home in order to be consistent with his values. She tells him he is putting his family in a limbo-state in which they have lost their centre and do not even have the comfort of knowing what to want, what to pray for:

*[...] thy sight,
which should Make our eyes flow with joy, hearts dance with comforts,
Constrains them weep and shake with fear and sorrow;
Making the mother, wife and child to see
The son, the husband and the father tearing
His country’s bowels out. [...] how can we,*

⁵³⁰ von Franz, *Lectures on Jung’s Typology*, *ibid.*, p.15

⁵³¹ *Coriolanus*, V, iii.

⁵³² *Ibid.*

⁵³³ *CW6* ¶867

⁵³⁴ *Coriolanus*; V, iii

*Alas, how can we for our country pray,
 Whereto we are bound, together with thy victory,
 Whereto we are bound? [...] for either thou
 Must, as a foreign recreant, be led
 With manacles thorough our streets, or else
 triumphantly tread on thy country’s ruin,
 And bear the palm for having bravely shed
 Thy wife and children’s blood.⁵³⁵*

Instead of this course of action, she suggests the possibility of negotiating peace between the vengeful Volsces and the offending Romans, and by this reconciliation, to allow the former to gain the quality of mercy, and the latter, a debt of gratitude:

*[...] our suit
 Is that you reconcile them: while the Volsces
 May say 'This mercy we have show'd;' the Romans,
 'This we received;' and each in either side
 Give the all-hail to thee and cry 'Be blest
 For making up this peace!'⁵³⁶*

Unlike Menenius, Volumnia does not deify Coriolanus. She points out that though he attempts to “imitate the graces of the gods” with his thunderous principles, his power and his pettiness remain those of a mortal man:

*Thou hast affected the fine strains of honour,
 To imitate the graces of the gods;
 To tear with thunder the wide cheeks o’ the air,
 And yet to charge thy sulphur with a bolt
 That should but rive an oak. Why dost not speak?
 Think’st thou it honourable for a noble man*

⁵³⁵ Ibid.

⁵³⁶ *Coriolanus*; V, iii

*Still to remember wrongs?*⁵³⁷

The oak was mentioned once earlier in this play, when the sentinels refer to Coriolanus himself as “the oak, not to be windshaken,” a metaphor which references the fable of the oak and the reed, in which the strong oak is uprooted by the wind while the flexible reed endures: “A reed before the wind lives on, while mighty oaks do fall.”⁵³⁸ The moral, as Aesop puts it, is “Those who adapt to the times will emerge unscathed”⁵³⁹ (In the context of WWII France, Anouilh inverts the meaning of this fable and gives the unbending oak a defiant introverted tone similar to his *Antigone*⁵⁴⁰). Volumnia means that Coriolanus’s thunderous moralising has only the power to tear his rigid self apart. Indeed, she points out his deficiency in not being able to see the wider context beyond the principle on which he fixates (“Think’st thou it honourable for a noble man / Still to remember wrongs?”⁵⁴¹). Pointing to his son who “cannot tell what he would have/ But kneels and holds up hands for fellowship” but nonetheless argues their petition “with more strength/ Than thou hast to deny’t,”⁵⁴² Volumnia shows Coriolanus the ultimate impotency of his beloved ‘reasons’.⁵⁴³

Knight beautifully describes the trouble in which Coriolanus now finds himself when he “finds the sequel of his barren quest demands he now gild himself in that mother’s blood”:

⁵³⁷ *Coriolanus*; V,iii

⁵³⁸ Geoffrey Chaucer, *Troilus and Criseyde* (II.1387-9) in *The Oxford Dictionary of Proverbs*, Oxford: Oxford University Press, 2015, p.264

⁵³⁹ Aesop, *Aesop’s Fables*. (trans. L. Gibbs), Oxford: Oxford University Press, 2002.

⁵⁴⁰ *One day The oak said to the reed: / “Don’t you tire of hearing that fable? / The moral is so detestable / Men show themselves flimsy to teach it to children./ To bend, to always bend, is there not enough/ of bending in the nature of Man?” / “Listen” said the reed “the sky is darkening: / the wind which shakes your branches [...] / Might warn you, perchance./ That we little people, / weak, timorous, humble and prudent,/ whose constant concern is our small life / Withstand the storms of the world better/ Than the proud who imagine themselves great.” / At his words came the roar of the storm. / And the wind devastated the woods./ Just like the first time,/ and threw the proud disparaging oak to the ground. / “Well, well” said the reed, once the cyclone passed -/ [...] “What do you have to say now, friend?” [...] was I not prophetic? [...] The suffering giant, wounded [...] with a sad and radiant smile / with his last words / said to the Reed: “I am still an oak.” - Jean Anouilh, “Le Chêne et le Roseau” (my trans.) from *Fables*, Paris: La Table Ronde, 1962.*

⁵⁴¹ *Coriolanus*; V,iii

⁵⁴² *Ibid.*

⁵⁴³ *Coriolanus*, III, i.: “I’ll give my reasons./ More worthier than their voices. They know the corn / Was not our recompense, resting well assur’d / They ne’er did service for ‘t.”

*No Shakespearian play drives its protagonists to so bitterly ironic a climax Coriolanus’ love is to be pitted against his pride. [...] now his vengeance is thrown up as a jagged rock against love’s furnace skies. As his mother, wife, and child come to him, that other ‘nature’ which his pride has desecrated proves stronger than he thought.*⁵⁴⁴

It is in fact the acceptance of his earlier statement “Wife, mother, child, I know not” by his mother: “Come, let us go:/ This fellow had a Volscian to his mother;/ His wife is in Corioli and his child/ Like him by chance”⁵⁴⁵ that finally shows the soldier he does not want the independence he thinks he wants, and causes him to have a spiritual revelation that breaks his resolution:

*O mother, mother!
What have you done? Behold, the heavens do ope,
The gods look down, and this unnatural scene
They laugh at. O my mother, mother! O!
You have won a happy victory to Rome;
But, for your son,--believe it, O, believe it,
Most dangerously you have with him prevail’d,
If not most mortal to him. But, let it come.*⁵⁴⁶

It is here the particular power of the inferior function can be identified. The mystical nature of Coriolanus’s change of heart here portrays the irresistible force with which the unconscious now pulls him into a foreign psychical arena where reason and martial strategy bow to the will of a mother. The ecstatic nature of the revelation, however, also hints that Coriolanus is not in a psychological state that will endure, for it is not yet built upon solid foundations. Myers writes that mystical experiences “involve a diminution of the ego” which “can play a part

⁵⁴⁴ Knight, *The Imperial Theme*, *ibid.*, p.192

⁵⁴⁵ *Coriolanus*; V,iii

⁵⁴⁶ *Ibid.*

in helping symbols of transformation to emerge from the unconscious,”⁵⁴⁷ but, citing Edinger, he suggests that unless this experience is married with a firm conscious (“responsible”⁵⁴⁸) ego-commitment, it is unlikely to have a lasting effect.⁵⁴⁹

All the same, this enantiodromia into the domain of the inferior function constitutes a revelation that fundamental change is possible. “The skies open.”⁵⁵⁰ A chink appears in the worldview Coriolanus had hitherto considered absolute and all-encompassing. Jung writes that the inferior function is a door to the unconscious, through which the yet-unknown sides of ourselves enter our lives.⁵⁵¹ He describes that this connection to the unconscious endows the inferior with a freshness and vitality that “compensates, complements, and balances the ‘superior’ function.”⁵⁵² Through the recognition of the inferior function, it is possible to find a new way forward that may free one from the loops of repetitive, stultifying behaviour. The inferior function, like Alexander faced with the Gordian knot, does not play by conscious rules. It is therefore able to provide entirely different means of solving the problem. Because of her ability to access this side of Coriolanus, Volumnia is able, with a few well-chosen words, to make herself more valuable to Rome than battalions of soldiers could be: “you deserve a temple built to you,” Coriolanus tells her, “All the swords in Italy [...] could not have made this peace.”⁵⁵³

⁵⁴⁷ Myers, *Myers-Briggs Typology vs Jungian Individuation*, *ibid.*, p.151

⁵⁴⁸ E.F. Edinger, *Science of the Soul: A Jungian Perspective*. Toronto, ON: Inner City Books, 2002, p.28

⁵⁴⁹ Myers, *Myers-Briggs Typology vs Jungian Individuation*, *ibid.*, p.151

⁵⁵⁰ *Coriolanus*; V,iii

⁵⁵¹ CW9i ¶222; ¶582: “The “inferior” function [...] has the great advantage of being contaminated with the collective unconscious and can be used as a bridge to span the gulf between conscious and unconscious and thus restore the vital connection with the latter.”; See also von Franz, *Lectures on Jung's Typology*, *ibid.*, p.67

⁵⁵² CW9i ¶541: “The inferior function is the one of which least conscious use is made. This is the reason for its undifferentiated quality, but also for its freshness and vitality. It is not at the disposal of the conscious mind, and even after long use it never loses its autonomy and spontaneity, or only to a very limited degree. Its role is there fore mostly that of a *deus ex machina*”

⁵⁵³ *Coriolanus*, V, iii

THE INFERIOR FUNCTION: AN ALLY?

Timon and Coriolanus are both given the option of coming to a compromise with the figures of authority that rule their worlds. In *Coriolanus*, the figures of authority send Volumnia to appeal to Coriolanus’ inferior function in the name of peace. In *Timon*, the senators themselves visit him in his cave and offer him compensation and a role amongst their rank on condition he return to Athens, adopt once more his old stance, take up the dropped mantle of his superior function, and help them assuage the wrath of Timon’s old friend Alcibiades. Volumnia is successful while Timon rejects the senators.

In the correspondence between Jung and Schmid-Guisan, the latter describes the developmental pathway that would benefit people with one-sided Introverted Thinking and Extraverted Feeling in a way that closely mirrors Timon’s and Coriolanus’ enantiodroma. The Introverted Thinking type, he writes, needs to develop their “unconscious, inferior pleasure in the object” into “a higher conscious love”⁵⁵⁴ for the living world around them: “the introvert not only must wish to develop himself in order to be loved⁵⁵⁵ but also must love in an active way in order to develop.”⁵⁵⁶ The Extraverted Feeling type’s opposite trajectory is to realise that it is in fact from the motives, strategizing and calculation that they simplistically reject as the “tyrannical striving for power”⁵⁵⁷ that the conscious strength of their personality can be developed: “The extravert not only must love in order to develop but also must have the wish to develop in order to be loved.”⁵⁵⁸ Indeed, Jung describes that the magnitude of the external world

⁵⁵⁴ Schmid-Guisan. *The Question of Psychological Types*, *ibid.*, p.71

⁵⁵⁵ See *Coriolanus*, II, ii.: “He hath deserved worthily of his country [...]”

⁵⁵⁶ Schmid-Guisan. *The Question of Psychological Types*, *ibid.*, p.71

⁵⁵⁷ *Ibid.*

⁵⁵⁸ *Ibid.*

cannot be properly understood without having first acquired psychic depth.⁵⁵⁹ Thus, despite Timon’s initial eagerness to relate to others, he could not see them truly before he and his projections had been broken in several places.

In both plays, we have seen the central protagonists come into contact with their inferior function in a dramatic enantiomorphic movement. This causes Timon to fall into a state of despair and Coriolanus to be killed by the Volscians. Jung writes that the moment when a new and greater personality “appears to the lesser personality with the force of a revelation”⁵⁶⁰ is by no means a unilaterally positive experience. Jung describes that the way out of stagnation towards character-development is a great and difficult challenge,⁵⁶¹ but that the potential liberation from one’s imprisonment in a closed way of seeing can very well be worth the danger: “the man who is inwardly great will know that the long expected friend of his soul, [...] has now really come “to lead captivity captive”; “to seize hold of him [...] and to make his life flow into that greater life—a moment of deadliest peril!”⁵⁶²

TO BECOME THE BUTT OF ONE’S OWN JOKE

Aufidius, Coriolanus’s warrior alter-ego on the Volscian side, watched this scene with Coriolanus’s family unfold. Coriolanus, having moved away from exclusive identification with his superior function, will now have to defend the peace he has negotiated and his new ego-dystonic stance in the face of the ‘old world’ he had hereto inhabited. Like an ego striving to defend against change and to maintain its position of dominance, Aufidius seeks a “pretext” to eliminate Coriolanus:

⁵⁵⁹ *CW9i* ¶215

⁵⁶⁰ *CW9i* ¶217

⁵⁶¹ *CW9i* ¶215

⁵⁶² *CW9i* ¶217

*I rais'd him, and pawn'd
mine honour for his truth; who being so heighten'd
he watered his new plants with dews of flattery,
seducing so my friends; and to this end
He bow'd his nature, never known before
but to be rough, unswayable and free.*⁵⁶³

The thinking part of Coriolanus fears he is, as Aufidius describes himself “by his own alms empoison'd / and with his charity slain.”⁵⁶⁴ Aufidius finds his pretext for revenge in Coriolanus’s turnaround, his ‘hypocritical’ attempts to “purge himself with words” (as Coriolanus had previously been so loathe to do):

*I am glad thou [Coriolanus] hast set thy mercy and thy honour
At difference in thee: out of that I'll work
Myself a former fortune.*⁵⁶⁵

Jung writes that when the opposites clash within the psyche, the tension between thesis and antithesis has the potential to create a new perspective. This moment is precarious, however, because if the ego “inclines more to one side or the other”, the new birth easily collapses into one of the two sides, and the ego again resumes staunch identification with whatever function is favoured, creating a new imbalance. “Consequently, the process of division will be repeated later on a higher plane.”⁵⁶⁶

As he attempts to hold the opposites in tension, Coriolanus finds himself in a treacherous position. In his insecurity, he is unable to hold his balance on the unstable new ground on which he stands and old habits return with force. Aufidius tells him what he fears to hear and reminds him of the way his old world-view would have interpreted his change of heart. He reduces his

⁵⁶³ *Coriolanus*, V, vi.

⁵⁶⁴ *Coriolanus*, V, vi

⁵⁶⁵ *Coriolanus*, V, iii

⁵⁶⁶ CW9i ¶825

mother’s laments to “drops of salt” and calls Coriolanus a “traitor” and a “boy of tears,” which causes Coriolanus to ‘collapse’ back into his old perspective:

AUFIDIUS:

*You lords and heads o' the state, perfidiously
He has betray'd your business, and given up,
For certain drops of salt, your city Rome,
I say 'your city,' to his wife and mother;
Breaking his oath and resolution like
A twist of rotten silk, never admitting
Counsel o' the war, but at his nurse's tears
He whined and roar'd away your victory,
That pages blush'd at him and men of heart
Look'd wondering each at other.*

CORIOLANUS:

*Hear'st thou, Mars?
Aufidius: Name not the god, thou boy of tears!
Coriolanus. Measureless liar, thou hast made my heart
Too great for what contains it. Boy! O slave! [...]*

FIRST LORD:

Peace, both, and hear me speak.

CORIOLANUS:

*Cut me to pieces, Volsces; men and lads,
Stain all your edges on me. Boy! false hound!
If you have writ your annals true, 'tis there,
That, like an eagle in a dove-cote, I
Flutter'd your Volscians in Corioli:
Alone I did it. Boy!⁵⁶⁷*

⁵⁶⁷ *Coriolanus*, V, vi.

Despite the possibility of a productive solution (the Volscian Lords desire a peaceful outcome), Coriolanus cannot hold his ground against the return of his own arguments. His new stance in alliance with his inferior is too clumsy and fragile to put up a strong resistance. Jung describes that when the internal structure of the personality shifts into a ‘possession by the shadow’⁵⁶⁸, the person finds himself “always standing in his own light and falling into his own traps. [...] In the long run luck is always against him, because he is living below his own level and at best only attains what does not suit him.”⁵⁶⁹ Jung writes that when “One becomes two,” some who are unable to detach from a restricting persona:

*[...] the greater figure, which one always was but which remained invisible, appears to the lesser personality with the force of a revelation. He who is truly and hopelessly little will always drag the revelation of the greater down to the level of his littleness, and will never understand that the day of judgement for his littleness has dawned.*⁵⁷⁰

Elsewhere, he specifies that the process of acquiring this psychic depth is perilous; “he must have within himself the capacity to grow; otherwise even the most difficult task is of no benefit to him. More likely he will be shattered by it.”⁵⁷¹ The end of Coriolanus can be read as a demonstration that amending one-sidedness is no easy matter. Because Coriolanus could not contain within himself the tension between two opposite perspectives, Introverted Thinking takes control again in the form of Aufidius, who kills him and places his foot upon Coriolanus’s body in sign of victory. His death, only to be replaced by his mirror Aufidius can be read as hope for change smothered. The Lords command Aufidius to tell the people Coriolanus’ tale “after your way” (according to his own interpretation) and “bury / his reasons with his body”⁵⁷²: because

⁵⁶⁸ Which is “practically identical” to the inferior function, Jung writes in CW9i ¶222

⁵⁶⁹ CW9i ¶222

⁵⁷⁰ CW9i ¶217

⁵⁷¹ CW9i ¶215

⁵⁷² *Coriolanus*, V, vi.

Coriolanus could not root his reason in a greater whole, they amount to little in the end. What the soul says when Prometheus falls in Spitteler’s poem⁵⁷³ applies just as well to Coriolanus’s single-minded individualism: “I told you I was a wayward goddess, who would lead you astray on untrodden paths. But you would not listen to me, and now it has come to pass according to my words: for my sake they have robbed you of the glory of your name and stolen from you your life’s happiness.”⁵⁷⁴

TIMON AND THE HEALING SEPULCHRE

The senators gain no ground with Timon when they come to ask him to return to his former role and to use his superior Extraverted Feeling to make peace with Alcibiades, to fend off the attack of the wild boar, a symbol of death, of battle, of Mars and winter⁵⁷⁵:

*Therefore, so please thee to return with us
And of our Athens, thine and ours, to take
The captainship, thou shalt be met with thanks,
Allow'd with absolute power and thy good name
Live with authority: so soon we shall drive back
Of Alcibiades the approaches wild,
Who, like a boar too savage, doth root up
His country's peace.*⁵⁷⁶

Alcibiades seems to represent a shift in the balance of the powers that be. He himself specifies the redressive and logos-led nature of his offensive approach: “sound to this coward and lascivious town our terrible approach [...] You have gone and filled the time / with all

⁵⁷³ Carl Spitteler in *CW6* ¶275-287

⁵⁷⁴ Spitteler in *CW6* ¶279

⁵⁷⁵ Macrobius, *The Saturnalia* (trans. P. Davies), New York: Columbia University Press, 1969, 141–2.

⁵⁷⁶ *Timon*; V, i

licentious measure, making your wills the scope of justice.”⁵⁷⁷ As in Shakespeare’s “Venus and Adonis”, where Adonis’s will to hunt ‘the boar’ competes with Venus’s amorous advances, Alcibiades’s attack represents a counter-position to Eros. He, like the boar, represents the death of the old, the ever-recurring stage of destruction in the cyclical pattern of life.⁵⁷⁸ The boar is a signpost alerting us that Alcibiades’s advance on Athens is to be read as the inevitable, cyclical end of something; a necessary step of destruction and renewal. The “underlying myth in which [the boar] plays a part hints not only at tragedy but at necessity. Perpetual spring, in a fallen world, would preclude harvest.”⁵⁷⁹

Timon refuses the offer to return to his old world; he is irrevocably changed and wishes for the end of the era. Unlike Coriolanus, he needs no defensive emotional walls to keep him from caring about the fate of Rome. He is so far from his old state of empathy that he mocks the senators, goading them with hints of potential support, only to repeatedly conclude “I care not”:

*If Alcibiades kill my countrymen,
Let Alcibiades know this of Timon,
That Timon cares not. But if he sack fair Athens,
And take our goodly aged men by the beards,
Giving our holy virgins to the stain
Of contumelious, beastly, mad-brain'd war,
Then let him know, and tell him Timon speaks it,
In pity of our aged and our youth,
I cannot choose but tell him, that I care not*⁵⁸⁰

The kindest thing Timon can wish upon his countrymen is death:

⁵⁷⁷ *Timon*; V, iv.

⁵⁷⁸ Anne L. Prescott “The Equinoctial Boar: Venus and Adonis in Spenser’s Garden, Shakespeare’s Epyllion, and Richard III’s England” in J. B. Lethbridge, *Shakespeare and Spenser: Attractive Opposites*, Manchester: Manchester University Press, 2008, p.181: The boar is “cosmological, rooting about not just in human vineyards (see Psalm 79) and forests but in the skies, not just in wintry weather but in the whirling zodiac.”

⁵⁷⁹ *Ibid.*, p.177

⁵⁸⁰ *Timon*; V, i.

*But yet I love my country, and am not
 One that rejoices in the common wreck [...]
 (FIRST SENATOR: That's well spoke)
 Commend me to my loving countrymen,—
 [...] And tell them that, to ease them of their griefs,
 Their fears of hostile strokes, their aches, losses,
 Their pangs of love, with other incident throes
 That nature's fragile vessel doth sustain
 In life's uncertain voyage, I will some kindness do them:
 I'll teach them to prevent wild Alcibiades' wrath. [...]
 I have a tree, which grows here in my close,
 [...] tell my friends,
 Tell Athens, in the sequence of degree
 From high to low throughout, that whoso please
 To stop affliction, let him take his haste,
 Come hither, ere my tree hath felt the axe,
 And hang himself.⁵⁸¹*

This, and Timon’s ultimate suicide directly after the departure of the senators appears a very dark ending to the play. However, it seems to me Timon’s death points towards a deeper and positive meaning. For one thing, Timon’s suicide represents the shift of his anger’s focus from others onto himself. It is through his disappointment with the idealised other that his own fallen nature is mirrored back at him: “the man who has surrendered entirely to the outside world”⁵⁸² has finally reached the point where, through “the form of some intimate and beloved being”⁵⁸³ — the Athenians, in this case — he experiences “the whole ambivalence of the world and of his own

⁵⁸¹ Ibid.

⁵⁸² CW6 ¶281

⁵⁸³ Ibid.

nature.”⁵⁸⁴ His suicide therefore represents a shift in perspective from blame to insight. Importantly, this insight consists in the understanding that certain parts of himself are blocking his own path. Timon tells the senators to inform the people that:

*Timon hath made his everlasting mansion
Upon the beached verge of the salt flood;
Who once a day with his embossed froth
The turbulent surge shall cover: thither come,
And let my grave-stone be your oracle.
Lips, let sour words go by and language end:
What is amiss plague and infection mend!
Graves only be men's works and death their gain!*⁵⁸⁵

Here, the imagery of destruction for the sake of renewal is condensed into one image: an ‘everlasting mansion’ placed on the verge of the Biblical flood. Like the sun’s chariot which must daily descend into the underworld, the mansion is to be once a day cleansed and transformed.⁵⁸⁶ In the same way, the ‘plague and infection’ woven through *Timon* is here framed a reparative device related to the alchemical symbol of the ‘Sepulcher,’ which refers to the container (“the alembic at the Nigredo”⁵⁸⁷) in which the person is ‘burned’ in order to be purified and reconfigured as something more subtle and rich.⁵⁸⁸ The Sufi mystic Shams Tabrizi speaks in similar terms:

*‘I’m burning up! I don’t have the capacity for this suffering.’
The Presence says, ‘I keep you for the sake of just this.’
He says, ‘Oh Lord, but I’m burning up! What do you want from this servant?’*

⁵⁸⁴ Ibid.

⁵⁸⁵ *Timon*; V, i.

⁵⁸⁶ CW9i ¶40: “Water is the commonest symbol for the unconscious.”

⁵⁸⁷ “the alembic at the Nigredo [...] results, we should recall, in the death of the lovers with the birth of one ‘hermaphrodite.’” - Margaret Healy, *Shakespeare, Alchemy and the Creative imagination*, Cambridge: Cambridge University Press, 2011, p.140

⁵⁸⁸ “a crowned king, emerging from his glassy sepulchre with a glorified body” – Gareth Roberts (citing Helvetius), *The Mirror of Alchemy: Alchemical Ideas and Images in Manuscripts and Books from Antiquity to the Seventeenth Century*, London: British Library, 1994, p. 7.

He says, ‘Exactly this- that you burn.’

[...] The wisdom in this weeping is that the ocean of mercy must come to a boil. Your weeping causes that. As long as the clouds of your heartache do not rise up, the ocean of mercy will not boil.

‘Pity will not move the mother to suckle her child

As long as the child stays silent.’⁵⁸⁹

Timon’s statement that “my epitaph [...] will be seen to-morrow: my long sickness / Of health and living now begins to mend”⁵⁹⁰ echoes Socrates’ gratitude towards the god of healing for the hemlock that killed him; “a medicine that frees him from the fetters of pain and pleasure.”⁵⁹¹ Socrates’ last words upon having drunk the poison and feeling the chill of death climb up his legs was “Crito, we owe a cock to Asklepios – pay it and do not neglect it.”⁵⁹² Asklepios was the Greek god of medicine and healing. In Greek, the word ‘pharmakos’ means both poison and remedy,⁵⁹³ and this intertwining of opposites is paralleled by the cock, “which gives hopeful proclamation of the coming new day, symbolized rebirth and afterlife for ancient Greeks and was the traditional thank offering given to [...] Asklepios.”⁵⁹⁴ The fact that “the oldest meaning of the word pharmakos is scapegoat”⁵⁹⁵ indicates that the oldest ideas of medicine were connected to sacrifice; the cutting away of a member of society onto which are projected the sins of the whole. It is difficult to understand why this conceptual link came about, if not as an externalised expression of this idea that certain ‘inner personalities’ must be pruned

⁵⁸⁹ Shams-I Tabrizi, *Me and Rumi: The Autobiography of Shams-i Tabrizi* (Trans. W. Chittick), United States: Fons Vitae, 2004, p.97-98

⁵⁹⁰ *Timon*, V, i.

⁵⁹¹ James E. Bailey, “Socrates’s Last Words to the Physician God Asklepios: An Ancient Call for a Healing Ethos in Civic Life,” *Cureus*, 10. 12, 2018, p.6

⁵⁹² Plato. *Euthyphro, Apology, Crito, Phaedo, Phaedrus. Vol. 1*. Cambridge, MA: Harvard University Press; 1977. Phaedo; p. 0.

⁵⁹³ Bailey, “Socrates’s Last Words to the Physician God Asklepios,” *Ibid.*

⁵⁹⁴ Bailey, “Socrates’s Last Words to the Physician God Asklepios,” *ibid.*, p.8. See also Thucydides, *The History of the Peloponnesian War*, (trans. R. Warner), Harmondsworth: Penguin, 1972.

⁵⁹⁵ *Ibid.*, p.6

in order for the individual to continue to grow.⁵⁹⁶ This theme is recurrent in *Coriolanus*, too, wherein the plebians’ talk of Coriolanus as “a disease that must be cut away.”⁵⁹⁷

To read *Timon* as psychomachia where the idealising (and therefore vilifying) part of the personality is sacrificed is a yielding interpretation because it sheds clarity on the strange “oracle”⁵⁹⁸ grave, whose function is to bring us to the awareness that trial is a path to reparation: It is only by means of frequent deaths within oneself that we can walk the tight-rope of correct alignment to the world.⁵⁹⁹ This accords with Jung’s statement that “Sacrifice always means the renunciation of a valuable part of oneself, and through it the sacrificer escapes being devoured.”⁶⁰⁰ Along a similar vein, Rosen describes depression as an inner call for “egocide”⁶⁰¹; “the Self’s attempt to kill that part of the ego which is pulling us towards death.”⁶⁰² A problem arises, however, when “people confuse ‘self-knowledge’ with knowledge of their conscious ego personalities,”⁶⁰³ because the inability to differentiate the wish to the current ego-state from the wish to kill oneself does sometimes lead to suicide.⁶⁰⁴

The reading of *Timon* as part of a larger personality seems to me to lend more meaning to the epitaph *Timon* wrote for himself: “Pass by, and curse thy fill, but pass, and stay not here thy gate.”⁶⁰⁵ *Timon*’s ego-dystonic nihilism and animosity is a gateway, not an end in itself. Indeed, *Timon*’s mantle of responsibility is passed to Alcibiades, as the senators accept the defeat

⁵⁹⁶ “If he is to live, he must fight and sacrifice his longing for the past in order to rise to his own heights. And having reached the noonday heights, he must sacrifice his love for his own achievement, for he may not loiter.” – CW5 ¶553

⁵⁹⁷ *Coriolanus*, III, i.

⁵⁹⁸ *Timon*; V, i.

⁵⁹⁹ “Those who die without passing away live long.” – Lao-Tzu, *Tao Te Ching* (Trans. L. Ng), Leonard-Ng, 2016, accessed 20/04/23, <https://leonard-ng.com/tao-te-ching/> ¶33.; Likewise: “growing beyond oneself means death” – CW5 ¶432.

⁶⁰⁰ CW6 ¶339

⁶⁰¹ David Rosen, “Transforming Depression through Death and New Life: Using the Creative Arts”, C. G. Jung Institute of Chicago, 1994. See also James G. Hillman, *Suicide and the Soul*, London: Hodder and Stoughton, 1964.

⁶⁰² Rosen, “Transforming Depression through Death and New Life”, *ibid.*

⁶⁰³ CW10 ¶491

⁶⁰⁴ Rosen (*ibid.*) suggests that the ego plays an active role in this deception: The ego “tries to pull us into suicide as a last desperate attempt at control.” – Rosen, “Transforming Depression through Death and New Life”.

⁶⁰⁵ *Timon*, V, iv.

of the superior function represented by Timon and realise they must look elsewhere for deliverance “Our hope in him is dead / let us return, And strain what other means is left unto us/ in our dear peril.”⁶⁰⁶

ALCIBIADES AND THE TRANSCENDENT FUNCTION

Timon’s old world (the siren-song of the senators) and his newfound world of violent independence clash. He enters the sepulchre, and Alcibiades and his offensive army appears. He describes that while the ruling powers have ‘made their wills the scope of justice’ he, and they who “slept within the shadow of your power”⁶⁰⁷ have been lying in wait; have “wander'd with our traversed arms and breathed / Our sufferance vainly.”⁶⁰⁸ But now there will be a change, a lasting and natural change from within (“now the time is flush, / When crouching marrow in the bearer strong / Cries of itself 'No more”⁶⁰⁹), away from the overblown, overfed, one-sided state of affairs.

*[...] 'No more:' now breathless wrong
Shall sit and pant in your great chairs of ease,
And pury [wheezy, asthmatic⁶¹⁰] insolence shall break his wind [breathe heavily]
With fear and horrid flight.⁶¹¹*

A partial reformation now takes place, where the senators plead their case, begging of the conquering Alcibiades the capacity for discrimination that Timon was incapable of:

*All have not offended;
For those that were, it is not square to take
On those that are, revenges: crimes, like lands,*

⁶⁰⁶ *Timon*, V, i.

⁶⁰⁷ *Timon*, V, iv.

⁶⁰⁸ *Ibid.*

⁶⁰⁹ *Ibid.*

⁶¹⁰ “Short of breath, wheezy, asthmatic” – *Oxford English Dictionary*, s.v. “Pury”, Oxford University Press, Accessed July 2023, <https://doi.org/10.1093/OED/9529234303>

⁶¹¹ *Ibid.*

*Are not inherited. Then, dear countryman,
Bring in thy ranks, but leave without thy rage:
Spare thy Athenian cradle [...] like a shepherd,
Approach the fold and cull the infected forth,
But kill not all together.*⁶¹²

In the shift of the narrative centre from Timon to Alcibiades the capacity for discernment flowers into being. He has the potency to condemn and punish, but his power is coupled with mercy. He is neither Timon the idealist nor Timon the misanthrope, which are two sides of the same stance. Alcibiades concludes the play by saying:

*Bring me into your city,
And I will use the olive with my sword,
Make war breed peace, make peace stint war, make each
Prescribe to other as each other's leech.
Let our drums strike.*⁶¹³

The equilibrium here achieved can be understood with reference to what Jung calls ‘increase of personality’; “an enlargement that comes of inner sources.”⁶¹⁴ Thus, Shakespeare is able in *Timon* to show us both the possibility of the man shattered by knowledge he cannot integrate (the literal reading) and the possibility of psychic growth, where Timon, through his trials, dies to himself – a “descent into the netherworld”⁶¹⁵ – in order to “unite the conscious with the unconscious”⁶¹⁶ and to become Alcibiades; tempering justice with mercy (the metaphorical reading).

CONCLUSION

⁶¹² *Timon*, V, iv

⁶¹³ *Timon*; V, iv

⁶¹⁴ *CW9i* ¶215; *CW11* ¶828.

⁶¹⁵ “[...] the descent to the underworld may also be construed as a descent to the dark realm of the unconscious” – Charlotte K. Spivack in Jean-Charles Seigneuret, *Dictionary of Literary Themes and Motifs*, Vol.1, New York: Greenwood Press, 1988, p.363

⁶¹⁶ David J. Burrows, Frederick R. Lapidés & John T. Shawcross, *Myths and motifs in Literature*, New York: Free Press, 1973, p.460

Where Coriolanus’s one-sided approach was technically extremely supportive (e.g. he is incorruptible and risks his personal wellbeing to provide his country with excellent protection), he was just as deaf to the feelings of the people as he was to his own. Timon, at the opposite end of the spectrum, could not separate himself from his connection to his friends. He was unable to retreat into himself enough to cultivate personal wealth to provide tangible service. He was equally unable to become conscious of the true value of his friends. The conflict of worldviews in these plays represented the tug-of-war between the Extraverted Feeling prioritisation of interpersonal integration and the Introverted Thinking concern for maintaining impersonal objectivity in order to retain a strong capacity for individual self-direction. In this chapter, we have seen these typical forms of one-sidedness play themselves out, and have seen that the two opposites cannot sustainably exist in isolation from the other. It is useless to have independent principles without considering communal harmony, just as it is worthless to consider communal harmony without the anchor of independent principles.

CHAPTER 6

RICHARD II AND KING LEAR

INTROVERTED FEELING AND EXTRAVERTED THINKING

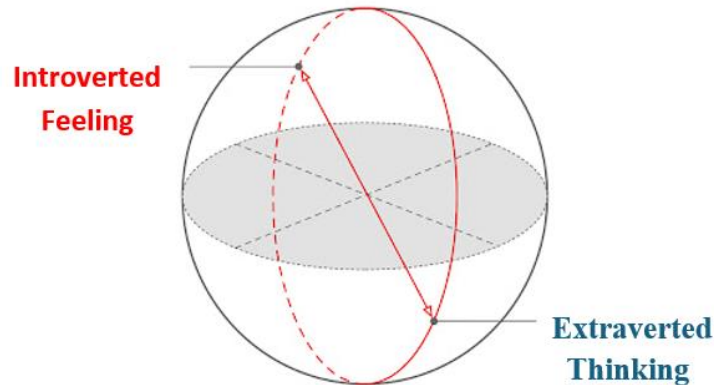


Figure 9: Axis of Opposition between Introverted Feeling and Extraverted Thinking

In this chapter, I will be discussing Shakespeare’s *King Lear* as representative of the one-sided function-dynamic of superior Extraverted Thinking and inferior Introverted Feeling. I will contrast this dynamic with the narrative trajectory of *Richard II*, which portrays the opposite dynamic.

King Lear, Summary

King Lear divides his kingdom among the two daughters [Regan and Goneril] who flatter him and banishes the third one [Cordelia] who loves him. His eldest daughters both then reject him [...] Lear goes mad and wanders through a storm [in the company of his fool and a few loyal followers]. His banished daughter returns with an army [in support of her father], but they lose the battle and Lear, all his daughters and more, die.⁶¹⁷

Richard II, Summary

⁶¹⁷ “Summary of *King Lear*,” Shakespeare Birthplace Trust, accessed 03/12/2023, <https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/king-lear/>

[In line with his characteristically “uncertain and impulsive”⁶¹⁸ behaviour, Richard is misled by his friends into poor government of the country]. King Richard II banishes Henry Bolingbroke, seizes noble land, and uses the money to fund wars. Henry returns to England to reclaim his land, gathers an army of those opposed to Richard, and deposes him. Now as Henry IV, Henry imprisons Richard, and Richard is murdered in prison.⁶¹⁹



Figure 10: Peter F. Rothmel, *The King and the Beggar*, 1856



Figure 11: William Hamilton, *The Landing of Richard II at Milford Haven*, date not known

THE PROTASIS OF *RICHARD II* AND *KING LEAR*

In this chapter, the focus will be on *King Lear* and *Richard II*, two plays in which Kings fall from an earthly throne, are made to walk as captive subjects in the land they had used to rule,

⁶¹⁸ “Summary of *Richard II*,” Shakespeare Birthplace Trust, accessed 03/12/2023, <https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/richard-ii/>

⁶¹⁹ Ibid.

to feel the consequences of their former reign, and thereby to attain a deeper form of royalty. Both plays begin with royal hearings where the king presides as adjudicator before a kind of contest. The consequences of this contest will determine the king’s fate, as well as that of his kingdom. An important theme of both these plays, therefore, is the question of how to judge. I have selected *King Lear* and *Richard II* to represent the personality structures where Introverted Feeling is the inferior function and Extraverted Thinking the superior, and vice-versa. As we shall see, the beginning of *King Lear* is characterised by an officious blindness to felt-values, whereas the beginning of *R.II* introduces an ethos in which the external, communal world, the world of commitments, systems, reliability and long-term functionality is disregarded on the ruler’s whim.

In his old age, King Lear introduces a new and final decree. He wishes to abdicate and to divide the kingdom between his daughters. In order to determine the size of each allotment, he devises a ‘love’ contest in which he asks his daughters to compete for the kingdom: each daughter will receive a slice of England which corresponds in size to the vastness of the love they profess for him. After Goneril and Regan finish their lavish exclamations of love for their father (“Dearer than eye-sight, space, and liberty; [...] No less than life [...] A love that makes breath poor, and speech unable,”⁶²⁰ “I profess/ Myself an enemy to all other joys,[...] And find I am alone felicitate/ In your dear highness' love”⁶²¹), Lear turns to his youngest daughter Cordelia and asks “what can you say to draw/ a third more opulent than your sisters?”⁶²² She replies:

Nothing, my lord

Nothing?

⁶²⁰ Goneril in *KL I, i*

⁶²¹ Regan in *KL I, i*

⁶²² *KL I, i*.

*Nothing.*⁶²³

“Nothing will come of nothing,” says the King, temper rising. “Speak again.”

Unhappy that I am, I cannot heave

My heart into my mouth. I love your Majesty

*According to my bond, no more nor less.*⁶²⁴

Lear then flies into a rage, banishes Cordelia, divides his kingdom between his two eldest, and chaos ensues.

As I have said in the previous chapter, the angle from which the hero’s undoing will come is signalled in the opening of the plays. The ill-advised extravagances that these openings present serve as prologues that can be read to represent the summary of a general trend, the status-quo that has presided in their world up until this point. This status-quo indicates the nature of the neglected psychological function. Lear places much trust in the outward appearance of people’s behaviours, and, taking the outer for proof of the inner, reacts with hysterical rage when his favourite daughter Cordelia cannot match her sisters’ extravagant declarations. The consequences of mistaking appearance for essence unfurl as the kingdom unravels in the hands of Lear’s mercenary heirs, and what is symbolised by the broken coronet becomes instantiated in political form.

R.II opens with a trial of two men who mutually accuse one another of treason over sins from a past Shakespeare hints at but wreathes in shadow.⁶²⁵ The two opponents, Bolingbroke and Mowbray begin their hearing by praising the King, who, very unlike Lear, calmly shakes off

⁶²³ *KL I, i.*

⁶²⁴ *KL I, i.*

⁶²⁵ You might say that this vagueness indicates that Richard II has dissociated his consciousness from the part he himself has played in the political assassination – i.e., he has allocated this part of himself to his shadow.

their flattery and asks for their true motivations in a self-possessed manner that signals a high level of emotional cognisance:

*We thank you both: yet one but flatters us,
As well appeareth by the cause you come;
Namely to appeal each other of high treason.
Cousin of Hereford, what dost thou object
Against the Duke of Norfolk?*⁶²⁶

It cannot be said of Richard, as it is said of Lear, that “he hath ever but slenderly known himself.”⁶²⁷ Richard is not only solid enough in his awareness of his own emotions to be alert to attempts of others to influence him through them and to take these attempts as a matter of course, he also employs this capacity for inner discernment in order to gage what emotions may be an impediment to the wisdom in others. For instance, when Bolingbroke’s father presents him to the court, Richard II’s first concern is to ask whether he knows of any underlying ulterior motives which might compromise his son’s honesty:

*Tell me, moreover, hast thou sounded him,
If he appeal the duke on ancient malice;
Or worthily, as a good subject should,
On some known ground of treachery in him?*⁶²⁸

Richard also notes that both opponents are likely to be handicapped in their judgement by their lack of control over their anger: “High-stomach'd are they both, and full of ire,/ In rage deaf as the sea, hasty as fire.”⁶²⁹ Hillman writes that the feeling function is a complex valuation process, not to do with the quantity and extent of emotion, but with the skill with which one handles it:

⁶²⁶ *R.II. I, i*

⁶²⁷ *KL, I, i*

⁶²⁸ *R.II. I, i*

⁶²⁹ *R.II. I, i*

Like and dislike are intricate matters, requiring weighing. The feeling answer to “Do you like him?” is “It depends.” It depends: on the situation, [...] on what aspects of him I am asked about, and so on. The feeling function sorts all this out [...]. To reduce feeling to mere like-dislike is an intellectual devaluation; it would be similarly unjustified to reduce all thought processes to the true-false dichotomy. [...] reduction belittles because it cuts down [...], the existential reality of just now, what it feels like, which is always complex. [...] Feeling records the specific quality and value. And just this exploration and amplification of shadings and tones, this reversal of reduction, is a function of feeling.⁶³⁰

Hillman also specifies that differentiated feeling need not imply the feelings in question are positive. Rather, it is the ability to handle negative feelings such as envy, hatred, resentment, etc. in a balanced way that is characteristic of a developed feeling function. The darker feelings in particular “demand courage and honesty, requiring patience in their handling. Relating them appropriately to the contents of consciousness and relating with them adequately in situations that call for them are certainly signs of superior feeling.”⁶³¹

After the ceremonial duel has commenced and it is declared no one may interrupt,⁶³² Richard II changes his mind and intervenes to separate the combatants. He dislikes the idea of this duel for reasons which centre on an insecurity concerning his own position of power⁶³³ and a distaste for conflict in general. Instead, he banishes both contestants. The consequences of this irregularity, as well as of many similar miss-steps later, will upset the formal structure of his kingdom and ultimately render his rule arbitrary and chaotic.

THE ‘LOVE-CONTEST’ AND INFERIOR INTROVERTED FEELING IN KING LEAR:

⁶³⁰ James Hillman, *Lectures on Jung’s Typology*, *ibid.*, p.93

⁶³¹ *Ibid.*, p.106

⁶³² *R.II.* I, iii: “On pain of death, no person be so bold / Or daring hardy as to touch the lists [...]”

⁶³³ The implications of this duel for Richard are politically complicated. A part of Bolingbroke’s accusation of Mowbray is that he murdered Bolingbroke’s uncle. He makes this accusation knowing that Richard II had commanded this execution, and that in this killing, Mowbray was, at the most, only an instrument of the king’s will. Therefore, if Bolingbroke wins the duel, he will have proved that God is on his side against the King.

ANCHORLESSNESS AND DISREGARD FOR THE INNER

In the first scene of *King Lear*, Lear is unable to take his own valuation as basis for judgement, which suggests the inferior state of his Introverted Feeling function. Jung associates inferior Introverted Feeling (i.e., one-sided Extraverted Thinking) with a “rigid intellectual formula”⁶³⁴ whose criteria for judgement are predominantly external. External criteria are, for example, objective and perceptible facts,⁶³⁵ or ideas “determined by external data or borrowed from outside”⁶³⁶ such as from “the intellectual atmosphere of the time”⁶³⁷ (as opposed to the Introverted Thinking reliance on thoughts that are individually synthesised “abstractions from objective experience”⁶³⁸). Jung goes on to say that this ‘objective formula’ represses feelings and gives the conscious attitude a “highly impersonal character.”⁶³⁹ However, these unacknowledged feelings will covertly influence the individual nonetheless, for the more the feelings are repressed, “the more deleterious is their secret influence on thinking that is otherwise beyond reproach”⁶⁴⁰:

The intellectual formula, which because of its intrinsic value might justifiably claim general recognition, undergoes a characteristic alteration as a result of this unconscious personal sensitiveness: it becomes rigidly dogmatic. The self-assertion of the personality is transferred to the formula. Truth is no longer allowed to speak for itself; it is identified with the subject and treated like a sensitive darling whom an evil-minded critic has wronged. The critic is demolished, if possible with personal invective, and no argument is

⁶³⁴ CW6 ¶588

⁶³⁵ CW6 ¶577

⁶³⁶ *ibid*

⁶³⁷ *Ibid*

⁶³⁸ *Ibid*

⁶³⁹ *Ibid* ¶589

⁶⁴⁰ *Ibid* ¶590

*too gross to be used against him. The truth must be trotted out, until finally it begins to dawn on the public that it is not so much a question of truth as of its personal begetter.*⁶⁴¹

Lear’s willingness to set the whole kingdom up for a barter at the price of the most persuasive (public) performance of love, and the continual quantification of cost that characterises the first part of the play (“When she was dear to us we did hold her so, / But now her price is fallen.”⁶⁴²) demonstrates that the king sets too much trust in forthrightness, what things seem, and the procedural trappings of fairness. This is because he himself has confidence in the external process and is unaware of his own ulterior motives.

In *King Lear*, that which brings about the initial fall is the king’s inability to process his own emotions. This fall into chaos is prompted when his youngest daughter Cordelia is not able to “heave [her] heart into [her] mouth”⁶⁴³ and to profess love for her father as a means by which to compete with her sisters over land. This reticence sends Lear into a rage, and all those in his court who were the voice of emotional integrity⁶⁴⁴ take on a disguise⁶⁴⁵ in order to remain in Lear’s presence and continue to lead him in his blindness. The fool, for instance, whose function is to point towards the unseen and Lear’s errors of judgement, is permitted to speak of his master’s existential oversights only by enigmas “—or I’ll have thee whipped.”⁶⁴⁶ The fool represents the part of the king which is at the fringe of Lear’s consciousness. His speech, like that of Kent and Cordelia, is the voice of King Lear’s unheeded inner values, often in the form of his Introverted Feeling function.⁶⁴⁷ Because the king is violently suspicious of the insights that come

⁶⁴¹ Ibid ¶590

⁶⁴² *KL*, I, i.

⁶⁴³ *KL*, I, i.

⁶⁴⁴ I am using the term ‘emotional integrity’ to refer to a loyal commitment to the imperatives set by one’s own emotional compass.

⁶⁴⁵ The banished Kent takes on a disguise, Cordelia ‘becomes’ the fool, and Edmund takes on the garb of a mad beggar in order to remain in the country in which he is hunted.

⁶⁴⁶ *KL*, I, iv

⁶⁴⁷ For example, *KL*, I, iv: “Since my young lady’s going away, sir, the fool hath much pined away.”

from this quarter, the fool must, in order to be even vaguely heard, speak to him in the disguised form of relentless and often un-assimilated jesting. As it often does, humour here creates a valuable liminal space between true and untrue, between known and unknown, in which things hitherto unassimilated and indigestible can be suggested to consciousness without threatening the ego. This jesting, like Kent’s literal disguise, allows the fool to avoid banishment and to stay near the King as “the true blank of [his] eye.”⁶⁴⁸ Beneath humour’s veil, the fool is able to stay and to reflect back to the king Lear’s own unconscious awareness that Cordelia does not love him least, and that his two eldest daughters do not mean him well. Indeed, Cordelia and the fool seem to be intimately linked, for when Cordelia will later return from France, the fool disappears without a word, and at the end of the play when Cordelia is killed, Lear cries “my poor fool is hang'd!”⁶⁴⁹

Little distinction is made between Goneril and Regan. Aside from their husbands, one of whom is benevolent and one of whom is malevolent, they are functionally equivalent. Lear’s three daughters represent the potential for two⁶⁵⁰ different futures available to his kingdom. The contest between three heirs to a kingdom is a common folktale trope. Bettelheim discusses the symbolic significance of there being three siblings in tale of ‘The Three Feathers’. Two of the brothers are undifferentiated and clever, while the third is thought to be ‘simple’, it is usually the third, however, who dares to make “a descent into the netherworld” ,⁶⁵¹ “a voyage into the interior,”⁶⁵² which represents the ability to appreciate and use the resources within one’s unconscious.⁶⁵³

⁶⁴⁸ *KL*, I, i

⁶⁴⁹ *KL*, V, iii

⁶⁵⁰ Lear’s two potential legacies are Goneril & Regan on the one hand and Cordelia on the other.

⁶⁵¹ Bruno Bettelheim, *The Uses of Enchantment*, New York: Vintage Books, 1989, p.103

⁶⁵² *Ibid.*

⁶⁵³ *Ibid.*

*As usual in stories of this type, the other brothers are not at all differentiated. They act so alike that one may wonder why more than one is needed to make the tale’s point. It would seem that their being undifferentiated is essential because it symbolizes the fact that their personalities are undifferentiated. [...] The brothers function only on the basis of a much-depleted ego, since it is cut off from the potential source of its source and richness [...] they have no sense of the higher things, and are satisfied with taking the easy way. [...] Since the two brothers who roamed on the surface found only coarse things despite all their supposed cleverness, this suggests the limitations of an intellect that is not founded on, and supported by, the powers of the unconscious.*⁶⁵⁴

The same applies in *King Lear*. Goneril and Regan represent a status-quo that has lost its vitality, that does not seek beyond what is obvious and apparent, which remains on the sterile dimension of the known. The king presents a question to his daughters which, unbeknownst to himself, is also a riddle: “Which of you, shall we say, doth love us most?”⁶⁵⁵ The two eldest respond by giving him the baroque public declarations of affection he is asking for. Their answer is a surface-level response to the surface of the question, and they cannot access anything profound or novel. The seed of the future is not within their reach or their field of vision. Likewise, Von Franz describes that if one does not live the inferior function, one is “frustrated and half dead and everything is boring.”⁶⁵⁶

The inferior function, the door to the unconscious and to transformation, comes to the fore in the shape of Cordelia, who sets off the initial rage which will be both Lear’s undoing and his path into a new approach to life. Cordelia – a name that signifies ‘heart’ – goes to the ‘underground’ of Lear’s demand (which will lead to the ‘underground’ of her banishment) and proves she loves her father most by refusing to help him prop up the dangerous and comfortable

⁶⁵⁴ Ibid, p.106 -108

⁶⁵⁵ *KL*; I, i

⁶⁵⁶ von Franz, *Lectures on Jung’s Typology*, *ibid.*, p.62

false reality that her sisters have helped him to settle himself into by their worshipful allegations of almost idolatrous love:

GONERIL:

*I love you more than words can wield the matter;
Dearer than eyesight, space and liberty [...]
No less than life, with grace, health, beauty, honour [...]
A love that makes breath poor and speech unable” [...]*

REGAN:

*I profess myself an enemy to all other joys,
Which the most precious square of sense possesses,
And find I am alone felicitate
In your dear highness’ love⁶⁵⁷*

When Lear asks Cordelia “what can you say to draw a third more opulent than your sisters? Speak,” Cordelia, in contrast to her sisters, answers she is unable to flatter him:

*Nothing, my lord [...]
You have begot me, bred me, lov’d me;
I Return those duties back as are right fit,
Obey you, love you, and most honour you.
Why have my sisters husbands, if they say
They love you all? Haply, when I shall wed,
That lord whose hand must take my plight shall carry
Half my love with him [...]
Sure, I shall never marry like my sisters.
To love my father all.⁶⁵⁸*

⁶⁵⁷ KL; I, i

⁶⁵⁸ KL; I, i

Cordelia immediately comes to represent the value of integrity towards felt-values (which I shall sometimes refer to as ‘emotional integrity’) in her capacity to judge independently, and in a manner detached from exterior consequences. While the judgements that stem from these internal values are, as Hillman writes of Introverted Feeling, “perhaps not logical,” they are nonetheless “rational”⁶⁵⁹ in the same sense that Solomon’s judgement might be said not to be rooted in logic, but is highly rational all the same:

*A Solomonic decision is not one brilliant stroke through the Gordian knot of complexities, but rather a judgment made by feeling. [...] The Bill of Rights is a document of the feeling function at its abstract best. We erroneously believe that feeling must always be personal and that law is always cut and dried, forgetting the impersonal feeling values of law, of its ideals and its general application.*⁶⁶⁰

Hillman argues that feelings can point to objective facts, just as logic can. The feeling of guilt, for example, is not arbitrary or wholly socially conditioned, but an indicator that “there are feeling laws to be observed, that relationships are not merely human and personal, that there are archetypal principles of feeling that require obeisance. Feeling itself is owed something.”⁶⁶¹

If Lear had heeded from the first the Introverted Feeling gift of sincerity that Cordelia sacrifices herself to give him, the story might not have degenerated to a tragic end. Instead of recognising the truth of Cordelia’s words, Lear’s inferior feeling is wounded, and he swiftly disinherits her, saying “Better thou hadst not been born than not to have pleased me better.”⁶⁶² Cordelia describes that her wealth lies in those traits for which he has disinherited her, and that

⁶⁵⁹ James Hillman, *Lectures on Jung’s Typology*, *ibid.*, p.99

⁶⁶⁰ *Ibid.*, p.98

⁶⁶¹ *Ibid.*, p.109

⁶⁶² *KL*, I, i

despite what they cost her, her integrity is worth more than whatever fortune she might have won in setting it aside:

*I want [am wanting of] that glib and oily art to speak and purpose not [...]
It is no [...] dishonour'd step
That hath depriv'd me of your grace and favour;
But even for want of that for which I am richer,
A still-soliciting eye and such a tongue
That I am glad I have not, though not to have it
Hath lost me in your liking.⁶⁶³*

Like the ‘foolish’ youngest sibling of fairytales, Cordelia wins the ‘contest’ in an unforeseen manner. She loses her father’s positive regard, but the King of France recognises the richness of Cordelia’s forthrightness and decides to marry her:

*Fairest Cordelia, that art most rich, being poor;
Most choice, forsaken; and most loved, despised!
Thee and thy virtues here I seize upon:
Be it lawful I take up what's cast away.
Gods, gods! 'tis strange that from their cold'st neglect
My love should kindle to inflamed respect.
Thy dowerless daughter, king, thrown to my chance,
Is queen of us, of ours, and our fair France:
Not all the dukes of waterish Burgundy
Can buy this unprized precious maid of me.
Bid them farewell, Cordelia, though unkind:
Thou lovest here, a better where to find.⁶⁶⁴*

Cordelia, the youngest, an idealistic fool in her sisters’ worldly view (Regan: “Let your study be to content your lord, who hath receiv’d you At fortune’s alms. You have obedience

⁶⁶³ KL, I, i

⁶⁶⁴ KL, I, i.

scanted, And are well worth the want that you have wanted”⁶⁶⁵), is then taken to another kingdom – the symbolic equivalent of the ‘underground’ of the unconscious – while Lear is left in the one-sided grip of a plane of consciousness in which his undifferentiated superior function has full-licence.

Lear then figuratively breaks the crown in half (“this coronet part between you”⁶⁶⁶) as he splits his kingdom between his two eldest.⁶⁶⁷ Harmon describes that this is a kind of unholy inversion of the Judgement of Solomon⁶⁶⁸: “There is something anti-Solomonic in this division, a judge who madly insists on the division of the corpus despite what such an act will effectuate.”⁶⁶⁹ Lear is unable to recognise the correct answer to his own riddle (“which of you shall we say, doth love us most?”⁶⁷⁰). This oversight represents his general one-sided Extraverted Thinking bias towards that which can be concluded, summarised, agreed and applied. The fool, who senses the approaching danger, tells Lear “thou shouldst not have been old before thou hadst been wise.”⁶⁷¹

One might argue that the love competition Lear sets up for his daughters is far from having the ‘impersonal’ flavour Jung describes, but that would be to confuse the outward show of familial affection with the mercantile substance of the contest. Outwardly, Lear asks for his daughters’ love. However, Lear sells his kingdom ‘to the highest bidder’ (as shown by Lear’s rejection of Cordelia’s real love in preference of her sisters’ flattery) in return for obedient

⁶⁶⁵ Ibid.

⁶⁶⁶ Ibid.

⁶⁶⁷ (Through their husbands)

⁶⁶⁸ In 1 *Kings* 3: 16–28, two women claim to be the mother of the same infant boy. In order to resolve the two mothers’ fighting over a baby, Solomon calls for a sword, saying: ‘Divide the living child in two, and give half to the one, and half to the other.’ While one woman does not contest (‘It shall be neither mine nor thine; divide it.’), the other begs Solomon to give the baby to her rival, if only he will spare his life. Solomon rules to ‘Give her [the second woman] the living child, and in no wise slay it: she is the mother thereof.’

⁶⁶⁹ A.G. Harmon, “‘Slender Knowledge’: Sovereignty, Madness, and the Self in Shakespeare’s King Lear,” *Law, Culture and the Humanities* 4.3, 2008, p.420

⁶⁷⁰ *KL*, I, i.

⁶⁷¹ *KL*, I, iv.

acceptance of his identity and worldview. In fact, from the very beginning of the play, Lear was already aware, on the Introverted Feeling level, of whom he should give his kingdom to.

On the surface, the love-contest makes a show of intending to grant the largest piece of the kingdom to the daughter who professes to love Lear most. In one of the lines that begins the play, however, Gloucester informs us Lear has already anticipated the results of the ‘contest’.⁶⁷² Lear confirms that the divisions are premeditated when in his excitement and his naïve confidence that Cordelia’s performance will match her love, he makes explicit his pre-existing plan to give her the “more opulent” share:

*Now, our joy,
Although the last, not least; [...]
what can you say to draw
A third more opulent than your sisters?*⁶⁷³

In this pivotal scene, despite the outward display of methodical procedure, the unacknowledged underground current of Lear’s will is tied to his inferior Introverted Feeling function.

Though his existing preferences do, in an underground manner, fundamentally scaffold the decrees he will make, he does not trust them. The king will barely acknowledge his inner imperatives to himself, let alone broadcast them as the cause for his decisions about England’s fate. Instead, his determining motivations can only be gaged by his slips of the tongue and the whisperings of his courtiers, while the king subconsciously attempts to work his felt convictions into the logical realm by reframing his valuation of his daughters into something external and objective; ‘the measure of how much love for me they can demonstrate’. Lear’s bestowal of his kingdom upon his daughters in a measured exchange for their alleged devotion is an attempt to

⁶⁷² *KL*; I, i

⁶⁷³ *KL*; I, i

tackle his inferior Introverted Feeling concerns (what and who he values) by means of Extraverted Thinking formalisation. This is an apt representation of what Von Franz describes as the tendency of the superior function to step in at moments where the inferior function would better have served, and to attempt to force the situation into a mould that does not fit it.⁶⁷⁴ Jung describes a similar kind of unconscious finagling in his description of the covert style in which a one-sided Extraverted Thinking type’s Introverted Feeling function, which “is the most opposed to the rigid intellectual formula and is therefore repressed the most intensely”⁶⁷⁵ often appears:

No function can be entirely eliminated—it can only be greatly distorted. In so far as feeling is compliant and lets itself be subordinated, it has to support the conscious attitude and adapt to its aims. But this is possible only up to a point; part of it remains refractory and has to be repressed. If the repression is successful, the subliminal feeling then functions in a way that is opposed to the conscious aims, even producing effects whose cause is a complete enigma to the individual. For example, the conscious altruism of this type, which is often quite extraordinary, may be thwarted by a secret self-seeking which gives a selfish twist to actions that in themselves are disinterested. Purely ethical intentions may lead him into critical situations which sometimes have more than a semblance of being the outcome of motives far from ethical. [...] In science there are not a few painful examples of highly respected investigators who are so convinced of the truth and general validity of their formula that they have not scrupled to falsify evidence in its favour.⁶⁷⁶

As Lear presides over the contest, he is at the same time attempting in an unconscious and roundabout way to give the bulk of his land to his favourite daughter. However, because of the unrooted and disingenuous approach he takes in order to remain externally accountable,

⁶⁷⁴ von Franz, *Lectures on Jung's Typology*, Ibid., p.13: “the superior function, like an eagle seizing a mouse, tries to get hold of the inferior function and bring it over into its own realm.”

⁶⁷⁵ CW6 ¶588

⁶⁷⁶ CW6 ¶588

rather than remaining in its intact state of unity, the country is in the end cut into pieces in a profane compromise in which nothing goes the way Lear had hoped.

DEONTOLOGY VS UTILITARIANISM AS WAYS OF CONCEPTUALISING THE OPPOSITION
BETWEEN THE INTROVERTED FEELING AND EXTRAVERTED THINKING RATIONALES

The love-competition with its strange emphasis on how things seem emblemises Lear’s obliviousness to that which cannot be measured. The king associates the validity of his decrees with affirmation from the collective and is therefore bound to approach every domain of his life in a pragmatic⁶⁷⁷ and concrete manner that explicitly defines clear delineations and is backed by objective justification. Objective justification, however, takes its cue from causes and consequences, as opposed to from the nature of acts themselves (and what they change the actor into).

As Wilde writes of the cynic, who “knows the price of everything, and the value of nothing,”⁶⁷⁸ Lear has a strong tendency to measure everything in quantitative and transactional terms. He expresses the value of his daughters by the measure of land he gives them, and advises Cordelia to say that which is propitious and will assure her inheritance (“mend your speech a little / Lest it may mar your fortunes”⁶⁷⁹). When Cordelia denies his request he tells her suitors “her price has fallen.”⁶⁸⁰ The materialism that pervades Lear’s kingdom is emphasised, for example, against the foil of Kent’s honesty. Kent’s disinterested opposition to Lear’s decree to banish Cordelia stands in contrast to the prevailing ethos of the play:

⁶⁷⁷ “pragmatic (adj.) [...] from Latin *pragmaticus* ‘skilled in business or law,’ from Greek *pragmatikos* ‘fit for business, active, business-like; systematic,’ from *pragma* (genitive *pragmatos*) ‘a deed, act; that which has been done; a thing, matter, affair,’ especially an important one; also a euphemism for something bad or disgraceful” – *Harper Douglas Online Etymology Dictionary*, s.v. “pragmatism” accessed 27/02/2022 <https://www.etymonline.com/word/pragmatism>

⁶⁷⁸ Wilde, *Lady Windermere’s Fan*, Methuen & Co., 1917, III.

⁶⁷⁹ *KL*, I, i

⁶⁸⁰ *KL*, I, i

KENT:

*Royal Lear,
Whom I have ever honour'd as my king,
Loved as my father, as my master follow'd [...]*

KING LEAR:

The bow is bent and drawn, make from the shaft.

KENT:

*Let it fall rather, though the fork invade
The region of my heart: be Kent unmannerly,
When Lear is mad. What wilt thou do, old man?
Think'st thou that duty shall have dread to speak,
When power to flattery bows? To plainness honour's bound,
When majesty stoops to folly. Reverse thy doom;
And, in thy best consideration, check
This hideous rashness: answer my life my judgment,
Thy youngest daughter does not love thee least;
Nor are those empty-hearted whose low sound
Reverbs no hollowness.*

KING LEAR:

Kent, on thy life, no more.

KENT:

*My life I never held but as a pawn
To wage against thy enemies; nor fear to lose it,
Thy safety being the motive.⁶⁸¹*

When Kent too is sent into banishment by the rash king’s anger, Kent says true banishment would be to be banished from himself and to remain at court as a liar. “Fare thee well, king: sith thus thou wilt appear, / Freedom lives hence, and banishment is here.”⁶⁸² Kent, however,

⁶⁸¹ *KL*, I, i

⁶⁸² *KL*, I, i

nonetheless returns in disguise and again presents himself to the king for employment. In the spirit of Confucius’s declaration that the best minister is he who is “plain and sincere,”⁶⁸³ Kent professes his only talent is to be diligent and forthright:

*I do profess to be no less than I seem; to serve him truly
that will put me in trust: to love him that is honest; to
converse with him that is wise, and says little; to fear
judgment; to fight when I cannot choose [...]*⁶⁸⁴

The one-sidedness that sets off the tragedy of *King Lear* is his blindness to the deontological⁶⁸⁵ side of ethics that prioritises the value of an action in disconnection from its specific consequences. Instead, Lear’s Extraverted Thinking focus is on the ends, on the utilitarian principle of ‘maximising the Good’ - the importance of the means by which this is achieved is less morally relevant. In Lear’s way of seeing, Cordelia should say what he asks her to, because then he can give her the largest piece of the kingdom, and she can proceed to rule it well. Whether she means what she says is not of real interest to him. His inability here to understand Cordelia can be understood in terms of Jung’s statement that “the extravert can properly adapt to the introvert only when he is prepared to accept his mental contents in themselves regardless of their practical utility”⁶⁸⁶

⁶⁸³ Confucius, “The Great Learning,” *The Chinese Classics, Vol.1* (trans. J. Legge), Hong Kong: Lane, Crawford and Co., 1861, p.241: *Let me have but one minister, plain and sincere, not pretending to other abilities, but with a simple, upright, mind; and possessed of generosity, regarding the talents of others as though he himself possessed them, and, where he finds accomplished and perspicacious men, loving them in his heart more than his mouth expresses [...] such a minister will be able to preserve my sons and grandsons [...] and benefits likewise to the kingdom may well be looked for from him.*

⁶⁸⁴ *KL*, I, iv.

⁶⁸⁵ An ethical theory championed by Kant, in which “the rightness of wrongness of a volition depends wholly on the nature of its motive. It does not depend on its actual consequences” (Charlie D. Broad, *Five Types of Ethical Theory*. Routledge, 2014, p.117). “Nothing in the world [...] can possibly be conceived which could be called good without qualification except a good will.” - Immanuel Kant, “Transition from the Common Rational Knowledge of Morals to the Philosophical” in *Groundwork of the Metaphysic of Morals*, (trans. J. Bennett) Early Modern Texts, 2017

¶1

⁶⁸⁶ *CW6* ¶267

Opposite to the utilitarian mode of moral judgement is the deontological rationale, which is perhaps more difficult to articulate. How can an action be good or bad ‘in itself’, in abstraction from its consequences? This notion of the virtuousness of a value regardless of whether it lead to a particular good or ill is the feeling equivalent of Coriolanus’s Promethean law of the ‘soul’,⁶⁸⁷ his devotion the truths he has found, in relation to which all immediate consequences are irrelevant.

Because it has no external benchmarks, the ‘law of the soul’ is invisible compared to the law of man, but Kirkegaard (one of the few philosophers who approaches philosophy from the angle of feeling⁶⁸⁸) is nonetheless able to point towards this concept in his exploration of the sacrifice of Isaac.⁶⁸⁹ In this example, the value of the sacrifice is disconnected from any resultant good to oneself or to another, and entirely focussed on the good of the action itself (in religious terminology, whether the action is good ‘in the eyes of God’, regardless of what springs from it). Kirkegaard chooses uses this story to exemplify the concept of a purely deontological action, a sphere “superior to the [...] ethical sphere”⁶⁹⁰ and to convey the difficulty of this idea. In Kirkegaard’s conception, Abraham’s action is awful in eyes of everyone, including his own. What is more, it is inexplicable, must be taken on faith, and is a form of self-sacrifice. To understand the meaning of the allegory, according to Kierkegaard, we must begin by accepting the premise that in carrying out this act that contradicts every known ethical code, he was not motivated by anger, perversion, delusion or insanity. There is no ‘objective’ reason for this action. In Kirkegaard’s choice of this extreme example, he asks: ‘what would you do if your soul

⁶⁸⁷ CW6 ¶277-278: “Prometheus surrenders himself, come honour or dishonour, to his soul, that is, to the function of relation to the inner world.”

⁶⁸⁸ See Per T. Andersen, “Søren Kierkegaard as the “Affective Turn” in Philosophy?,” *Story and Emotion* (Trans. Marte Hult), Universitetsforlaget, 2016

⁶⁸⁹ *Genesis* 22: 2–18

⁶⁹⁰ Daniel Conway in Søren Kierkegaard, *Fear and Trembling* (Ed. Daniel Conway), United Kingdom: Cambridge University Press, 2015, p.3

were one day to apprehend an absolute and unmistakable moral command (that is, not an impulse or an instinct) that goes against all known truths?’. ‘The law of the soul’, loyalty to this command, is a question of attunement and integrity in relation to one’s own internally-apprehended moral imperatives, which may not always clash with the given Law of Man, but sometimes may.

INTROVERTED FEELING AND POETRY

R.II is a play full of lyricism; it is the only one of Shakespeare’s plays to have been written entirely in verse. Lewis celebrates Shakespeare’s Richard II as “a King who could not even sentence a man to banishment without saying “The sly slow hours shall not determinate / The dateless limit of thy dear exile.”⁶⁹¹ Richard is a “poet-king so much enchanted by the resources, limitations, and ambiguities of language” that he “never stoops to prose.”⁶⁹² Rackin notes that though “to some critics, the poetry in *Richard II* has seemed excessive, [...] to most, the poetry has been the glory of the play.”⁶⁹³ Pater describes that in *R.II*, ‘dramatic form approaches to something like the unity of a lyrical ballad.’ To Altick, the play’s “tightly interwoven imagery” gives this play “a poetic unity that is unsurpassed in any of the great tragedies.”⁶⁹⁴ Rackin suggests that the fact that *R.II* is so markedly poetic is not arbitrary, but that “the poetry itself is used for rhetorical purposes.”⁶⁹⁵ This purpose, I argue, is to convey Richard’s inarticulable state of being.

⁶⁹¹ Clive S. Lewis, “Hamlet: The Prince or the Poem?” in *They Asked for a Paper: Papers and Addresses*, London: Geoffrey Bless, 1962, p.59

⁶⁹² Paula Blank, “Speaking freely about Richard II,” *Journal of English and Germanic Philology*; Urbana 96.3, 1997, p.343

⁶⁹³ Phyllis Rackin, “The Role of the Audience in Shakespeare’s Richard II.” *Shakespeare Quarterly*, 36.3, 1985, p.265

⁶⁹⁴ Richard D. Altick, “Symphonic Imagery in Richard II.” *PMLA*, 62.2, 1947, p.365

⁶⁹⁵ Rackin, “The Role of the Audience in Shakespeare’s Richard II.” *Ibid.*, p.265

According to Jung, the Introverted Feeling process is difficult to express because it is irreducible to logical form:

*[...] the very fact that thoughts can generally be expressed more intelligibly than feelings demands a more than ordinary descriptive or artistic ability before the real wealth of this feeling can be even approximately presented or communicated to the world. If subjective thinking can be understood only with difficulty because of its unrelatedness, this is true in even higher degree of subjective feeling.*⁶⁹⁶

The only means by which Introverted Feeling can truly be communicated, he theorises, is not through description, but through the elicitation of the same feeling in another, such as can be done through “a more than ordinary descriptive or artistic ability”: “In order to communicate with others, it has to find an external form not only acceptable to itself, but capable also of arousing a parallel feeling in them. Thanks to the relatively great inner (as well as outer) uniformity of human beings, it is actually possible to do this.”⁶⁹⁷ Rousseau and Kierkegaard, for instance, express parallel views in line with this aim. They do not want to persuade but to provoke the reader to ‘feel into’ what they say. Kierkegaard means not to teach but to sway the reader as a poet does. His work is “oriented toward inward deepening. But ‘without authority’. Instead of conceitedly making myself out to be a witness for the truth and causing others rashly to want to be the same, I am an unauthorized poet who influences by means of the ideas.”⁶⁹⁸ Similarly, King points out that for Rousseau, “one should reveal the depths of one’s heart, so that listeners can discover the depths of their own.”⁶⁹⁹ For instance: “I wanted not to philosophise with you but to help you consult your own heart.”⁷⁰⁰

⁶⁹⁶ CW6 ¶639

⁶⁹⁷ Ibid., (continued: “though the form acceptable to feeling is extraordinarily difficult to find so long as it is still mainly oriented to the fathomless store of primordial images”)

⁶⁹⁸ Søren Kierkegaard, *For Self-Examination* (Trans. Howard & Edna Hong), Princeton: Princeton University Press, 2015, p. 21

⁶⁹⁹ Thomas M. King, *Jung's Four and Some Philosophers*, University of Notre Dame Press, 1999, p.155

⁷⁰⁰ Jean J. Rousseau, *Emile* (Ed. Allan Bloom), New York: Basic Books, 1979, p.289

Wilson Knight, writing about Richard II, lays emphasis on this link between poetry and the ‘uncharted deeps’ of the psyche which feed the mind: “the poet writes not from his mind, but from the uncharted deeps which feed it; the deeps of the soul, of unconsciousness, bottomlessly enfathomed in a world beyond analysis.”⁷⁰¹ The poet seeks expression “in words, imagery, and, usually, a certain logical coherence [...] Yet, though these [‘intellectual implements’] are necessary, they are not the originating power, they are not the poetic essence: that wells from the unconscious, instinctive being.”⁷⁰² The capacity of the lyrical form to evoke more than it expresses is exemplified, for example, by the description of Cleopatra⁷⁰³ in *Anthony and Cleopatra*, which, as Knight writes, invites us to “rise above these inferior modes of perception and to *participate* [my italics] instead in the imaginative vision of the poet”⁷⁰⁴:

*The speech is full of hyperbole and paradox, rhetorical manifestations of the impossibility of its subject to be contained within the categories of logic and measurement. The subject cannot be represented but only created, embodied in the uncategoryal and a-logical shifts the poet works with words. Cleopatra's barge, for instance, can perform the miracle of burning on the water [...] Enobarbus does not really describe the queen - he evokes her. "Her own person," he tells us, "beggar'd all description." It transcended description or measurement, for these methods are not applicable to the golden world.*⁷⁰⁵

In the clash between Richard and Bolingbroke, we are presented with a dichotomy like that between the Egyptians and the Romans in *Antony and Cleopatra*: “the clash between the two antagonists is also a clash between poetry and plot, between fantastic imagination and rational

⁷⁰¹ Knight, *The Imperial Theme*, *ibid.*, p.362

⁷⁰² Knight, *The Imperial Theme*, *ibid.*, p.354

⁷⁰³ *Anthony and Cleopatra*; II, ii.

⁷⁰⁴ Phyllis Rackin, “Shakespeare’s Boy Cleopatra, the Decorum of Nature, and the Golden World of Poetry.” *PMLA*, 87.2, 1972, p.205

⁷⁰⁵ *Ibid.*

realism,”⁷⁰⁶ between, in Calderwood’s terms, the ideal of the "medieval, sacramental, and poetic" and the "modern, utilitarian, and scientific."⁷⁰⁷ As Rackin describes, Bolingbroke, like the Romans, “wins in the pages of history and controls the plot of Shakespeare's play but is opposed on Shakespeare's stage by an antagonist of extraordinary theatrical power and poetic imagination.”⁷⁰⁸ Sydney⁷⁰⁹ describes that the “golden world” of poetry and paradox (as represented by the Egyptians’ rich and fragrant Umwelt in Shakespeare’s *Antony and Cleopatra* as) is able, by speaking simultaneously of the universal and the particular to transcend the categorical “brazen world”⁷¹⁰ which “the Romans can measure.”⁷¹¹ Inversely however, the ‘golden world’ of poetry, while it may illuminate, touches everyday matters only from a distance, and has an oblique mode of influence. In relation to the Extraverted Thinking prioritisation of measurement and controlled progress, the inconcrete feeling evocation of the eternal within the present is a hindrance in the way of productive advance into the future.

KING LEAR’S ETHOS:

THE MARKETPLACE OF IDEAS & NECESSITY FOR REDUCTIVE LOGIC

One way of conceptualising the Extraverted Thinking standpoint is to understand it as a prioritisation of the maintenance of a well-oiled ‘marketplace of ideas’.⁷¹² Like the Extraverted Feeling function, it sets a high value on communal consensus. The one-sided Extraverted Thinking type seeks “by definition” to

⁷⁰⁶ Rackin, “The Role of the Audience in Shakespeare’s Richard II.” Ibid., p.269

⁷⁰⁷ James Calderwood, *Shakespearean Metadrama*, Minneapolis: Univ. of Minnesota Press, 1971, p. 162

⁷⁰⁸ Rackin, “The Role of the Audience in Shakespeare’s Richard II.” Ibid. p.269 (footnote)

⁷⁰⁹ Philip Sidney, “An Apologie for Poetrie,” in *Elizabethan Critical Essays* (ed. G. Gregory Smith), London: Oxford University Press, 1904, pp. 160, 161.

⁷¹⁰ Rackin, “Shakespeare's Boy Cleopatra ...,” Ibid., p.205

⁷¹¹ Ibid.

⁷¹² “This concept draws on an analogy to the economic marketplace, where, it is claimed, through economic competition superior products sell better than others. Thus, [...] the marketplace of ideas uses competition to judge truth and acceptability.” – *First Amendment Encyclopaedia*, s.v. “Marketplace of Ideas” Accessed 02/04/2022, <https://www.mtsu.edu/first-amendment/article/999/marketplace-of-ideas>

*[...] make all his activities dependent on intellectual conclusions, which in the last resort are always oriented by objective data, whether these be external facts or generally accepted ideas. This type of man elevates objective reality, or an objectively oriented intellectual formula, into the ruling principle not only for himself but for his whole environment. By this formula good and evil are measured [...]. Because this formula seems to embody the entire meaning of life, it is made into a universal law which must be put into effect everywhere all the time, both individually and collectively. Just as the Extraverted Thinking type subordinates himself to his formula, so, for their own good, everybody round him must obey it too, for whoever refuses to obey it is wrong—he is resisting the universal law, and is therefore unreasonable, immoral, and without a conscience.*⁷¹³

The character of Polonius in *Hamlet* provides us with a more drawn-out⁷¹⁴ representation of this attitude. Hamlet’s bottomless Introverted Feeling concern for his own emotional integrity⁷¹⁵ grates clashingly against Polonius’s decorous and well-meaning comportment, which is directed outward, perpetually seeking to be informative and useful. Like Jung’s extravert, he “is constantly tempted to expend himself for the apparent benefit of the object, to assimilate subject to object.”⁷¹⁶ He seeks consensus in order to efficiently define and move in the world, and accountability to others demands that a contestant’s conceptual bids must be supported by a proof of reasons and premises communally accessible and acceptable. Emotional or instinctive bases for argument, on the other hand, are partial and private. Because they are difficult to adapt to the plane on which debate and consensus is possible, feelings are insubstantial and unreliable

⁷¹³ CW6 ¶585

⁷¹⁴ (Because the story of King Lear begins with his abdication and focusses on his transformation rather than on the worldview he is leaving behind him, the play is for the most part a description of the enantiodromia away from one-sided Extraverted Thinking, rather than a description of what the function itself looks like.)

⁷¹⁵ Hamlet: “O, what a rogue and peasant slave am I! [...] Like John-a-dreams, unpregnant of my cause,/ And can say nothing [...] Am I a coward?” (II, ii.); “To be or not to be—that is the question:/ Whether ’tis nobler in the mind to suffer/ The slings and arrows of outrageous fortune,/ Or to take arms against a sea of troubles” (III, i.); “I could accuse me of such things that it/ were better my mother had not borne me: I am/ very proud, revengeful, ambitious [...]” (III, i.); etc..

⁷¹⁶ CW6 ¶569

from the Extraverted Thinking perspective. To Hamlet, though, whose “mind is the logical contrary to that of Polonius” in its “inwardness and uncontrollable activity of [soul-searching] movement,”⁷¹⁷ Polonius is pompous, obsequious, shallow, and therefore contemptible.

The group can only assess and affirm what has some root in the external. But emotions, too, are involved at the core of motivation. Each step a person takes is subtly informed by an intricate web of impressions from manifold experiences and observations picked up across time. This complexity weighs into our reasoning in predominantly inarticulable ways, and it is not democratic because the process of deduction involved is fundamentally private; the product of the individual’s entire life.⁷¹⁸ This complexity cannot be thought out in referenceable predicates, as most of it has been assimilated down so far as to the level of the body and remains accessible through emotions, which are the products of a lifetime of (not to mention intergenerational⁷¹⁹) knowledge acquisition. Frye writes that logical frameworks such as philosophy, theology and science are unable to create new values. They can only “establish new relationships among the images we already have. They make a partial synthesis by part of the mind and partial images,” and because of their partial nature, they are subject to the unconscious “in spite of themselves”⁷²⁰: “Reason is a vehicle which the healthy mind drives under its own control, not a Juggernaut. We never argue or become convinced without motives which lie beyond the persuasive force of

⁷¹⁷ Samuel T. Coleridge, *Coleridge’s Lectures on Shakespeare and Other Poets and Dramatists* (Ed. E. Rhys), London: Everyman’s Library, 1907, p.145

⁷¹⁸ CW6 ¶570:

[...] a purely objective orientation does violence to a multitude of subjective impulses, intentions, needs, and desires and deprives them of the libido that is their natural right. Man is not a machine that can be remodelled for quite other purposes as occasion demands, in the hope that it will go on functioning as regularly as before but in a quite different way. He carries his whole history with him; in his very structure is written the history of mankind. This historical element in man represents a vital need to which a wise psychic economy must respond.

⁷¹⁹ Rachel Yehuda and Amy Lehrner. "Intergenerational transmission of trauma effects: putative role of epigenetic mechanisms." *World Psychiatry* 17.3, 2018

⁷²⁰ Northrop Frye, *Fearful Symmetry*, United States: Princeton University Press, 1974, p.86

reason, nor should we.”⁷²¹ The attempt to veil the feeling-based motivations for action under objective logic is to hide a large part of how judgements are made. The attempt to dilute these subtle acquisitions down to simple arguments must by necessity take a shape that resembles a reductive slogan:

*The dogmatism of the [Extraverted Thinking] intellectual formula sometimes undergoes further characteristic alterations [...]. Although reason itself tells us that every intellectual formula can never be anything more than a partial truth and can never claim general validity, in practice the formula gains such an ascendancy that all other possible standpoints are thrust into the background. It usurps the place of all more general, less definite, more modest and therefore more truthful views of life. [...] Thus the formula becomes a religion, although in essentials it has not the slightest connection with anything religious. At the same time, it assumes the essentially religious quality of absoluteness. It becomes an intellectual superstition. But now all the psychological tendencies it has repressed build up a counter-position in the unconscious and give rise to paroxysms of doubt. The more it tries to fend off the doubt, the more fanatical the conscious attitude becomes, for fanaticism is nothing but over-compensated doubt*⁷²²

RICHARD II’S ETHOS:
ATTUNEMENT TO THE INNER

Kampf’s article on Kurt Cobain and one-sided Introverted Feeling provides a succinct illustration of the clash between the Introverted Feeling drive to elevate emotional integrity to something like a religion and the Extraverted Thinking tendency to lay aside personal preferences in the name of useful contribution. Cobain, Kampf describes, stood at one of the more one-sided extremes of the Introverted Feeling typology, and was unable to reconcile

⁷²¹ Ibid.

⁷²² CW6 ¶591

himself with internal conflict. The ‘punk ethos’ “of such central concern for Cobain”⁷²³ that it is highlighted in his suicide letter is concerned with the

*[...] fundamental ideals of inviolable authenticity and unmitigated freedom of self-expression. The unpardonable sin in the creed of punk is to sell out, to deviate from the truest expression of one’s unique individuality in order to fit in, or in the worst case, to make oneself more commercially marketable.*⁷²⁴

(“The worst crime I can think of,” Cobain writes, “would be to rip people off by faking it”⁷²⁵).

Kampf elaborates that because the Introverted Feeling perspective “is primarily concerned with creating and preserving internal harmony,”⁷²⁶ Internal conflicts of value become “deeply troubling”⁷²⁷ and the importance of the quest for internal coherence takes precedence over what the external implications of this stance might be. The Introverted Feeling type seeks “first and foremost to align their lives with subjectively held core principles—the way in which the dilemma plays out or comes to resolution in the external world is generally of little consequence.”⁷²⁸

Richard II, for instance, seems to resent the hypocrisy with which he is deposed more than the treason itself. His primary concerns are his personal values and not outcomes (“We do debase ourself, cousin, do we not, / to [...] speak so fair?/ Shall we call back Northumberland, and send / defiance to the traitor, and so die?”⁷²⁹). He is disgusted by the way Bolingbroke’s entourage hide the truth of what they are doing under the mask of politics. Though he hands over the crown without much argument, he refuses to participate in an act to cover over the coup

⁷²³ Zachary Kampf, “The ‘Forever 27’ Tragedy,” *Personality Type in Depth*, 2019, <https://typeindepth.org/the-forever-27-tragedy/>, accessed 27/06/2023

⁷²⁴ Zachary Kampf, “The ‘Forever 27’ Tragedy,” *ibid.*

⁷²⁵ Kurt Cobain, Suicide Note, 8 April 1994

⁷²⁶ Zachary Kampf, “The ‘Forever 27’ Tragedy,” *ibid.*, See also Leona Haas, Mark Hunziker, *Building Blocks of Personality Type: A Guide to Using the Eight-Process Model of Personality Type*, United States: Telos Publications, 2006 p.21

⁷²⁷ Zachary Kampf, “The ‘Forever 27’ Tragedy,” *ibid.*

⁷²⁸ *Ibid.*

⁷²⁹ *R.II*, III, iii.

under civil gestures. When he is called “My lord,” Richard snaps “No lord of thine, thou haught insulting man,” and when Bolingbroke refers to him as “fair cousin,” Richard II jokes he is now “greater than a king,” because even the king flatters him. He tells the kneeling Bolingbroke

*[...] you debase your princely knee
To make the base earth proud with kissing it:
Me rather had my heart might feel your love
Than my unpleas'd eye see your courtesy.
Up, cousin, up: your heart is up, I know,
Thus high at least, although your knee be low.*⁷³⁰

Richard II opposes the pull to tie his soul down to any rigid structure which might reduce his attunement to his inner symphonies by simplifying and generalising in the name of being efficient and understood. To defer to the group is to Richard, as it is to Kirkegaard to stoop to the lowest common denominator: “to love the crowd or to act as if one loved it, to make it the court of last resort for ‘the truth’, that is the way to truly gain power, the way to all sorts of temporal and worldly advantage - yet it is untruth; for the crowd is untruth.”⁷³¹ Therefore, Kirkegaard continues, the “work of witness to the truth is to have dealings with all, if possible, but always individually, to talk with each privately, on the streets and lanes - to split up the crowd [...] so that one or another individual might go home from the assembly and become a single individual.”⁷³²

Likewise, when he is asked to read out the list of his crimes in order to help Bolingbroke justify the deposition, Richard II refuses, as Cordelia might have. He describes the dehumanising nature of this political demand. Every man, and especially those present at this assembly, has

⁷³⁰ *R.II*, III, iii.

⁷³¹ Søren Kirkegaard, *The Crowd is Untruth* (trans. C. Bellinger), Grand Rapids, MI: C.C.E.L., 2014

⁷³² *Ibid.*

shameful wrongs (“more offences / at my beck than I have [...]time to act them in,”⁷³³ as Hamlet says of mankind in general), which to list in public would unjustly set him apart from his fellow sinners:

*Must I ravel out
My weav’d-up follies? Gentle Northumberland,
If thy offences were upon record,
Would it not shame thee, in so fair a troop,
To read a lecture of them? [...]
Nay all of you that stand and look upon me,
[...] you Pilates
Have here deliver’d me to my sour cross
And water cannot wash away your sins.*

Instead, Richard II says, he will read “the very book indeed / Where all my sins are writ, and that’s myself,”⁷³⁴ and adds that all these exclamations and gestures are not able to convey his true state of being, “merely shadows to the unseen grief / That swells with silence in the tortur’d soul.”⁷³⁵

EXTRAVERTED THINKING AND REDEMPTIVE STRUCTURAL LIMITATION

Hamlet points out that there is a problem with objective formulas, with fair exchange and getting and giving ‘what is due’: “Use every man after his / desert, and who should scape whipping?.”⁷³⁶ So too, Lear, in his later madness will be humbled to such an extent that he comes to doubt of his, and anyone’s, capacity to quantify the value of others:

When I do stare, see how the subject quakes.

⁷³³ *Hamlet*, III, i.

⁷³⁴ *R.II*, IV, i.

⁷³⁵ *R.II*, IV, i.

⁷³⁶ *Hamlet*, II, ii.

*I pardon that man's life. What was thy cause? Adultery?
 Thou shalt not die: die for adultery! No.
 [...] Thou rascal beadle, hold thy bloody hand!
 Why dost thou lash that whore? Strip thine own back;
 Thou hotly lust'st to use her in that kind
 For which thou whipp'st her. The usurer hangs the cozener.
 Through tatter'd clothes small vices do appear;
 Robes and furr'd gowns hide all. Plate sin with gold,
 And the strong lance of justice hurtless breaks:
 Arm it in rags, a pigmy's straw does pierce it.
 None does offend, none, I say, none⁷³⁷*

Hamlet also directs his attention primarily towards his inner struggle, and away from his public role and duty towards the collective. His concerns go deeper than his distress about his uncle’s usurpation and encompass human sinfulness in general. The question he asks himself is not only ‘Should I avenge my father?’ but also ‘Given my self-seeking and unworthy nature, what right have I to replace my uncle? Is anyone worth avenging?’:

*I am myself indifferent honest,
 but yet I could accuse me of such things that it
 were better my mother had not borne me: I am
 very proud, revengeful, ambitious, with more offences
 at my beck than I have thoughts to put them
 in, imagination to give them shape, or time to act
 them in.⁷³⁸*

In the face of these murky existential questions, Hamlet looks on Polonius’s officious, clear-cut do-gooding as superficial pedantry which, as Jung writes of one-sided Extraverted Thinking, is content not to think beyond the facts of the given situation⁷³⁹:

⁷³⁷ *KL*, IV, vi.

⁷³⁸ *Hamlet*, III, i.

It is satisfied with more or less abstract statements which [...] affirm nothing more about an experience than its objective and intrinsic meaning. We may easily observe this type of thinking in people who cannot refrain from tacking on to an impression or experience some rational and doubtless very valid remark which in no way ventures beyond the charmed circle of the objective datum.⁷⁴⁰

And yet Hamlet’s own actions do not make the world better. Jung writes of the Extraverted Thinking function that, for all of its faults, it is of great service to the community, and the dark motives that the introvert sees in the extravert are not conscious in the latter. Just as the extrovert has a strong tendency to understand the introvert’s motives only “as a consequence of external circumstances,”⁷⁴¹ the introvert who tries to get hold of the nature of the extravert “invariably” makes the mistake “of always wanting to derive the other’s actions from the subjective psychology,”⁷⁴² and so misjudge them. The one-sided introversion over-attributes importance to the extrovert’s small actions because it assumes they relate back to a profoundly held ethos, as opposed to the reality of the extraversion’s Epimethean⁷⁴³ pragmatic ‘after-thinking’ approach. Because the extraverted consciousness is fixed on the outer world rather than on the inner arena of motivations (“specific value lies in his relation to the object”⁷⁴⁴), a description of the internal motivations of the extraverted personality does not account for the experiential felt sense of their consciousness. For example, Jung notes it is only the introvert who will put constructions of attention-seeking on the small unreflecting gestures of the extraverted type “by pinning down its motives and aims”⁷⁴⁵:

⁷³⁹ CW6 ¶594

⁷⁴⁰ Ibid.

⁷⁴¹ CW6 ¶271

⁷⁴² CW6 ¶271

⁷⁴³ CW6 ¶282: “his aim is the world and what the world values.”

⁷⁴⁴ CW6 ¶266

⁷⁴⁵ CW6 ¶267

It is certainly true that the extravert, if he has nothing to say, will at least demand that a window be open or shut. But who notices, who is struck by it? Only the man who is trying to account for all the possible reasons and intentions behind such action [the one-sided introvert], who reflects, dissects, puts constructions on it, while for everyone else this little stir vanishes in the general bustle of life their seeing in it anything sinister or remarkable.⁷⁴⁶

Whereas the introvert is generally aware of their inner workings and their conscious motivation can therefore “be expressed in intellectual terms as readily as his passions can and the actions resulting from them,” the same explanatory framework does not do justice to the extraverted frame of mind:

Life alone reveals his values and appreciated them. We can, of course, establish that the extravert is socially useful, that he has made great contributions to human society, and so on, But any analysis of his resources and motives will always yield a negative result,⁷⁴⁷ because his specific value lies in the reciprocal relation to the object and not in himself.⁷⁴⁸

It is therefore “virtually impossible” for the introvert to see extraverted values “in the right light.”⁷⁴⁹ He “sees further and – so far as actual life is concerned – sees crooked”⁷⁵⁰: “though his vision is sound enough as regards the unconscious background of the extravert’s thought. [...] He does not see the positive man, but only his shadow.”⁷⁵¹ The caricatural one-sided criticism on the side of the introvert does not do justice to the actual personality but “turns the description into a mockery.”⁷⁵²

⁷⁴⁶ CW6 ¶268

⁷⁴⁷ For an illustration of this misunderstanding of extraverted thinking, see Jordan’s description of the “Less passionate man” (CW6 ¶265)

⁷⁴⁸ CW6 ¶266.

⁷⁴⁹ CW6 ¶267. See also CW6 ¶268: “For the sake of understanding, it is, I think, a good thing to detach the man from his shadow, the unconscious, otherwise the discussion is threatened with an unparalleled confusion of ideas.”

⁷⁵⁰ CW6 ¶268

⁷⁵¹ CW6 ¶268

⁷⁵² CW6 ¶267

In its focus on the collection, filtration, dissemination, and enactment of information in the name of service, Extraverted Thinking is an intrinsically political function. Its purpose seems to be directed towards the maintenance of a functioning community.⁷⁵³ This in turn requires that somewhat summary decisions be made. Systems of justice – unilateral systems of condemnation and punishment – are imperfect but necessary technologies which protect against a harsh and remorseless environment. The introspection that brings Lear to say “None does offend, none” may be commendable in the inner tribunal of an individual’s conscience, but such universal absolution is a difficult stance to uphold while also maintaining a functional society. The immortal persona of the king encloses and buries the individual’s personal doubts in order that law and order not devolve into pure partiality and anarchy. Kahn describes as a central conflict in *King Lear* the difficulty of reconciling the need for overarching systems with the individual’s bond of brotherhood and unfitness to judge another:

*Where love dreams of the equality of judge and defendant, law insists on the distinction. Where love would overcome the distinction of citizen and enemy, seeing only the “bare, forked animal” that is man, “the thing itself,” law insists on the distinction between those who aid and those who injure the state. [...] The values that we hold are multiple and in conflict. This is not just Lear’s tragedy, but ours as well.*⁷⁵⁴

Thus, the cost of playing “a very useful role in social life as a reformer or public prosecutor or purifier of conscience,”⁷⁵⁵ as the Extraverted Thinking function does, is that in order to affect the systems of the world, it must necessarily stoop to making and upholding somewhat unilateral and superficial judgements. A consequence of filling this larger-than-life

⁷⁵³ See p.60 on Epimetheus.

⁷⁵⁴ Paul W. Kahn, *Law and Love: The Trials of King Lear*, New Haven: Yale University Press, 2000, p.xvi

⁷⁵⁵ CW6 ¶585

role, according to Jung, is that, as we see in *King Lear*, the influence of one-sided Extraverted Thinking, up close, is tyrannical:

*[...] the influence and activities of these personalities are the more favourable and beneficial [...] at the periphery of their sphere of influence. The deeper we penetrate into their own power province, the more we feel the unfavourable effects of their tyranny. [...] at the periphery, [...] the truth of the formula can be felt as a valuable adjunct to the rest. But the closer we come to centre of power where the formula operates, the more life withers away from everything that does not conform to its dictates.*⁷⁵⁶

However, this unsustainable state of being carried to an extreme eventually leads to an impasse which sets the enantiodynamia into motion: “In the end it is the subject himself who suffers most - and this brings us to the reverse side of the psychology of this type.”⁷⁵⁷

INFERIOR EXTRAVERTED THINKING IN RICHARD II:
DISREGARD FOR THE OBJECT AND CONSEQUENT ‘ENSLAVEMENT’ TO IT.

It has been suggested that the primary concern of Introverted Feeling is something akin to the alignment of identity and personal felt-values. However, Jung describes that “it is a characteristic peculiarity of the introvert [...] to confuse his ego with the self [the entire personality⁷⁵⁸], and to exalt it [the ego] as the subject of the psychic process.”⁷⁵⁹ If feeling is ‘falsified’ by such an egocentric attitude, real concern for the world, for instance, loses its lifeline to the object and is reduced to a means of lending definition to the feeler:

[...] it at once becomes unsympathetic, because it is then concerned mainly with the ego. It inevitably creates the impression of sentimental self-love, of trying to make itself interesting, and even of morbid self-admiration. Just as the subjectivized consciousness of

⁷⁵⁶ CW6 ¶586

⁷⁵⁷ Ibid.

⁷⁵⁸ CW6 ¶623 :“The really fundamental subject, the self, is far more comprehensive than the ego, since the former includes the unconscious whereas the latter is essentially the focal point of consciousness.”

⁷⁵⁹ CW6 ¶623

*the introverted thinker, striving after abstraction to the nth degree, only succeeds in intensifying a thought-process that is in itself empty, the intensification of egocentric feeling only leads to inane transports of feeling for their own sake. This is the mystical, ecstatic stage which opens the way for the extraverted functions that feeling has repressed.*⁷⁶⁰

For example, Richard II, quite unlike King Lear, sees everything through the lens of what he himself values. He is so detached from the Epimethean ‘law of Man’,⁷⁶¹ so preoccupied with his inner impulses and imperatives that his surroundings only serve him as a tool with which to reflect him back at himself. According to Jung, a difficulty in bridging the Introverted Feeling ethos and the external world is that Introverted Feeling has a tendency to write over the external world with a person’s own internal images, for which “objects serve at most as a stimulus.”⁷⁶² These images can effectively block their access to other people, so that in speaking to others, they are not speaking to the person but searching within themselves. Kampf, for example, describes that Cobain’s letters, ostensibly written “with the intention of mending the damage he had caused in the relationships”⁷⁶³ were never sent. Their aim, unlike with Extraverted Feeling, was not “the fruition of harmonious relation between self and other in the outer world.”⁷⁶⁴ Rather, Kampf describes that

Cobain’s letters ignore the recipient, instead using the epistolary relationship primarily as a mirror through which to explore and differentiate his own befuddled inner tensions. It was as if, by completing each letter, Cobain could prove to himself that he had remained true to his own principles, at which point it became redundant for him to send

⁷⁶⁰ CW6 ¶639

⁷⁶¹ CW6 ¶284: “a conscience that is backed by the traditional “right ideas,” that is, by the not-to-be-despised treasures of worldly wisdom, which are employed by public opinion in much the same way as the judge uses the penal code.”

⁷⁶² Jung CW6 ¶638

⁷⁶³ Zachary Kampf, “The ‘Forever 27’ Tragedy,” *ibid.*

⁷⁶⁴ *Ibid.*

*the letters. [...] with his inner demands satisfied, Cobain could simply move on with little consideration for the intended recipient.*⁷⁶⁵

Describing this involuted tendency in Richard II, Gaunt says the king’s flatterers are in his head:

*A thousand flatterers sit within thy crown,
Whose compass is no bigger than thy head;
And yet, incaged in so small a verge,
The waste is no whit lesser than thy land.*⁷⁶⁶

The other becomes a recipient vessel for the subject’s own psyche, a mirror behind which the real being opposite one, with their own wishes, thoughts and feelings, is forgotten and substituted with projections. This tendency antagonises others and encapsulates a person in their introspective isolation so that, whoever they talk to, the only reply they hear is their own, and all they can know about the true motives of the others is guesswork. Another instance of this is Richard II’s strange insensibility to Mowbray as a being-in-himself, separate from what he represents to the king. As Richard II banishes Mowbray and Bolingbroke, he also conducts an act of symbolic atonement for his own guilt in Gloucester’s murder: in banishing them, he says, he is also sending into exile the part of himself involved in the trespass (“Our part therein we banish with yourselves”⁷⁶⁷).

What Coleridge writes of Hamlet is equally applicable to Richard II: “the sense of sublimity arises, not from the sight of an outward object, but from the beholder's reflection upon

⁷⁶⁵ Ibid.

⁷⁶⁶ *R.II*, II, i.

⁷⁶⁷ *R.II*, I, iii.

it [...]. He mistakes the seeing his chains for the breaking them, delays action till action is of no use [...].”⁷⁶⁸:

*[...] his thoughts, and the images of his fancy, are far more vivid than his actual perceptions, and his very perceptions, instantly passing through the medium of his contemplations, acquire, as they pass, a form and a colour not naturally their own. Hence we see a great [...] intellectual activity, and a proportionate aversion to real action consequent upon it, with all its symptoms and accompanying qualities.*⁷⁶⁹

When Introverted Feeling is one-sided, Jung describes that a too intensive entrenchment in the fervent and disconnected flights of feeling of this “mystical, ecstatic stage”⁷⁷⁰ causes the individual to be oblivious to the outer world. This does not weaken but reinforces the influence of the object upon the subject. This unsustainable alienation eventually “opens the way for the extraverted functions that feeling has repressed”⁷⁷¹:

*[...] if the ego has usurped the claims of the subject, this naturally produces, by way of compensation, an unconscious reinforcement of the influence of the object. In spite of positively convulsive efforts to ensure the superiority of the ego, the object comes to exert an overwhelming influence, which is all the more invincible because it seizes on the individual unawares and forcibly obtrudes itself on his consciousness.*⁷⁷²

Just as water-pressure increases at a blocked dam, the influence of the long ignored object grows: “As a result of the ego’s un-adapted relation to the object — for a desire to dominate it is not adaptation — a compensatory relation arises in the unconscious which makes itself felt as an absolute and irrepressible tie to the object.”⁷⁷³ This initially makes itself felt as a quiet, irksome

⁷⁶⁸ Samuel T. Coleridge, *Coleridge’s Lectures on Shakespeare and Other Poets and Dramatists* (Ed. E. Rhys), London: Everyman’s Library, 1907, p.137-138

⁷⁶⁹ Samuel T. Coleridge, *Coleridge’s Lectures on Shakespeare ...* *ibid.*, p.136-137

⁷⁷⁰ Jung CW6 ¶639

⁷⁷¹ *Ibid.*

⁷⁷² Jung CW6 ¶626

⁷⁷³ *Ibid.*

feeling of something un-tended to, something ignored and growing in the blind-spot of the mind. The power others have over the introvert is discounted and veiled under an illusion of one’s own power “and the fantasy of superiority.”⁷⁷⁴ But as the neglected pressures of the outside world gain traction in the unconscious, the influence of the object takes on ominous and threatening dimensions. This then leads to paranoid projection⁷⁷⁵ and to disproportionate defensive actions which often prove self-destructive.

Jung describes that the unconscious extraversion of the one-sided introvert reacts to this “boundless power-complex and a fatuous egocentricity”⁷⁷⁶ in a way that ensures the inflated projective illusions are brought to ruin:

*The more the ego struggles to preserve its independence, freedom from obligation, and superiority, the more it becomes enslaved to the objective data. The individual’s freedom of mind is fettered by the ignominy of his financial dependence, his freedom of action trembles in the face of public opinion, his moral superiority collapses in a morass of inferior relationships, and his desire to dominate ends in a pitiful craving to be loved. It is now the unconscious that takes care of the relation to the object, and it does so in a way that is calculated to bring the illusion of power and the fantasy of superiority to utter ruin. The object assumes terrifying proportions in spite of the conscious attempt to degrade it.*⁷⁷⁷

Jung describes that in “the ego’s efforts to detach itself from the object and get it under control”⁷⁷⁸ it sets up a ‘system of defences’ like to those described by Adler,⁷⁷⁹ in order to preserve ‘at least the illusion of superiority’:

⁷⁷⁴ Ibid.

⁷⁷⁵ See Steve Myers. "Myers-Briggs typology and Jungian individuation." *Journal of Analytical Psychology* 61.3, 2016, p.109 & 171

⁷⁷⁶ Jung CW6 ¶626

⁷⁷⁷ CW6 ¶626

⁷⁷⁸ Jung CW6 ¶626

*The introvert’s alienation from the object is now complete; he wears himself out with defence measures on the one hand, while on the other he makes fruitless attempts to impose his will on the object and assert himself. These efforts are constantly being frustrated by the overwhelming impressions received from the object. It continually imposes itself on him against his will, it arouses in him the most disagreeable and intractable affects and persecutes him at every step.*⁷⁸⁰

Take for example Richard II’s evasion of political matters. When Gaunt prophesises that the king will die because he is “in reputation sick,”⁷⁸¹ Richard is indifferent. When he later returns to England’s shores after hearing of Bolingbroke’s armed and treasonous return from exile, he is full of faith that God and the very land he has been born to rule will supernaturally defend his divine right.⁷⁸² Meanwhile, in his distaste for measuring his actions to the commonweal, his indifference to established formula and his vague deferral of his ‘managerial’ offices to his friends Bushy, Bagot and Greene, he ensures that the blind actions of his inferior Extraverted Thinking continue unchecked. Because of this dissociation, Richard rules poorly and loses his hold on the functioning of his kingdom. His lack of concern permits things to be detached from their intrinsic value and reduced in-effect to what they weigh in monetary terms.⁷⁸³ This “degraded use to which Richard has put the sacred land”⁷⁸⁴ is described by the gardener⁷⁸⁵ and by Gaunt, when he accuses Richard of having ‘sold’ his kingdom:

This royal throne of kings, this scepter’d isle,

⁷⁷⁹ Adler cites excuses, aggression (depreciation, accusation, self-accusation) and withdrawal (for example, hesitating and constructing obstacles) as “safeguarding techniques.” - Alfred Adler, *The Neurotic Constitution: Outlines of a Comparative Individualistic Psychology and Psychotherapy* (Trans. Bernard Glueck and John E. Lind) New York: Moffat, Yard & Co. 1917.

⁷⁸⁰ *CW6* ¶626

⁷⁸¹ *R.II*, II, i

⁷⁸² *R.II*, III, ii.

⁷⁸³ Richard II’s rule is characterised by the impulsive rejection of the benevolent feudalism of Woodstock’s time in favour of a kind of proto-capitalist economy. See William O. Scott, “Landholding, Leasing, and Inheritance in ‘Richard II.’” *Studies in English Literature, 1500-1900* 42.2, 2002, p.279

⁷⁸⁴ Rackin, “The Role of the Audience In Shakespeare’s Richard II.” *Ibid.*, p.266

⁷⁸⁵ *R.II*, III, iv.: “O! what a pity is it / That he had not se trimm’d and dress’d his land / As we this garden! [...] Had he done so, himself had borne the crown, / Which waste of idle hours hath quite thrown down.”

*This earth of majesty, this seat of Mars,
 This other Eden, demi-paradise, [...]
 This precious stone set in the silver sea, [...]
 This blessed plot, this earth, this realm, this England, [...]
 This land of such dear souls, this dear dear land, [...]
 Is now leased out, I die pronouncing it,
 Like to a tenement or pelting farm:
 England, bound in with the triumphant sea [...]
 is now bound in with shame,
 With inky blots and rotten parchment bonds:
 That England, that was wont to conquer others,
 Hath made a shameful conquest of itself.⁷⁸⁶*

It is not the case neither that Richard does not take worldly and tactical measures. Pragmatism exists in the ceremonial universe of Richard’s court, but it is hushed like a profane thing spoken on hallowed ground. It is unacknowledged and unconscious, evaded and spoken about in back-rooms. When it does break to the surface, the king’s use of his repressed Extraverted Thinking takes a catty, adolescent tone. When he and his friend are alone after the great contestation of honour and the king’s stately and dignified words, Richard splinters away from his regal, unguarded persona into an ignoble and paranoid undercurrent of his psyche: “How far brought you high Hereford on his way? [...] And, say, what store of parting tears were shed? [...] What said our cousin [...]?”⁷⁸⁷

It is precisely his own insecurities regarding power and influence, his own unwillingness to engage, and his own political neglect which fuels his paranoia about the charismatic, strategic Bolingbroke. Because at some level Richard II knows he is turning a blind eye to the pragmatic

⁷⁸⁶ *R.II*, II, i

⁷⁸⁷ *R.II*, I, iv.

side of things (extroverted thinking), Bolingbroke appears particularly sinister. The king therefore reacts with a surge of mild panic about the popularity of Bolingbroke and jealous of scorn of the latter’s perceived attempts to seduce his people:

*Ourselves and Bushy, Bagot here and Green
Observed his courtship to the common people;
How he did seem to dive into their hearts
With humble and familiar courtesy,
What reverence he did throw away on slaves,
Wooing poor craftsmen with the craft of smiles [...]
Off goes his bonnet to an oyster-wench;
A brace of draymen bid God speed him well
And had the tribute of his supple knee,
With 'Thanks, my countrymen, my loving friends;
As were our England in reversion his,
And he our subjects' next degree in hope.⁷⁸⁸*

Likewise, Jung writes that the one-sided introverted view of extraversion “cannot help attributing to the extravert every conceivable design, stratagem, ulterior motive, and so forth, though they have no actual existence but at most are shadowy effects leaking in from the unconscious background”⁷⁸⁹:

The egocentrized subject now comes to feel the power and importance of the devalued object [Extraverted Thinking]. She begins consciously to feel ‘what other people think’.” [...] [they] are thinking all sorts of mean things, scheming evil, contriving plots, secret intrigues, etc. In order to forestall them, she herself is obliged to start counter-intrigues, to suspect others and sound them out, and weave counterplots. Beset by rumours, she must make frantic efforts to get her own back and be top dog. Endless clandestine

⁷⁸⁸ R.II, I, iv.

⁷⁸⁹ CW6 ¶267

*rivalries spring up, and in these embittered struggles she will shrink from no baseness or meanness, and will even prostitute her virtues in order to play the trump card.*⁷⁹⁰

The king has reason to be paranoid, but the reason is of his own making. His insecure outbursts and the erratic measures of his inferior function have created a situation which will drive the people of England into Bolingbroke’s arms, should he say the word. It is Richard II’s machinations to avoid this which causes his fear to become true. As I have said, Richard II’s underhand political manoeuvring is not his conscious state of being. His subterfuge, rather, is an expression of the shrill pitch of panic in response to a sense of threat encroaching on his point of least resistance, his psychic blind-spot. For example, soon after he has banished Bolingbroke, an opportunity to hobble his imagined rival presents itself. It is announced that Bolingbroke’s father, Old Gaunt, is sick. Richard ignores the good counsel of the dying Gaunt, and in doing so, “symbolically rejects the whole ethos upon which his royalty depends.”⁷⁹¹ Further emphasising his indifference to due procedure and decorum, Richard casually prays for Gaunt’s swift death so that he can use Bolingbroke’s inheritance⁷⁹² for state purposes:

*Now put it, God, in the physician's mind
To help him [Gaunt] to his grave immediately!
The lining of his coffers shall make coats
To deck our soldiers for these Irish wars.*⁷⁹³

This explicit destruction of the principle of ‘fair sequence and succession’ by which he himself is king is a break in the fundamental structure of the state:

YORK:

Take Herford's rights away, and take from

⁷⁹⁰ CW6 ¶643

⁷⁹¹ Rackin, “The Role of the Audience In Shakespeare’s Richard II.” Ibid., p.266

⁷⁹² (As well as, we later learn, all concrete proof of Bolingbroke’s royal lineage.)

⁷⁹³ R.II, I, iv

*Time His charters and his customary rights;
 Let not to-morrow then ensue to-day;
 Be not thyself; for how art thou a king
 But by fair sequence and succession?*⁷⁹⁴

Richard’s disregard for consistent law, for the opinion of others and for temporal authority creates an atmosphere of irregularity and distrust. It is this weakness which begins the unravelling that will eventually bring about Bolingbroke’s inheritance of the throne and the loss of the ‘golden world’ Richard had too one-sidedly inhabited.

TO INSULATE THE AMAFORTAS WOUND HINDERS HEALING:
 KING LEAR’S SELF-EXEMPTION FROM INTROSPECTION

Jung describes that it is the mark of the inferior function in general to “have a sultry and resentful character.”⁷⁹⁵ Just as inferior Extraverted Thinking is more likely than a more balanced Extraverted Thinking function to become entwined in Machiavellian obsessions, inferior Introverted Feeling is more insecure, volcanic and inwardly corrosive than it would be in a more developed state. Hillman writes that when the feeling function is repressed and “goes underground,” “with it goes an orienting awareness of how I feel, what I want, whom I like, etc., all of which is replaced by a general dryness.”⁷⁹⁶ In the unconscious, however, “the cat neglected becomes the unconscious tiger.”⁷⁹⁷

An example of this is King Lear’s rage. Despite what Lear sees as his having offered the best he had to give in return for a couple of commissioned words, Cordelia has “nothing” to say. Her “nothing” sends the would-be selfless benefactor into a fury. He warns Kent, who intervenes

⁷⁹⁴ *R.II*, II, i

⁷⁹⁵ *CW6* ¶589

⁷⁹⁶ James Hillman, *Lectures on Jung's Typology*, *ibid.*, p.107

⁷⁹⁷ *Ibid.*, p.112

in defence of Cordelia, not to come “between the dragon and his wrath.”⁷⁹⁸ Lear will happily give his all to his beneficiaries, but it is out of the question for anyone to oppose his loving plan. Jung writes that although the one-sided Extraverted Thinking type might well be magnanimous in his self-sacrifices in the context of his intellectual goal,⁷⁹⁹ the same person’s inferior Introverted Feeling is likely to express itself in feelings that are “petty, mistrustful, crotchety, and conservative.”⁸⁰⁰ Though “outwardly, the extroverted thinking type does not give the impression of having strong feeling,” Von Franz writes that

*Unconscious and undeveloped feeling is barbaric and absolute, and therefore sometimes hidden destructive fanaticism suddenly bursts out of the extroverted thinking type. These people are incapable of seeing that, from a feeling standard, other people might have another value, for they do not question the inner values they defend. Where they definitely feel that something is right, they are incapable of showing their feeling standpoint, but they never doubt their own inner values. [...] These hidden Introverted Feelings of the extroverted thinking type are sometimes very childish. After the death of such people, one sometimes finds notebooks [...] in which a lot of sentimental, mystical feeling is poured out. They often ask to have these poems destroyed after death. The feeling is hidden; it is, in a way, the most valuable possession they have, but all the same it is sometimes strikingly infantile.*⁸⁰¹

Whereas differentiated feeling moves “in small ways” –

*Perhaps, feeling can be defined as the art of the small—the shade of difference, the subtle emphasis, the little touch. It can watch a relationship unfold, gardening it along, husbanding the forces. One can separate between needing and demanding, between what one likes and what one wants; one can shop without buying. Or the reverse: one can at last buy without shopping because one knows what one feels.*⁸⁰²

⁷⁹⁸ KL, I, i.

⁷⁹⁹ CW6 ¶589

⁸⁰⁰ Ibid.

⁸⁰¹ von Franz, *Lectures on Jung’s Typology*, *ibid.*, p.40

⁸⁰² James Hillman, *Lectures on Jung’s Typology*, *ibid.*, p.112

Inferior feeling, Hillman describes, “does not evaluate itself; its energy is on its evaluations, formulations of feeling, affects, and the all-or-none reaction of ‘in love’ or ‘cut off’.”⁸⁰³

Repressed feeling

*[...] is loaded with anger and rage and ambition and aggression as well as with greed and desire. Here we find ourselves with huge claims for love, with massive needs for recognition, and discover our feeling connection to life to be one vast expectation composed of thousands of tiny angry resentments.*⁸⁰⁴

Lear has no emotional subtlety. In his wounded rage, he calls upon fate to witness and seal Cordelia’s banishment and disowns his daughter:

*[...] thy truth, then, be thy dower:
For, by the sacred radiance of the sun, [...]
By all the operation of the orbs
From whom we do exist, and cease to be;
Here I disclaim all my paternal care,
Propinquity and property of blood,
And as a stranger to my heart and me
Hold thee, from this, for ever. The barbarous Scythian,
Or he that makes his generation messes
To gorge his appetite, shall to my bosom
Be as well neighbour'd, pitied, and relieved,
As thou my sometime daughter.*⁸⁰⁵

Lear’s inability to grasp that something might come of “nothing” causes him, like the god Kronos and Spitteler’s Epimetheus, to prefer to hold his law in a stranglehold rather than to allow the birth of something new and beyond himself and his known world. In his outburst, Lear proclaims that the archetype of those who devour their own offspring, “the barbarous Scythian”

⁸⁰³ Ibid., p.111

⁸⁰⁴ Ibid.,

⁸⁰⁵ *KL*, I, i

who eats his children, is not more disgraceful than Cordelia, who would not be a pawn in the service of the maintenance of his façade. Lear thus implies it is justified for him to disclaim his own heart (Cordelia, or the Promithean ‘Soul’) and to destroy his own offspring (and the potential for the future), rather than to allow his universe to be disordered by those who step out of line with the thunderous demands of his law. Jung describes that for the one-sided Extraverted Thinking type, “anything new that is not already contained in his formula is seen through a veil of unconscious hatred and condemned accordingly”⁸⁰⁶:

*The more the feelings are repressed, the more deleterious is their secret influence on thinking that is otherwise beyond reproach. The intellectual formula, which because of its intrinsic value might justifiably claim general recognition, undergoes a characteristic alteration as a result of this unconscious personal sensitiveness: it becomes rigidly dogmatic. The self-assertion of the personality is transferred to the formula. Truth is no longer allowed to speak for itself; it is identified with the subject and treated like a sensitive darling whom an evil-minded critic has wronged. The critic is demolished, if possible with personal invective, and no argument is too gross to be used against him. The truth must be trotted out, until finally it begins to dawn on the public that it is not so much a question of truth as of its personal begetter.*⁸⁰⁷

We have seen that Lear’s conscious logic strives always to keep up with his decisions and to justify his actions. However, seen from the opposite angle, from within the shadow of his consciousness, he is just as much driven by his unconscious insecurity regarding introspection. Jung points out that though there may be “exceptional people who are able to sacrifice their entire life to a particular formula,” for most, “such exclusiveness is impossible in the long run”⁸⁰⁸:

⁸⁰⁶ CW6 ¶589

⁸⁰⁷ CW6 ¶590

⁸⁰⁸ CW6 ¶587

*Sooner or later, depending on outer circumstances or inner disposition, the potentialities repressed by the intellectual attitude will make themselves indirectly felt by disturbing the conscious conduct of life. When the disturbance reaches a definite pitch, we speak of a neurosis. In most cases it does not go so far, because the individual instinctively allows himself extenuating modifications of his formula in a suitably rationalistic guise, thus creating a safety valve.*⁸⁰⁹

Lear is able by the public and ‘suitably rationalistic guise’ of the love-contest to distance himself from the core subject of this spectacle, which is his paternal insecurity (Was I a good father? Do you love me?) and his fear of helpless old-age (Will you support me as I wane? Am I something beyond my kingly office?). To directly address these questions would require him to open his heart to his daughters, which for him would mean to put himself at their mercy, to detach himself from all charters and conditions and to inquire into the relationship itself. He must let go of rule and engage with his own values and emotional ties. And, indeed, he has a silent drive to do so. As Coursen notes, the ‘darker purpose’⁸¹⁰ behind giving up his kingdom, dark even to himself, is his need to find this new kind of life within himself: “the phrase “darker purpose” heralds movement in the unconscious: Lear transitions from Logos/reason (Goneril and Regan) to Eros/love (Cordelia), from consciousness to affect and the unconscious, or from ego through loss of reason into the unconscious and finally to insight.”⁸¹¹ The king’s abdication, is, as Lefter has noted, a kind of small incarnation. It is driven by a wish, or rather a subconscious compulsion, to step into the world rather than to rule it from above. Because “a king is a god on earth: and Lear

⁸⁰⁹ CW6 ¶587

⁸¹⁰ KL, I, i

⁸¹¹ Herbert R. Coursen, “‘Age is Unnecessary’: A Jungian Approach to King Lear” (Ch. VIII) in *The compensatory psyche: A Jungian approach to Shakespeare*, Lanham:MD, University Press of America, 1986, p.26, see also Alex Aronson, *Psyche and Symbol in Shakespeare*, Bloomington: Indiana University Press, 1972

is the centre of the universe of the state’⁸¹² [...] Lear’s abdication in I,i. takes on the appearance of a kind of Incarnation story.”⁸¹³

He abdicates from the pragmatic realm of Machiavellianism and *realpolitik* “in which the inner and outer worlds have become totally disconnected, and man’s life is all public, among strangers, seen only from outside.”⁸¹⁴ Despite his ego’s reluctance to change, it might be argued it is the particular greatness of King Lear that his capacious spirit craves to escape the stale-mate of his psychological condition with sufficient fervour that he takes the step of abdication voluntarily, despite the enormous risk it now presents to him at this late hour of his life. Although he ‘should not have been old before he had been wise’, as the fool says, his maladroit step into change is voluntary. “For what Lear is doing in that first scene is trading power for love”⁸¹⁵ - or at the least, attempting to. As we have seen, however, it plays out as the purchase of alleged love by power because of Lear’s feeling inferiority. Though there is something in Lear which pushes him to surrender to the unknown and the indeterminable in order that he may expand beyond what he is, his need to maintain control botches the attempt and instead causes him to cling to the old world and to turn the gesture into a transaction, rendering it meaningless, and worse. Because of his inner imperative to remain unexposed and invulnerable, the situation becomes a barter, an affair of give and take. His “conscious attitude becomes more or less impersonal”⁸¹⁶ as he fits it to an “objective formula.”⁸¹⁷ Jung describes a tendency in those with extremely one-sided inferior Introverted Feeling to lose sight of all personal considerations:

⁸¹² Ivor Morris, *Shakespeare's God: The Role of Religion in the Tragedies*, London: George Allen and Unwin Ltd, 1972), p. 355

⁸¹³ Nathan Lefter, “The Tragedy of King Lear: Redeeming Christ?” *Literature and Theology*, 24.3, 2010, p.214

⁸¹⁴ Stanley Cavell, “The avoidance of love: A reading of King Lear” in *Must We Mean What We Say? A Book of Essays*, United States: Cambridge University Press, 2002, p.296

⁸¹⁵ Ibid.

⁸¹⁶ *CW6* ¶589

⁸¹⁷ Ibid.

*[...] His health is neglected, [...] the most vital interests of his family—health, finances, morals—are violated for the sake of the ideal. Personal sympathy with others must [...] suffer unless they too happen to espouse the same ideal. Often the closest members of his family, his own children, know such a father only as a cruel tyrant, while the outside world resounds with the fame of his humanity.*⁸¹⁸

Lear attempts to buy his daughters’ love because ‘surrender’ on the surety of feeling would be unreliable and illogical jump into the void, like being afloat without a rudder on treacherous waters where nothing can be guaranteed, and no charters or pacts define or determine conditions and duration.⁸¹⁹ Cavell suggests that Lear knows “his two older daughters [...] are giving him false coin in return for his real bribes,”⁸²⁰ but this does not really matter to him: it may be that “not offering true love is exactly what he wants,”⁸²¹ because Lear is uneasy with the undefined cost that comes with the acceptance of that which is given freely. This cost is to cut through the public and procedural, to lose his grip on who he thinks he is and to be drawn into an ominous and foreign realm of interaction where a personal reaction is demanded and no answer is formally correct. His stance is described by Cavell as follows:

Mortality, the hand without rings of power on it, cannot be lovable.

“GLOU. O! Let me kiss that hand.

LEAR. Let me wipe it first, it smells of mortality.” (IV, vi, 134–5)].

He [Lear] feels unworthy of love when the reality of lost power comes over him. That is what his plan was to have avoided by exchanging his fortune for his love at one swap. He cannot bear love when he has no reason to be loved, perhaps because of the helplessness, the passiveness which that implies, which some take for impotence.”⁸²²

⁸¹⁸ CW6 ¶589

⁸¹⁹ Stanley Cavell, “The avoidance of love: A reading of King Lear,” *ibid.*, p.290: “he wants something he does not have to return in kind, something which a division of his property fully pays for. And he wants to look like a loved man—for the sake of the subjects, as it were.”

⁸²⁰ Stanley Cavell, “The avoidance of love: A reading of King Lear,” *ibid.*, p. 288

⁸²¹ *Ibid.*

⁸²² Stanley Cavell, “The avoidance of love: A reading of King Lear,” *ibid.*, p.289

The objective formula, on the other hand, gives him the security of knowing he is of service, of having something ‘equal’ to trade. For, as he matter-of-factly says, “nothing will come of nothing.”⁸²³

CONSEQUENCES OF ONE-SIDEDNESS IN KING LEAR

THE EXILE OF THE HEART: DIFFIDENCE, SOPHISTICATED AND THE DEFENSIVE POSTURE

At the end of his life, having had his fill of living on the surface of the values he has stood for, King Lear rushes in a disastrous stampede towards his hereto neglected Introverted Feeling function in an attempt to try to find a plane of more depth than the flat land on which he has laid out his life. To his mortification, the single time he clumsily attempts to engage with his inferior function and to approach questions of the heart, the daughter dearest to him rejects his demand. As I have explained, she does so because Lear asks for connection in an inferior way which makes a mockery of emotional authenticity and devalues connection by asserting that love, like everything else, may be bought and commanded. In commanding love, Lear indirectly acknowledges that it doesn’t matter whether the commissioned performance is real or not. This demand turns words into utilitarian tools, and virtue is perilously put at the mercy of what Kirkegaard describes as “the calculating shrewdness of reason, more treacherous than the oracles of the ancients.”⁸²⁴ Mooney paraphrases this sentiment, saying the analytical process of reason is difficult to square with ethics because a “wary, calculating eye on outcomes [...] in sufficiently clever hands, ‘justifies’ just about anything.”⁸²⁵ Likewise, Jung, points out that the focus of over-extended Extraverted Thinking on finding unilateral answers is dangerous, because it leaves it

⁸²³ *KL*, I, i

⁸²⁴ Søren Kierkegaard, *Fear and Trembling* (trans. A. Hannay), New York: Penguin, 2003, p.113

⁸²⁵ Edward F. Mooney, *Knights of Faith and Resignation*, New York: State University of New York Press, 1991, p.118

blind to “the fact that an intellectual formula never has been and never will be devised which could embrace and express the manifold possibilities of life must lead to the inhibition or exclusion of other activities and ways of living that are just as important.”⁸²⁶ We see this trend bloom into its dark consequences when Regan and Goneril inherit the kingdom.

Jung writes that when the energy previously invested in Extraverted Thinking begins to retract, thinking becomes ossified and loses its vital quality.⁸²⁷ When this happens, the depotentiated Extraverted Thinking becomes reductive. This habitual mode of thinking, Jung describes, is “best expressed by the two words ‘nothing but’”⁸²⁸:

[...] it shows a distinct tendency to trace the object of its judgment back to some banality or other, thus stripping it of any significance in its own right. The trick is to make it appear dependent on something quite commonplace. Whenever a conflict arises between two men over something apparently objective and impersonal, negative thinking mutters “Cherchez la femme.” Whenever somebody defends or advocates a cause, negative thinking never asks about its importance but simply: “What does he get out of it?”⁸²⁹

Thus “thinking is sterilized, becoming a mere appendage of the object and no longer capable of abstracting itself into an independent concept. It [...] leads directly back to the object, but never beyond it, not even to a linking of experience with an objective idea.”⁸³⁰ For an example of this form of short-sighted thinking, we might look to C. S. Lewis’s description of the modern rationalist, who shies away from terms that imply intrinsic value, and who instead will use terms like ‘progressive’ or ‘efficient’ as if these qualities were ends in themselves. The hollowness of

⁸²⁶ CW6 ¶587

⁸²⁷ CW6 ¶594

⁸²⁸ CW6 ¶593

⁸²⁹ Ibid.

⁸³⁰ CW6 ¶582

this evasion, he writes, becomes obvious the moment someone asks “‘necessary for what?’, ‘progressing towards what?’”⁸³¹

This form of rational analysis can only remain on its own plane of consciousness and is, in a sense, circular.⁸³² No matter how much a person examines the world from within their own perspective, the perspective remains itself, flat and unyielding, and more to the point, the seeker too remains themselves. The Sufi tradition in particular⁸³³ places much emphasis on the idea that it is possible to move during life across a spectrum of qualitatively different experiential planes of experience but that these shifts cannot be achieved by means of reasoning alone. Deliverance from a sterile way of seeing cannot be obtained without an inner process involving a psychical movement, in stages, through a change in character,⁸³⁴ a “purification of the motive / In the ground of our beseeching.”⁸³⁵

After Cordelia’s exile, the universe of *King Lear* pays the price of misalignment with his heart’s orientation. Striving without this compass, the inheritors of the kingdom find that striving up is striving down. Without a living lifeline between utility and value, the idea of utility takes on a highly immediate and materialistic guise. What Cordelia refuses, Goneril and Regan assent to. As Cavell writes, Cordelia shrinks from the bribe “as though from violation”⁸³⁶ while Goneril and Regan “accept the bribe, and despise him for it.”⁸³⁷ They don masks in order to fit themselves to Lear’s ethos for the sake of convenience. In accepting their father’s bribe, the eldest sisters engage in an unspoken pact whereby they gain the kingdom and their father’s

⁸³¹ Clive S. Lewis, *The Abolition of Man*, Québec: Samizdat university Press, 2014, p.14

⁸³² *CW6* ¶594

⁸³³ Shams Tabrizi, *Me and Rumi*, *ibid.*, p.32

⁸³⁴ “God does not change his blessing on a people unless they change what is in themselves” – Koran 8:53

⁸³⁵ Thomas Eliot, “Little Gidding,” *The Poems of T. S. Eliot* Vol.1, London: Faber & Faber, 2015, p.207 (49-50)

⁸³⁶ Stanley Cavell, “The avoidance of love: A reading of King Lear,” *ibid.*, p.288

⁸³⁷ *Ibid.*

positive regard, and in exchange reduce themselves to accessories for his persona. They make themselves his mirrors, and behind this mask, become invisible to their father. In consequence, Lear can neither know them nor love them. The daughters are seen only at surface-level, and they have thereby learned that what is important is what they seem to be. Solely valued for their performance, they proceed to take the forms of the world, which alone they have learned to value, for themselves. Their materialism exchanges “the substance for the shadow.”⁸³⁸ They, like Dostoyevsky’s “clever men”⁸³⁹ think, as Edmund thinks, that the manful way forward is to carve out one’s fate from an unjust universe by whatever means necessary, by the strength of pure will.⁸⁴⁰ What’s more, they believe everyone else has the same project. “Wisdom and goodness to the vile seem vile,”⁸⁴¹ as Albany says to Goneril. Therefore, they soon grow distrustful of Lear, and not long after their shows of love, they expel their aged father into the stormy night, and Regan gouges Gloucester’s eyes for attempting to help the maddened drifting king. It is only “Milk-livered” men and “moral fools” that bear “a cheek for blows, a head for wrongs” who pity these “villains.”⁸⁴²

Jung notes that Extraverted Thinking principles lack the propelling force⁸⁴³ personal feeling confers. While objective “‘oughts’ and ‘musts’” judgements are key in the foundation of extensive plans for the foundation of “humane societies, hospitals, prisons, missions, etc.,” “generally the [theoretical] motive of justice and truth is not sufficient to ensure the actual

⁸³⁸ D.H. Lawrence, *Women in Love*, Cambridge University Press, 1987, p.41: “[...] isn’t it better that they [children] should see as a whole, without all this pulling to pieces, all this knowledge? [...] Aren’t we exchanging the substance for the shadow, aren’t we forfeiting life for this dead quality of knowledge?”

⁸³⁹ Fyodor Dostoevsky, *The Brothers Karamazov* (Trans. Constance Garnett), New York: Modern Library, 1937. E.g.:

‘[...] All things are lawful then, they can do what they like?’

‘Didn’t you know?’ he said laughing, ‘a clever man can do what he likes,’ he said. ‘A clever man knows his way about’ (p.625)

⁸⁴⁰ *KL*, I, ii.: “Thou, Nature, art my goddess [...]”

⁸⁴¹ *KL*, IV, ii.

⁸⁴² *KL*, IV, ii.

⁸⁴³ Hume goes so far as to say that “reason is, and ought only to be, the slave of the passions, and can never pretend to any other office than to serve and obey them” – David Hume, *A Treatise of Human Nature*, Oxford: Clarendon Press, 1896, p.415 (Book III, Part III, ¶3)

execution of such projects; for [...] this has more to do with feeling than with any intellectual formula.”⁸⁴⁴ Likewise, Kierkegaard in his delineation of different psychological states of being describes a condition in which the self is focussed on exterior goals and disconnected from any inner imperative. Without this, he writes, there is no stable underlying value structure, and whatever mission is undertaken, “however great it may be, however astonishing, however persistently carried out”⁸⁴⁵ cannot fail to have an arbitrary quality, is only an ‘experiment’ which lacks the “seriousness” of real commitment to its undertakings⁸⁴⁶: such a self “is related to itself only as experimenting with whatsoever it be that it undertakes. It acknowledges no power over it, hence in the last resort it lacks seriousness.”⁸⁴⁷ For a person to think their commitments into existence without the unchosen spur of real feeling⁸⁴⁸ is, Kirkegaard writes, futile. Without it, there is “nothing firm”⁸⁴⁹ underlying this constructed mission, and this forged self can “arbitrarily resolve [...] into nothing”⁸⁵⁰ at the drop of a pin. Perhaps Lewis describes this dynamic more clearly when he writes that the attempt to rationally create oneself is futile:

*[...] in social life, you will never make a good impression on other people until you stop thinking about what sort of impression you are making. Even in literature and art, no man who bothers about originality will ever be original: whereas if you simply try to tell the truth (without caring twopence how often it has been told before) you will, nine times out of ten, become original without ever having noticed it. The principle runs through all life from top to bottom.*⁸⁵¹

⁸⁴⁴ CW6 ¶585

⁸⁴⁵ Søren Kierkegaard, *The Sickness unto Death*, *ibid.*, p.110

⁸⁴⁶ *Ibid.*

⁸⁴⁷ *Ibid.*

⁸⁴⁸ Real commitment, he says, requires a sense of intrinsic significance that hits one whether one likes it or not, “the thought (which is seriousness) that God is regarding one”- *Ibid.*

⁸⁴⁹ *Ibid.*

⁸⁵⁰ *Ibid.*, p.112

⁸⁵¹ Clive S. Lewis, *Mere Christianity*, New York: Touchstone, 1996, pp 190-191

Because his striving is not oriented by an internal compass aligned with the heart, Lear does not have the true measures with which to set the groundwork for the future. Because of Lear’s trust in appearances, he, like Timon, calls forth a world in which only appearances are virtuous. Cicero states "There can be no goodness, no generosity, no courtesy, no more than there can be friendship, if these qualities are not sought out for their own sake, but are considered to be relative to pleasure or to advantageousness." Likewise, Confucius warns that without a root in virtue,⁸⁵² gain will prove fruitless:

*Virtue is the root; wealth is the result. If he make the root his secondary object, and the result his primary, he will only wrangle with his people, and teach them rapine. Hence, the accumulation of wealth is the way to scatter the people; and the letting it be scattered among them is the way to collect the people. And hence [...] wealth, gotten by improper ways, will take its departure by the same.*⁸⁵³

Just so, a fallen world will follow Lear’s abdication where things and people lose their intrinsic value and become means to other, hidden, ends. The ‘prophecy’ the fool makes after he and the King head out into the storm is, I believe, the description of patterns characteristic of such a world:

*When priests are more in word than matter;
When brewers mar their malt with water;
When nobles are their tailors' tutors;
No heretics burn'd, but wenches' suitors;
When every case in law is right;
No squire in debt, nor no poor knight;
When slanders do not live in tongues;
Nor cutpurses come not to throngs;*

⁸⁵² “The relationship to eternity that integrity permits puts worldly success in perspective.” - John Beebe, *Integrity in Depth*, Texas: Texas A&M University Press, 2005, p.11

⁸⁵³ Confucius, *The Great Learning*, *ibid.*

*When usurers tell their gold i' the field;
 And bawds and whores do churches build;
 Then shall the realm of Albion
 Come to great confusion:
 Then comes the time, who lives to see't,
 That going shall be used with feet.*⁸⁵⁴

This prophecy is difficult to understand and has often been dismissed as ‘nonsense’.⁸⁵⁵ However, I would argue that the fool’s prophecy not only makes sense but is also very interesting if we take the fool seriously. The key to the riddle is to understand each verse in the dystopian context of Albion having come to “great confusion.” This interpretation yields the following reading:

When priests are more in word than matter:

When priests speak of goodness but do not act so.

When brewers mar their malt with water:

Like the previous verse, this points to a society where the outward appearance of things is not matched by its substance.

When nobles are their tailors' tutors:

When the craftsmen cynically flatter their customers by giving them what they want rather than what they need.

No heretics burn'd, but wenches' suitors [i.e. venereal disease]:

When nothing is heresy, nothing is holy and licentiousness is omnipresent.⁸⁵⁶

⁸⁵⁴ *KL*, III, ii

⁸⁵⁵ Misha Teramura, “Prophecy and emendation: Merlin, Chaucer, Lear’s Fool,” *Postmedieval* 10, 2019, p.53-54.

⁸⁵⁶ This is the most difficult line for people to read as a negative statement, because we are generally glad that burning heretics is a thing of the past. But I would argue that the real point of this sentence is not that heretics should be burned; rather, heretics being burned is the fool’s upside-down proof that we do hold some things holy, or that at least there is such a thing as a holy thing. Conversely, when nothing is heresy, it is also the case that nothing is holy. When no law is followed or enforced, the punishment, the ‘burning’, will come directly as the consequence of our heretical actions. We are then forced to the third of Confucius’s three paths to wisdom: “Man has three ways of acting wisely. First, on

When every case in law is right:

When the established doctrine is held to be absolute and incontrovertible. When all accusations taken up by the court begin with a presumption of guilt, such as was the case in the tyrannical courts of the French revolution’s Reign of Terror (1789-99) or of the Soviet Great Purge (1936–1938).

No squire in debt, nor no poor knight:

A system in which there seem to be no flaws, a system which is ‘not allowed to fail’, is, the fool warns, being held in-tact by force, by inorganic means divorced from the concept of merit.

When slanders do not live in tongues:

When people are too guarded to speak at liberty, and any slander is non-verbal or indirect.

Nor cutpurses come not to throngs:

Like the line about “no poor knight,” the fool knows imperfection is intrinsic to the nature of things. The fool’s point here is that the eerie absence of pickpockets is a sign that the hand of the Leviathan,⁸⁵⁷ which should protect, has taken a stranglehold on its subjects: in a police state, people’s smallest actions are under surveillance. when there is no freedom to sin, freedom in general is under threat.

When usurers tell their gold i’ the field:

When there is no shame in earning one’s living off of the work of others.

And bawds and whores do churches build:

When the substance is lost and only the form remains.⁸⁵⁸

meditation; that is the noblest. Secondly, on imitation; that is the easiest. Thirdly, on experience; that is the bitterest.” – Confucius, “The Analects,” in *Chambers Dictionary of Quotations*, Edinburgh: Chambers Harrap Pub., 1997, p. 279

⁸⁵⁷ Thomas Hobbes, *Leviathan*, New York: Oxford University Press, 2008

⁸⁵⁸ This line could also signify ‘it is a sign of collapse when the only ones left with principles are the dejected, the outsiders and the dispossessed’.

The statement that this prophesied time of ruin will come when “going shall be used with feet” shows the time in question is the present, i.e. ‘when people walk with feet’: the tyranny the fool describes is what Lear’s kingdom already is.⁸⁵⁹ This prophecy lays out certain symptomatic patterns of the collapse of order by the paradoxical means of order’s over-rigidification. The society described becomes increasingly detached from its purpose and therefore begins to corrupt. Jung writes that when the intellectual formula becomes a ‘religion’ (“although in essentials it has not the slightest connection with anything religious”), “all the psychological tendencies it has repressed build up a counter-position in the unconscious and give rise to paroxysms of doubt,” the doubt, in turn, renders the conscious attitude all the more fanatical.”⁸⁶⁰ In the end, two attitudes are bound together in a deadlock; on one hand, an “exaggerated defence of the conscious position” and on the other, “a counter-position in the unconscious absolutely opposed to it.”⁸⁶¹

Lear’s attachment to his fool, the voice of his unconscious, tells us there is still a lifeline between Lear and his internal compass. He has not yet reached the deathly extremity of rigidification. The path down which Lear had been headed, however, is represented in the play in the form of his heirs, Goneril and Regan. They are the nightmare image of Extraverted Thinking from the Introverted Feeling perspective. Their hearts are blinded, they “will not see / Because [they do] not feel,”⁸⁶² they run on pragmatism, say and do what they believe it is politic to say and do, and in Kirkegaard’s terms, have despaired of any value but that which is immediate and tangible, have rated “the earthly so high that the eternal can be of no comfort.”⁸⁶³

⁸⁵⁹ Misha Teramura, “Prophecy and emendation...,” *ibid.*, p.52

⁸⁶⁰ *CW6* ¶591

⁸⁶¹ *Ibid.*

⁸⁶² *KL*, IV, i.

⁸⁶³ Søren Kierkegaard, *The Sickness unto Death* (trans. Walter Lowrie), Princeton: Princeton University Press, 1941, p.113

Jung describes that when the importance of practicality (what to do) becomes inflated and there is a loss of footing in feeling (why to do it), the ‘why’ becomes unconscious, and the coarse (because unconscious) feelings begin to steer the practical endeavours towards unexamined motives. In *King Lear*, we watch the trajectory of a world where in the name of the law of Man, the heart (Cordelia) is sent into exile. What emerges is that the sophisticated man, the man furthest from ‘nature’ is at once armoured in reason and ferociously wolfish. Knight describes that “Lear’s original foolishness has unloosed” the “dread forces” of “unreclaimed instinct,”⁸⁶⁴ in much the same way as Jung writes that a bloodthirsty inferior feeling masqueraded under the fervent rationalism, the “fantastic intellectualism,”⁸⁶⁵ of the French Revolution: “begun in the name of philosophy and reason, with a soaring idealism, it ended in blood-drenched chaos [...]. The Goddess of Reason proved herself powerless against the might of the unchained beast.”⁸⁶⁶

It might seem like reason is the farthest thing from instinct; reason is, in a sense, the most artificial of phenomena. It is, at least, the source of all artifice. However, Harmon identifies in *King Lear* a paradoxical link between the practical⁸⁶⁷ (which you might expect to be passionless and impartial) with the appetitive (the bodily and instinctual). When “the use of ‘reason’ to oppose the chaos of raw nature no longer includes all the ‘sources’ of the self”;

these sources shrink to consist of only the purely ‘practical’, a forerunner to what will later become the strict scientific view. Ironically, this shrunken ‘landscape’ is also consistent with a materialist, solipsistic view, which is concerned with the immediate and

⁸⁶⁴ Wilson G. Knight, *The Sovereign Flower : On Shakespeare As the Poet of Royalism Together with Related Essays and Indexes to Earlier Volumes*, Taylor & Francis Group, 2002, p.59

⁸⁶⁵ CW6 ¶117

⁸⁶⁶ CW6 ¶116

⁸⁶⁷ “practical (adj.) - from Greek praktikos ‘fit for action, fit for business; business-like, practical; active, effective, vigorous,’ from praktos ‘done; to be done’,” – *Harper Douglas Online Etymology Dictionary*, s.v. “practical,” accessed 21/04/2023 <https://www.etymonline.com/word/practical>.

*appetitive [...]. This is Lear’s dilemma. He has [...] fashioned himself as the center of existence; he centers upon himself, never seeking the center within himself.*⁸⁶⁸

When too much of an emphasis is placed on the outer rather than the inner, things begin to take on a mechanistic sheen. When a thing is explained backwards, by means of its consequences, it would seem “all action is dictated by egoism”⁸⁶⁹ and that the primary priority of all things is an egoistic ‘conatus,’⁸⁷⁰ as the materialist precursors of the French Revolution held. This worldview holds conscience is ‘nothing but’⁸⁷¹ “fear of the police”⁸⁷² and “virtue is egoism furnished with a spy-glass.”⁸⁷³ In such a world, life is an arms-race where only the fittest survives, and defence becomes a question of primary concern. Trust is made difficult by the reductive belief that man is a self-seeking machine and that all everyone does they do for gain. It is such states of mind that, in the words of Milton’s Satan, ‘can make a hell of heaven’. For instance, Goneril and Regan often act in pre-emptive defence against the treachery they anticipate from others. They initiate treachery themselves in order to avoid being the dupe of anyone else. In this amoral world, as Albany says,

*Humanity must perforce prey on itself
Like monsters of the deep.*⁸⁷⁴

One of Hobbes’s central points in the *Leviathan* is the destructive nature of diffidence⁸⁷⁵ (From Latin *diffident-*, *diffidens*, “distrustful”⁸⁷⁶): “if there be no power erected, or not great

⁸⁶⁸ A.G. Harmon, “‘Slender Knowledge’: Sovereignty, Madness, and the Self in Shakespeare’s King Lear,” *ibid.*, p.412

⁸⁶⁹ Will Durant, *The Story of Philosophy*, New York: Simon and Schuster, 2006, p.299

⁸⁷⁰ The “innate inclination of a thing to continue to exist and enhance itself.” – John Traupman, *The Bantam New College Latin and English Dictionary*, New York: Bantam Books, 1996, p.52.

⁸⁷¹ *CW6* ¶593

⁸⁷² Claude A. Helvetius in Will Durant, *The Story of Philosophy*, *ibid.*

⁸⁷³ *Ibid.*

⁸⁷⁴ *KL*, IV, ii.

⁸⁷⁵ Thomas Hobbes, *Leviathan*, *ibid.*, p.83: “We find three principle causes of quarrel. First, competition; secondly, diffidence; thirdly, glory. The first, maketh men invade for gain; the second, for safety; and the third, for reputation.”

⁸⁷⁶ *Merriam-Webster*, s.v. “Diffidence,” Accessed 15 May. 2022. <https://www.merriam-webster.com/dictionary/diffidence>

enough for our security; every man will [...] rely on his own strength and art, for caution against all other men.”⁸⁷⁷ For the same reason, Lear’s heirs are never at rest. Goneril, having just been given her father’s land on condition he could keep his knights, quickly begins to suspect her father might use his hundred knights to harm her:

-- a hundred knights!
'Tis politic and safe to let him keep
At point a hundred knights: yes, that, on every dream,
Each buzz, each fancy, each complaint, dislike,
He may enguard his dotage with their powers,
*And hold our lives in mercy.*⁸⁷⁸

When her husband Albany questions her paranoia (“Well, you may fear too far”), Goneril replies that to fear too far is

Safer than trust too far:
Let me still take away the harms I fear,
Not fear still to be taken: I know his heart [...]
This milky gentleness and course of yours
Though I condemn not, yet, [...]
You are much more attack'd for want of wisdom
*Than praised for harmful mildness.*⁸⁷⁹

Richard II, despite his many faults, has the feeling sophistication to know that the corrosive nature of diffidence can quickly reduce a relationship to an arms race:

Northumberland, thou ladder wherewithal
The mounting Bolingbroke ascends my throne,
The time shall not be many hours of age
[...] ere foul sin gathering head

⁸⁷⁷ Thomas Hobbes, *Leviathan*, *ibid.*, p.111

⁸⁷⁸ *KL*, I, iv

⁸⁷⁹ *Ibid.*

*Shalt break into corruption: thou shalt think,
 Though he divide the realm and give thee half,
 It is too little, helping him to all;
 And he shall think that thou, which know'st the way
 To plant unrightful kings, wilt know again,
 Being ne'er so little urged, another way
 To pluck him headlong from the usurped throne.
 The love of wicked men converts to fear;
 That fear to hate, and hate turns one or both
 To worthy danger and deserved death.⁸⁸⁰*

Thus, defensive thinking becomes a prison, as Tabrizi describes:

The heart is greater, more spacious, more subtle [...] why do you constrict it with thoughts and whispering doubts? Why should you make the pleasant world your narrow prison? Like a caterpillar, you weave a web of thoughts, whispering doubts, and blameworthy images around your own make-up. Then you become a prisoner and suffocate⁸⁸¹

Sophistication (c. 1400, "make impure by admixture," from Medieval Latin *sophisticatus*. From c. 1600 as "corrupt, delude by sophistry;" from 1796 as "deprive of simplicity"⁸⁸²) is the consequence of the prison of thoughts Tabrizi depicts. Pageau describes that sophistication consists of supplements which insulate man via from external ‘nature’ by means that range from ornament to transactional systems:

[...] techne is associated very closely with the “garments of skin” [...] the vestments given by God to Man in order to protect him from the consequences of the fall. They are both “made of death” but also a protection from death. In the patristic understanding,

⁸⁸⁰ *R.II*, V, i. (Likewise, Albany tells Goneril in *King Lear*, IV, ii. that “That nature, which contemns its origin / Cannot be bordered certain in itself. / She that herself will sliver and disbranch / From her material sap perforce must wither / And come to deadly use.”)

⁸⁸¹ Shams Tabrizi, *Me and Rumi*, *ibid.*, p.196

⁸⁸² Harper, D. (n.d.). Etymology of sophistication. Online Etymology Dictionary. <https://www.etymonline.com/word/sophistication>, accessed 15/05/2022

*these garments represent everything that is added to our original nature in order to protect us. They are our mortal biological existence, our attachment to animality, but also all of human activity, arts, politics, law.*⁸⁸³

The nuclear arms race is a useful example of sophistication, motivated by diffidence, reverting to the bestial. The more impermeable a barricade, the more the opposing pressure builds. The more the pressure rises, the higher is the cost of a breach and the risk of explosion, and the more the external shell must be restlessly maintained at the cost of the essence. The sophisticated mind, through awareness and calculation moves forward more effectively than the instinctual, but the maintenance of these insulating tools sets an increasing focus on self-enhancement in relation to others. In extremis, when the pressure rises and the defences are threatened, the law of the survival of the fittest takes precedence, as allegorised by the decadent rule of Goneril and Regan⁸⁸⁴ wherein over-rationalisation reverts sophistication to the bestial.⁸⁸⁵

Lear’s blindness and wild bursts of emotion, in a sense, save him from this state. Placing his life and kingdom into the hands of the cold pragmatism of his malevolent daughters pushes his old one-sided ethos to its limits. This turns his world upside-down and drives him into the wilderness. The whiplash that results from the disaster spurs the enantiotropic psychological movement represented by Lear’s fascination with nakedness, his need to disarm, unmask and to find out who he is.

ENANTIOTROPY IN *R. II*: THE GREY NEW WORLD OF INFERIOR EXTRAVERTED THINKING

⁸⁸³ Jonathan Pageau, “The Recovery of the Arts (pt.2): From the Garden to the City,” *Orthodox Arts Journal*, 2012, <https://orthodoxartsjournal.org/the-recovery-of-the-arts-pt-2-from-the-garden-to-the-city/> accessed 28/01/2023

⁸⁸⁴ After the fall, cities, arts and skills and clothing “became necessary because of our infirmity; [...] And death entered with all these, dragging all of them in along with itself.” – Panayiotis Nellas, “Deification in Christ,” *St-Vladimir’s Seminary Press*, 1997, p.86

⁸⁸⁵ Shams Tabrizi points to paradox this when he says “an animal lives through its head, a man lives through his secret heart” – Shams Tabrizi, *Me and Rumi*, *ibid.*, p.196.

As Knight remarks, there is something precious and particularly sacred about Richard II’s kingdom; “Independent of any personal considerations, some essential super-personal sovereignty takes on mysterious, compelling, glistening presence”⁸⁸⁶: “in no play is Shakespeare’s royalism so poetically explicit.”⁸⁸⁷ To speak in Knight’s terms about the dominant ‘music’⁸⁸⁸ of the play, *R.II* resonates with a ceremonial base - ceremony not in the sense of “conventional usage of politeness, formality,” but in the sense of the Latin ‘caerimonia’ “holiness, sacredness; awe; reverent rite, sacred ceremony.”⁸⁸⁹ When Richard is deposed, Knight writes, something of profound and intangible value is lost: “whatever we think of Richard, some sacred essence, at once pastoral and royal, is being wronged.”

*Shakespeare's Richard II traces out a fundamental shift in the nature of kingship and the justification of rule. This movement [...] signifies the transition from a medieval to a Renaissance concept of kingship and power. In this theoretical matrix, Richard II plays the role of the unsuccessful medieval monarch while Bolingbroke acts the part of a successful Renaissance prince. The basic distinction here is not merely political or ideological; rather, it encompasses two comprehensive yet distinct world views. Richard and his loyalists, for all their failings, present an essentially ordered and medieval view of the cosmos based in the rule of law. Bolingbroke, on the other hand, provides an exemplum in the exercise of power which has no basis in law whatsoever.*⁸⁹⁰

Although Richard – naïve, self-centred and erratic – is a very imperfect king, he is honest,⁸⁹¹ utterly unpolitical and inhabits an Umwelt in which his rule is rooted in sacred right. The more ‘modern’ world Bolingbroke will introduce after he takes the throne for himself is a

⁸⁸⁶ Knight, *The Sovereign Flower*, *ibid.*, p.32

⁸⁸⁷ *Ibid.*

⁸⁸⁸ Knight, *The Imperial Theme*, *ibid.*, p.155

⁸⁸⁹ Harper Douglas Online Etymology Dictionary, s.v. “ceremony,” accessed 21/05/23, <https://www.etymonline.com/word/ceremony>

⁸⁹⁰ Henry E. Jacobs, “Prophecy and Ideology in Shakespeare’s Richard II.” *South Atlantic Review*, 51.1, 1986, p.3

⁸⁹¹ In *Henry IV* Part 1, III, ii, Bolingbroke describes Richard II’s unwise transparency with the people: “The skipping King, he ambled up and down [...]”

‘realpolitik’ Machiavellian world of greyscales where there are no sacred laws, and power alone determines what is possible. Bolingbroke’s authority is entirely political, rooted in alliances and popular favour. Bolingbroke, albeit a capable ruler, institutes a system which departs from a total spiritual commitment to the creed that “the wages of sin are death”⁸⁹². Instead, his existential system grants that it is sometimes necessary to dirty one’s hands.⁸⁹³ The tragedy is not so much that Richard has fallen, but that kingship will now come to mean much less. What this lost sacred quality consists of, and how it relates to Introverted Feeling, becomes most clearly apparent when Richard II’s rule at the opening of the play is juxtaposed with Bolingbroke’s in the latter part, in which, as the characters uneasily repeat throughout *Brothers Karamazov*, “everything is lawful.”⁸⁹⁴

Rackin notes that for all of his aptitude, when Bolingbroke takes the throne, something of the reality and significance of the king’s rule, the ultimacy, the stability, the meaning, is lost. King Richard⁸⁹⁵ and the Bishop⁸⁹⁶ foretell that this loss will result in the strife among future generations (an indirect reference to the War of the Roses): “As the prophecies indicate, Bolingbroke’s accession, far from bringing civic order to England, actually increases the disorder.”⁸⁹⁷ Rackin exemplifies this by comparing the first challenge to duel in Act I to later challenges in which “Our scene is alt’red from a serious thing, And now chang’d to *The Beggar and the King*.”⁸⁹⁸ The grand poetry of the *R.II* universe has given way to doggerel; the sublime

⁸⁹² Romans 6:23

⁸⁹³ Private discussion with John Gillies, 2022

⁸⁹⁴ Dostoyevsky, *The Brothers Karamazov*, *ibid.*, E.g.: p.81; p.97.

⁸⁹⁵ *R.II*, III, iii.: “[...] ere the crown he looks for live in peace, / Ten thousand bloody crowns of mother’s sons [...]”

⁸⁹⁶ *R.II*, IV, i.: “And if you crown him, let me prophesy, / The blood of English shall manure the ground, / And future ages groan for this foul act [...]”

⁸⁹⁷ Rackin, “The Role of the Audience In Shakespeare’s Richard II,” *ibid.*, p.272

⁸⁹⁸ *R.II*, V, iii.

metaphors of royal state and cosmic significance have been replaced by images of boots and doors and parts of bodies”⁸⁹⁹:

[...] now there are six disputants instead of two, and the gages drop on stage as thick as autumn leaves. Instead of two parties arranged symmetrically on either side of the King, we see an unruly crowd of contending nobles; [...] This wildly indecorous scene, usually cut from stage productions because of the nervous laughter it elicits from audiences,⁹⁰⁰ provides the audience with a direct, visual experience of the disorder in Bolingbroke's kingdom. The dissension we saw formally represented at the beginning and blamed, rightly, on Richard has not been resolved but only intensified by Bolingbroke's rebellion⁹⁰¹

Falstaff, who will later⁹⁰² dog the steps of Bolingbroke’s son, Hal, is the ultimate logical extension of this step down into an ethics of grey-scales, this victorious loss or this losing victory, this “unblessed blessing”⁹⁰³ which wins by diminishing the beauty and order of the world, by reducing the ancestral gift of “ceremonie”⁹⁰⁴’s lighted path to a decorous option. Archer describes the comedic, carnivalesque world of the ironic and detached Falstaff in the sequela to *R.II*:

On a later battlefield, the knight John Falstaff famously renders honor nugatory in Henry IV, Part 1.⁹⁰⁵ Amidst the crisis of the aristocracy, it has become a word, ‘a mere

⁸⁹⁹ Rackin, “The Role of the Audience In Shakespeare’s Richard II,” *ibid.*, p.274

⁹⁰⁰ See Arthur C. Sprague and J. C. Trewin, *Shakespeare’s Plays Today*, Columbia: Univ. of South Carolina Press, 1970, pp. 42-43 and Leonard Barkan, “The Theatrical Consistency of Richard II,” *Shakespeare Quarterly*, 29, 1978.

⁹⁰¹ Rackin, “The Role of the Audience In Shakespeare’s Richard II,” *ibid.*, p.272

⁹⁰² *Henry IV & Henry V* part 1 and 2.

⁹⁰³ George Chapman, “Hero and Leander, The Third Sestiad” in *Elizabethan Minor Epics* (ed. E. Donno), New York: Columbia University Press, 1963, p.86

⁹⁰⁴ *Ibid.*

⁹⁰⁵ Falstaff in *Henry IV Part 1*, V, i.:

*Can honour set to a leg? no: or
an arm? no: or take away the grief of a wound? no.
Honour hath no skill in surgery, then? no. What is
honour? a word. What is in that word honour? What
is that honour? air. A trim reckoning! Who hath it?
he that died o’ Wednesday. Doth he feel it? no.
Doth he hear it? no. ‘Tis insensible, then. Yea,
to the dead. But will it not live with the living?*

scutcheon’ or armorial placard borne on a hearse. A ‘trim reckoning’, honor is an epiphenomenon of calculation [...]. Mowbray’s equation of honor with life⁹⁰⁶ is long past: ‘honor [...] cannot set a broken leg or cure the grief of a wound’ (Henry IV, part 1: V.i.).⁹⁰⁷

Another microcosm of the “dissolution of sacred bonds [...] of the usurped state”⁹⁰⁸ that Rackin puts forwards are the scenes in which a plot against Bolingbroke is uncovered and reported to the new king by the conspirator’s own father, York. In this scene, all sense of gravity is lost,⁹⁰⁹ and “York’s zealous efforts to have his own son condemned to death are grotesque rather than comfortably fun”⁹¹⁰:

What we have here is not simply a comic interlude in a serious play but a degradation of serious characters and serious action to comic status, and that degradation marks a crucial stage in the affective process the play orchestrates for its audience. The division in York’s family, like the division in Richard’s England, is potentially the material of

*no. Why? detraction will not suffer it. Therefore
I’ll none of it.*

⁹⁰⁶ Mowbray, in *R.II*, I, i:

*Myself I throw, dread sovereign, at thy foot.
My life thou shalt command, but not my shame:
The one my duty owes; but my fair name,
Despite of death that lives upon my grave,
To dark dishonour’s use thou shalt not have.
I am disgraced, impeach’d and baffled here,
Pierced to the soul with slander’s venom’d spear,
The which no balm can cure but his heart-blood
Which breathed this poison. [...] My dear dear lord,
The purest treasure mortal times afford
Is spotless reputation: that away,
Men are but gilded loam or painted clay.
A jewel in a ten-times-barr’d-up chest
Is a bold spirit in a loyal breast.
Mine honour is my life; both grow in one:
Take honour from me, and my life is done:
Then, dear my liege, mine honour let me try [duel] ;
In that I live and for that will I die.*

⁹⁰⁷ John M. Archer, “Fruits of Duty: Honor in Shakespeare’s King Richard II.” *MLN* 135.5, 2021, p.1181

⁹⁰⁸ Rackin, “The Role of the Audience In Shakespeare’s Richard II,” *ibid.*, p.275

⁹⁰⁹ “York repeatedly calls for his boots. Equally frantic, the Duchess tries desperately to prevent her husband from going to tell Bolingbroke about their son’s treachery, but her maternal devotion is reduced to farce by the ridiculous stage business of her struggle to keep her husband from getting his boots (V, ii.86-87). The old man gets his boots on and rushes off, and the Duchess closes the scene with a ludicrous image of a three-way family horse-race to Windsor Castle” – Rackin, “The Role of the Audience In Shakespeare’s Richard II,” *ibid.*, p.273

⁹¹⁰ *Ibid.*, p.278

tragedy, but Shakespeare presents it here as farce. As Bolingbroke says, "our scene is alt'ered from a serious thing" [...] the humor here is not the joyous laughter that reconciles us with our lot but the bitter farce that implies a destruction of values so thorough and a disillusionment so painful that the nobility of tragedy is no longer possible.⁹¹¹

To relate this back to the inferior function, the figure of York represents inferior Extraverted Thinking, which, with the imprisonment of Richard, comes to the fore of consciousness in the enantiodromic moment after Bolingbroke has taken the throne. Detached from the other functions, Rackin describes how this inferior thinking is taken to the extreme:

[York] becomes a caricature, a moral automaton [...] the single-minded and irrational lengths to which York carries his loyalty to the new king discredit his cause by unwitting parody. [...] he substitutes the rigidity of dogma for living principle [...]. Instead of wrestling with the complexities of the existential situation, attempting to make genuine moral choices, he allows an abstraction, rigidly and ruthlessly applied, to predetermine his responses without regard to any unforeseen individual circumstances that may arise. [...] The principle of loyalty to the King has degenerated for him into an abstract law of mindless obedience to established authority: having programmed himself to respond automatically [...], he has relinquished the capacity for change and choice that distinguishes the human from the mechanical and the character from the caricature.⁹¹² [...] York's decline represents the decline of an ideal as well as the decline of an individual. A subject in a mutilated kingdom, where the old values have been flouted and their representatives overcome, [...] he attempts to protect his weakened principles with a rigid armor that will keep out any troublesome facts or emotions that threaten them.⁹¹³

⁹¹¹ Ibid., p.275-276

⁹¹² Cf. Coleridge on York's "effort to retrieve himself in abstract loyalty, even at the heavy price of the loss of his son" – Samuel T. Coleridge, *Coleridge's Writings on Shakespeare* (ed. Terence Hawkes), New York: Capricorn Books, 1959, p. 228

⁹¹³ Rackin, "The Role of the Audience In Shakespeare's Richard II," *ibid.*, pp.279-280

The description of this ‘rigid armor’ of dogmatic and ‘mindless obedience to established authority’ carries a strong echo of Jung’s characterisation of repressed inferior Extraverted Thinking as “primitive thinking, whose concretism and slavery to facts surpass all bounds.”⁹¹⁴

ENANTIODROMIA IN KING LEAR: NEMESIS AS SAVIOUR

Lear’s ‘incarnation’, his stepping out of kingship and into the unfamiliar, comes of an inner imperative to find whether there is anything outside the ossified world he knows. This anxious, imperative query is expressed in the recurring question of the play: can “nothing come of nothing”? I believe a clue to solving this riddle is found in the third definition of “nothing” in the OED,⁹¹⁵ where “nothing” refers not to absolute absence, but to the lack of measurable substance:

- A. *Not anything, or anybody, of importance, significance, value, or concern; [...]*
- B. *[Probably after French homme (etc.) de rien, or classical Latin nihilī.] of nothing: of no account, worthless [...]*

As Anderson writes, “conflict in Lear begins with nothing – that is, with a word that radically puns on material and immaterial reference, a word that means no thing, as well as simply nought, emptiness, or silence.”⁹¹⁶ When Lear asks Cordelia “what can you say to draw/ A third more opulent than your sisters?”⁹¹⁷ she responds “Nothing, my lord” (“Nothing will come of nothing: speak again”). The fool’s jesting, too, is dismissed as “nothing”: “This is nothing,

⁹¹⁴ CW6 ¶639

⁹¹⁵ *Oxford English Dictionary*, s.v. “nothing.” Accessed 01/06/22: <https://doi.org/10.1093/OED/3784614809>.

⁹¹⁶ Judith H. Anderson, “The Conspiracy of Realism: Impasse and Vision in King Lear,” *Studies in Philology*, 84.1, 1987, p.14

⁹¹⁷ *KL*, I, iv.

fool”⁹¹⁸ – which is to say, ‘we can make no use of this’. In response, the fool compares this ‘nothing’ to what the king’s land will now bring him, having given it to his daughters:

FOOL:

Can you make no use of nothing, nuncle?

KING LEAR:

Why, no, boy; nothing can be made out of

Nothing.

FOOL:

*Prithee, tell him, so much the rent of
his land comes to: he will not believe a fool.*⁹¹⁹

The ‘nothing’ that will come of this nothing, as Lear comes to learn as the story progresses and he wades through deepening pain and shattered illusions, is the vital importance of that which cannot be measured. This is prefigured by a fleeting and seemingly random statement the fool makes when the king, finding his trust in Goneril has been misplaced, leaves the shelter of her castle for that of Regan’s. In the footsteps of Aristotle, the fool asks “Canst tell how an oyster makes his shell?” (“No.” “Nor I neither”⁹²⁰) and immediately moves on to another topic. The symbol of the oyster is highly significant in relation to the theme of what can be made of ‘nothing’. Aristotle posited⁹²¹ that the oyster takes shape by means of spontaneous generation from the ‘pneuma’ or ‘vital heat’ contained in inanimate matter such as clay.⁹²² The fact this is untrue is irrelevant to the fool’s use of this symbol as a microcosm of the larger question of where life as a whole springs from. This question aims to introduce the king to the idea that there are areas of shadow in his consciousness; “more things in heaven and earth, [...] Than are dreamt

⁹¹⁸ Ibid.

⁹¹⁹ Ibid.

⁹²⁰ *KL*, I, v.

⁹²¹ Aristotle, *On the Generation of Animals*, (Trans. A.L. Peck), Cambridge: Harvard University Press, 1943, p.127

⁹²² *Biology Dictionary*, s.v. "Spontaneous Generation.", May 30, 2017. <https://biologydictionary.net/spontaneous-generation/>.

of in your philosophy,”⁹²³ and that he should not be so sure something might not spring from what he perceives as nothing. The oyster also symbolises transformation, and the creation of value (the pearl) by means of a withdrawal into the inner. The question of how an oyster’s shell comes into being from nothing also pertains, therefore, to the emergence of something from the ‘nothing’ of the unconscious, often symbolised as the sea.⁹²⁴

This idea of the value of the immaterial in *King Lear* has a twofold significance in relation to Jung’s personality theory. On one hand, there is something about Introverted Feeling specifically that is particularly difficult to quantify (“the very fact that thoughts can generally be expressed more intelligibly than feelings demands a more than ordinary descriptive or artistic ability before the real wealth of this feeling can be even approximately presented or communicated to the world”⁹²⁵). There is a link between this function in particular and the commitment to something inarticulable without reason or recompense (described earlier in this chapter in reference to Abraham’s sacrifice of Isaac). Secondly, the value of the immaterial is also related to the void, the ‘dark side of the moon’ characteristic of the unconscious in general. Like Coriolanus’s and Timon’s exile into the wilderness, Lear must pass through the stormy heath, the no-man’s land of wilderness and madness in order to be able to become conscious of the vital wisdom held in the domain of the inferior function.

For example, before his rageful departure into the storm whose blasts have the power to cure all artifice and hypocrisy (a “brave night to cool a courtesan”⁹²⁶), Lear begs Regan to allow him the cortege of one hundred knights specified at his abdication. When his two oldest

⁹²³ *Hamlet*, I, v.

⁹²⁴ Indeed, “τῆθος” (tethos), a Greek word for oyster, is etymologically near to “Tethys” (Τηθύς), a sea deity – *An Intermediate Greek-English Lexicon*, s.v. “τῆθος”, New York: Harper & Brothers, 1889, p.804

⁹²⁵ *CW6* ¶639

⁹²⁶ *KL*, III, ii.

daughters question his need for such a number of followers, Lear is deeply shaken. He pleads not to be deprived of his coterie because the difference between man and beast, he argues, is to have more than is necessary for survival. Regan’s threat to take away Lear’s cortege of knights, he says, would be like reducing Regan by the confiscation of her finery:

*Need? Reason not the need.
 Allow not nature more than nature needs,
 [and] Man's life's as cheap as beast's: thou art a lady;
 If only to go warm were gorgeous,
 Why, nature needs not what thou gorgeous wear'st,
 Which scarcely keeps thee warm.⁹²⁷*

It is his self-imposed exile and being exposed defenceless to the elements that brings forward to him the felt experience of need and allows him to see further than his own situation:

*Poor naked wretches, whereso'er you are,
 That bide the pelting of this pitiless storm,
 How shall your houseless heads and unfed sides,
 Your loop'd and window'd raggedness, defend you
 From seasons such as these? O, I have ta'en
 Too little care of this! Take physic, pomp;
 Expose thyself to feel what wretches feel.⁹²⁸*

Upon encountering a naked beggar on stormy heath, Lear is struck by the vanity (“vanitatem”: “emptiness, aimlessness; falsity, figuratively vainglory, foolish pride”⁹²⁹) of sophistication, and, like Timon, recognises the wisdom of undefended, “unaccommodated” man, referring to the beggar in his apparent simplicity as a “philosopher” and a “learned Theban” and attempting to join him in his nakedness:

⁹²⁷ *KL*, II, iv.

⁹²⁸ *KL*, II, iii.

⁹²⁹ *Harper Douglas Online Etymology Dictionary*, s.v. “vanity,” accessed 21/11/23. <https://www.etymonline.com/word/vanity>

*Why, thou wert better in thy grave than to answer
with thy uncovered body this extremity of the skies.
Is man no more than this? Consider him well. Thou
owest the worm no silk, the beast no hide, the sheep
no wool, the cat no perfume. Ha! here's three on's
are sophisticated! Thou art the thing itself:
unaccommodated man is no more but such a poor bare,
forked animal as thou art. Off, off, you lendings!
come unbutton here.*⁹³⁰

This comes to Lear as a revelation. The extraverted Lear has been living so long in identification with his persona,⁹³¹ with his ‘clothing’,⁹³² with the face he shows the world, that he had begun to forget who he is when no one is watching. The will to shed this protective mask⁹³³ is a fundamental shift in Lear’s approach to the world. Jung refers to the mysterious shift into a new *umwelt* as a “miracle”⁹³⁴: “an unconscious irrational happening, shaping itself without the assistance of reason and conscious purpose. It happens of itself, it just grows, like a phenomenon of creative Nature, and not from any clever trick of human wit; it is the fruit of yearning expectation, of faith and hope.”⁹³⁵ This inarticulable ascension during which layers of meaning are gained, or lost, is allegorised in Dante’s *Divine Comedy*, wherein each new level of the spiral corresponds to a change in the character who moves up and down it. The poet does not know

⁹³⁰ *KL*, III, iv

⁹³¹ *CW7* ¶305–306

⁹³² “Persona is often imaged as clothing, and even more so in dreams [...] Although this can seem to support the idea of persona as false, [...] clothing can facilitate others’ understanding of who we are, what tribe we are a part of, and what we are up to. Some roles are quickly and usefully signified by dress. We know a judge by the robe, a surgeon by the scrubs” – Alane S. MacGuire, “Embodying the Soul,” *Jung Journal* 11.4, 2017, p.52

⁹³³ “[...] persona is a complicated system of relations between the individual consciousness and society, fittingly enough a kind of mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual.” - *CW7* ¶305

⁹³⁴ *CW6* ¶233

⁹³⁵ *Ibid.*

where he is going, whether he is currently in movement or how it is happening. But having moved to a new ‘plane’ and looking back, he sees that he has ascended or descended.

Kierkegaard describes the transformative moment of deliverance from ‘the desert’ in similar terms: “In the external sense there certainly is no change; the sufferer remains on the spot, in his condition, and yet there is the change, the wondrous change, the miracle of faith.”⁹³⁶ This can only be achieved by means of a blind advance, a departure out of the realm of the known towards what may even seem to be empty and worthless because one does not yet have the tools to understand it. The inferior function is the perspective of least appeal, from rich the richest yield can be drawn. Likewise, Lewis eloquently stresses how important it is to pay attention to the things we would instinctively like to discount. The arguments we instinctively dislike are most likely to hold the hidden keys to a path that can lead us out of where we have been walking in circles, into a different sphere: “The new truth which you do not know and which you need, must, in the very nature of things, be hidden precisely in the doctrine you least like and least understand.”⁹³⁷ What seem to be the deserts and empty places may in the end prove the most fertile ground.⁹³⁸ On the other hand, the doctrines we can easily digest are almost by definition those which sanction that which we already know.⁹³⁹ What is digestible to us is in a sense already within our realm of vision. It must therefore be expected, he argues, that the natural appeal of a doctrine which has much new information to give from out beyond what Vygotsky

⁹³⁶ Søren Kierkegaard, *Christian Discourses* (Trans. H. & E. Hong), Princeton: Princeton University Press, 2009, p.115

⁹³⁷ Clive S. Lewis, *God in the Dock: Essays on Theology and Ethics*, Michigan: William B. Eerdmans, 1970, p.90

⁹³⁸ This is likewise a trope in the *Tao Te Ching*: “The bright Way seems dark. / The Way forward seems to go back. / The level Way seems rough. / The deepest character seems hollow.” – Lao-Tzu, *Tao Te Ching* (Trans. L. Ng), *ibid.*, ¶41

⁹³⁹ *Ibid.*

calls the “zone of proximal development”⁹⁴⁰ will at first be very small, chilling, rather than awakening the desire to understand⁹⁴¹:

*If it has more to give me [“than my own temperament led me to surmise already”], I must expect it to be less immediately attractive than ‘my own stuff’. Sophocles at first seems dull and cold to the boy who has only reached Shelley. [...] We must never avert our eyes from those elements [...] which seem puzzling or repellent; for it will be precisely the puzzling or the repellent which conceals what we do not yet know and need to know.*⁹⁴²

To quote Eliot:

*I said to my soul, be still, and wait without hope
For hope would be hope for the wrong thing; wait without love,
For love would be love of the wrong thing; [...]
Wait without thought, for you are not ready for thought:
So the darkness shall be the light [...]
Shall I say it again? In order to arrive there, [...]
You must go by a way wherein there is no ecstasy.
In order to arrive at what you do not know
You must go by a way which is the way of ignorance. [...]
In order to arrive at what you are not
You must go through the way in which you are not.*⁹⁴³

To return to Lear, while his mad disrobing may come across more like the nakedness of the drunken Noah than a return to prelapsarian innocence, his feverish inspiration is nevertheless a movement away from his rigid political persona in the direction of a return to the transparent and undefended openness of the Eden Richard II inhabits. The fact that Lear is seeking his inner opposite rescues him from total identification with his old umwelt. When the nemesis comes in

⁹⁴⁰ Lev S. Vygotsky, “Zone of Proximal Development and Cultural Tools Scaffolding, Guided Participation,” In *Key Concepts in Developmental Psychology* (Ed. R. Schaffer), London: Sage Publications, 2006

⁹⁴¹ Clive S. Lewis, *Transposition, and other Addresses*, Québec: Samizdat University Press, 2015, p.19

⁹⁴² Ibid.

⁹⁴³ Thomas Eliot, “Burnt Norton,” *The Poems of T. S. Eliot* Vol.1, London: Faber & Faber, 2015, p.189 (23-43)

the shape of Cordelia and the army of France, it appears as an avenging angel rather than a totally destructive force. Because Lear had gone to seek it voluntarily, the inferior function acts in this case as a healing light instead of a burning fire.

THE MEDICINE OF CORDELIA’S RETURN: INDIVIDUATION ON THE GALLOWS

Lear’s elder daughters, his ‘spiritual heirs’ take his Extraverted Thinking attitude to its one-sided extreme. What is lost with the repression of Introverted Feeling is, Von Franz describes, the sense of ultimate significance. One sided Extraverted Thinking can get so tangled up in particular goals that “premises of his high ideals” remain unexamined, banished to “the background of his personality,”⁹⁴⁴ from whence emerges the haunting question of what it was all for:

*Such a man might spend his whole life settling problems, re-organizing firms, and stating things clearly; only at the end of his life would he start to ask himself mournfully what he had really lived for. At such a moment he would fall into his inferior function. [...] In solitude, such a person will ask himself whether his work is really important. [...] has he improved the world?*⁹⁴⁵

We have seen in *R.II* that when emotional integrity is lost, the kingdom becomes carnivalesque, almost comedically senseless. In *King Lear* too, under the rein of Regan and Goneril, the central plotline becomes an ugly, melodramatic competition between the two sisters over Edmund’s affections which ends in the one poisoning the other. Albany comments on the comically perverse situation when he learns that Regan, as well as his own wife (Goneril), is vying for the love of Edmund. He mock-judicially jokes to Regan that he, as Goneril’s husband, must oppose

⁹⁴⁴ von Franz, *Lectures on Jung’s Typology*, *ibid.*, p.38

⁹⁴⁵ *Ibid.*

his sister-in-law’s claim to his wife’s lover and advise Regan instead to make her advances to himself:

*For your claim, fair sister,
I bar it in the interest of my wife;
'Tis she is subcontracted to this lord,
And I, her husband, contradict your banes.
If you will marry, make your loves to me,
My lady is bespoke.*⁹⁴⁶

I have argued Cordelia can be understood to represent the positive aspect of the inferior function, which “brings a renewal of life if one allows it to come up in its own realm.”⁹⁴⁷ It might seem surprising to refer to Cordelia as a saviour figure. After all, in the cataclysm of *King Lear*, death pervades from every side, claiming Lear and Cordelia as well as Regan, Goneril and Edmund. It has been argued that *King Lear* is for this reason a nihilistic play.⁹⁴⁸ In view of the inhumanity of men and the wretchedness in which many lives, Gloucester despairs that “as flies to wanton boys are we to the gods: They kill us for their sport.”⁹⁴⁹ Nature shows itself arbitrary and ravenous.

What difference does it make, then, that Lear was reconciled with Cordelia? What is won by integrity and what is lost by the lack of it? Lear, like Job, underwent a seemingly fruitless gauntlet of pain only to see his daughters die before him and then to die himself. If integrity changes nothing and injustice can smile at the sight of itself, some argue that nothing was gained in the end. ‘Poor Tom’ advises:

Take heed o' the foul fiend: obey thy parents;

⁹⁴⁶ *KL*, V, iii

⁹⁴⁷ von Franz, *Lectures on Jung's Typology*, *ibid.*, p.11

⁹⁴⁸ E.g. Jan Kott, “King Lear or Endgame” in *Shakespeare our Contemporary*, New York: Norton, 1974, p.157; Lawrence R. Schehr, “King Lear: Monstrous Mimesis.” *SubStance*, 11. 3, 1982, p.51

⁹⁴⁹ *KL*, IV, i

*keep thy word justly; swear not; commit not with
man's sworn spouse; set not thy sweet heart on proud
array.*⁹⁵⁰

- And yet, “Still through the hawthorn blows the cold wind.”⁹⁵¹ Cordelia and Lear will suffer and be arbitrarily killed. The good son, Edgar, does inherit the kingdom, but the victory comes at a great cost, and anyway, we know fortune will turn her wheel again soon. The storms by which knowledge is gained are endless, and like the Book of Job, *King Lear* does not propose a theodicy which can leave us fully answered. As Anderson writes, “Only a fool would resolve its irreducible ambivalence.”⁹⁵²

Insofar as the way life-events play themselves out In *King Lear*, good is not, as a rule, rewarded, nor evil punished. The honest are sent into exile and deceit wins office and position. Nevertheless, Shakespeare depicts a subtle but great difference between the fruit of vice and the fruit of virtue. Despite that the kind and unkind alike die at the end, there is a great difference between the malevolent trio and Cordelia and Lear. This difference expresses itself in this play, as in many Shakespeare plays⁹⁵³ by the love or lack of love for life (“love they to live that love and honour have”⁹⁵⁴). No matter what position Edmund ascends to, or how much land Goneril and Regan gain, or who they marry, their sacrifice of integrity for the sake of external things divorces these characters from meaning. Jung describes that the repression of subjective cognition in favour of the objective loses the whole purpose for which objective cognition exists:

⁹⁵⁰ *KL*, III, ii

⁹⁵¹ *Ibid.*

⁹⁵² Anderson, “The Conspiracy of Realism: Impasse and Vision in *King Lear*” *ibid.*, p.23

⁹⁵³ E.g. the suicides in *Julius Caesar*, Macbeth’s satiety with life and Iago’s indifference to death.

⁹⁵⁴ *R.II*, II, i.

When we overvalue “our capacity for objective cognition,”⁹⁵⁵ we repress the importance of the subjective factor, which simply means a denial of the subject. But what is the subject? The subject is man himself — we are the subject. Only a sick mind could forget that cognition must have a subject, and that there is no knowledge whatever and therefore no world at all unless “I know” [or “I feel”] has been said.⁹⁵⁶

This alienation increasingly robs Edmund, Goneril and Regan of their ability to enjoy anything. They die, just as Cordelia and King Lear die, but for the cynical trio, losing their lives is not such a great difference from the hollow plane of existence they are bound to, and death is almost casually welcomed (Edmund), dealt out (Goneril to Regan) and self-inflicted (Goneril). Confucius warns that unrighteousness cannot be reconciled with wholeheartedness: “It is only the truly virtuous man who can love or who can hate others.”⁹⁵⁷ Edmund, for example, wants the love of Regan and Goneril for the sake alone of being loved. His interest in them as people is so small that when he sees the sisters dead, it means very little to him. His attachment to them has no hierarchical superiority to the pride he feels that they have killed each other/themselves over him (“and yet Edmund was loved”⁹⁵⁸).

On the other hand, when Cordelia is killed, Lear’s devastation, the profundity of his grief, is a testament to the wealth of feeling he had finally found in himself

*Howl, howl, howl, howl! O, you are men of stones:
Had I your tongues and eyes, I'd use them so
That heaven's vault should crack. She's gone for ever!
I know when one is dead, and when one lives;
She's dead as earth. Lend me a looking-glass;
If that her breath will mist or stain the stone,*

⁹⁵⁵ This “would mean a relapse into the stale and hollow positivism that marred the turn of the century—an attitude of intellectual arrogance accompanied by crudeness of feeling, a violation of life as stupid as it is presumptuous” – *CW6* ¶621

⁹⁵⁶ *CW6* ¶621

⁹⁵⁷ Confucius, *The Great Learning*, *ibid.*

⁹⁵⁸ *KL*, V, iii

*Why, then she lives. [...] This feather stirs; she lives! if it be so,
It is a chance which does redeem all sorrows
That ever I have felt.
And my poor fool is hang'd! No, no, no life!
Why should a dog, a horse, a rat, have life,
And thou no breath at all?*⁹⁵⁹

This rageful torment is the visible face of the reward Lear earned through the trials he went through, and he dies soon after. It is therefore no wonder critics often read the ending of *King Lear* as nihilistic. But there is also a victory. Jung describes that the drive to individuation, though it “opens the door to the most dangerous possibilities,”

*is no reckless adventure, but an effort inspired by deep spiritual distress to bring meaning once more into life [...] Caution has its place, no doubt, but we cannot refuse our support to a serious venture which challenges the whole of the personality. If we oppose it, we are trying to suppress what is best in man*⁹⁶⁰

Lear’s development did not save him from pain, but it allowed him to live on a more meaningful level. Virtue does not cure the pains of life and honour cannot “cure the grief of a wound.”⁹⁶¹ That is not what it is for. The incommensurability of the one sort of value (you might say ‘meaning’) with the other (‘happiness’) connects back to the question of ‘nothing’, and the inarticulable.

The joy that defeats suffering, that renders it ‘light,’ that ‘outweighs’ it, is incommensurate with it; it belongs to a different order of things’: Gold has a special value that makes it meaningless to weigh gold and feathers together. So it is also here

⁹⁵⁹ *KL*, V, iii

⁹⁶⁰ *CW11* ¶529

⁹⁶¹ *Henry IV*, part 1: V, i.

*with the two stated magnitudes. The distinction is not between happiness and suffering
[...] The relation is this misrelation.*⁹⁶²

RICHARD II’S UNWILLINGNESS TO COMPROMISE, AND THE ONE-SIDED DENOUEMENT

After Bolingbroke returns from exile, his soldiers surround Richard’s undefended castle and demand his presence, allegedly to ask for the restoration of his lands:

*Henry Bolingbroke [...] hither come,
Even at his [King Richard’s] feet to lay my arms and power,
Provided that my banishment repeal’d
And lands restor’d again, be freely granted.
If not, I’ll use th’advantage of my power [...]*⁹⁶³

Despite that Bolingbroke repeatedly assures the king all he wants are the restitution of his rights,⁹⁶⁴ Richard II ignores this claim and insists Bolingbroke is seizing the throne:

KING RICHARD:

*What must the king do now? Must he be depos’d?
The king shall be contented. Must he lose
The name of king? O’ God’s name, let it go:
I’ll trade my jewels for a set of beads,
My gorgeous palace for a hermitage [...]*

BOLINGBROKE:

My gracious lord, I come but for my own.

KING RICHARD:

Your own is yours; and I am yours, and all.

BOLINGBROKE:

*So far be mine, my most redoubted lord,
As my true service shall deserve your love.*

⁹⁶² Søren Kierkegaard, *Upbuilding Discourses in Various Spirits* (Trans. H & E Hong), Princeton: Princeton University Press, 1993, p.318

⁹⁶³ *R.II*, III, iii.

⁹⁶⁴ *R.II*, III, iii.

KING RICHARD:

*Well you deserve: they well deserve to have
That know the strong’st and surest way to get. –
[...] What you would have, I’ll give, and willing too;
For we must have what force would have us do. –
Set on towards London. – Cousin, is it so?*

BOLINGBROKE:

Yea, my good lord.

KING RICHARD:

Then I must not say no.⁹⁶⁵

In fact, whether Bolingbroke aims to usurp the king or not, Bolingbroke having breached his banishment and strong-arming the king into ‘pardoning’ him so damages the integrity of the crown, as far as Richard is concerned, that he may as well be seizing the throne. For the king to condescend to such a negotiation, whatever the outcome, negates the very nature of his monarchy:

*In the base court? Base court, where kings grow base,
To come at traitor’s calls, and do them grace.
In the base court? Come down? Down, court” Down king!”⁹⁶⁶*

Powerless and unwilling to play their game, Richard simply gives Bolingbroke the kingdom he is passively being forced out of.⁹⁶⁷ The two worlds are not compatible, and compromise is impossible. Richard speaks of the crown as a well, and describes Bolingbroke and himself as two dialectical buckets that rise or sink in proportion to the opposite movement of the other bucket.

⁹⁶⁵ *R.II*, III, iii.

⁹⁶⁶ *R.II*, III, iii.

⁹⁶⁷ *R.II*, IV, i.: “With mine own tears I wash away my balm, / With mine own hands I give away the crown, / [...] God save King Henry, unking’d Richard says [...]”

Bolingbroke and Richard represent contrasting principles, and Bolingbroke’s rise to power represents the enantiodromia away from Richard II’s rule.

*Here cousin, seize the crown. Here cousin,
On this side my hand, and on that side thine.
Now is this golden crown like a deep well
That owes two buckets, filling one another,
The emptier ever dancing in the air,
The other down unseen and full of water.
That bucket down and full of tears am I,
Drinking my griefs, whilst you mount up on high⁹⁶⁸*

True to his inner compass, Richard acknowledges the part that he himself has played in his fall to his wife:

*Hie thee to France,
And cloister thee in some religious house:
Our holy lives must win a new world’s crown,
Which our profane hours here have stricken down.⁹⁶⁹*

Later, hearing untuned music in his prison cell, Richard reflects that he had not been ‘in tune’ with what the time of his reign had required of him:

*Music do I hear?
Ha, ha! keep time: how sour sweet music is,
When time is broke and no proportion kept!
So is it in the music of men’s lives.
And here have I the daintiness of ear
To cheque time broke in a disorder’d string;
But for the concord of my state and time
Had not an ear to hear my true time broke.*

⁹⁶⁸ R.II, IV, i.

⁹⁶⁹ R.II, V, i.

*I wasted time, and now doth time waste me;
 For now hath time made me his numbering clock:
 My thoughts are minutes [...] the sound that tells what hour it is
 Are clamorous groans [...]*⁹⁷⁰

Richard’s life has had no continuity, no real identity in time. Kierkegaard writes that when a person lives for independent moments alone, “there comes at last an instant when there no longer is any question of an either/or, not because he has chosen but because he has neglected to choose, which is equivalent to saying, because others have chosen for him, he has lost his self.”⁹⁷¹ Just as much as the one-sided extravert allows his life to be determined by overarching systems and external forces, the one-sided feeling introvert is consumed and determined by momentary emotional states. As Kirkegaard writes about the aesthetic form of immediacy, consciousness is, in such a case, like an overgrown garden where nothing is given superordinate value, and therefore the preference of one thing over another at any one time is arbitrary:

*[...] each component [of the self] has just as much right to assert itself, just as much right to demand satisfaction. His soul is like a plot of ground in which all sorts of herbs are planted, all with the same claim to thrive; his self consists of this multifariousness, and he has no self which is higher than this.*⁹⁷²

Richard, like Kirkegaard’s Don Giovanni, now finds his life is “the sum of [repellent] moments that have no coherence.”⁹⁷³ Soon after, Bolingbroke, who had hinted to his followers that he would like to be rid of the former king, is told Richard has been killed in prison.

In the *King Lear* universe, the king’s struggle with the opposites leads to the emergence of a new mode of being. The inheritors of the kingdom recognise the imperative, long neglected,

⁹⁷⁰ *R.II*, V, v.

⁹⁷¹ Søren Kierkegaard, *Either/Or* (trans. W. Lowrie), London: Oxford University Press, 1944, p.139

⁹⁷² *Ibid.*, p.189

⁹⁷³ Søren Kierkegaard, *Either / Or*, Part I (1843) (Trans. H. & E. Hong), Princeton: Princeton University Press, 1987, p.96

to “Speak what we feel, not what we ought to say.”⁹⁷⁴ In *R.II*, on the other hand, there is no sense of resolution. Richard’s values are replaced by Bolingbroke’s opposite values, but the two worlds do not touch, nor do they change. No compromise was achieved, nor any value found that transcends the two clashing value-systems. The tension between the two value-systems has merely collapsed, resulting in an inversion of the ruling powers – one form of one-sidedness has merely replaced another. Therefore, though Bolingbroke is victorious, towns are “consum’d with fire” by rebels, executions abound and Bolingbroke is weighed down by guilt that will never leave him.⁹⁷⁵ As Rackin writes, the ensuing chaos “will remain for over a hundred years [...] England will suffer the bloody civil wars [...] Bolingbroke will suffer a troubled reign where his best efforts will fail to bring peace to a disordered kingdom [...] The murderer will wander like Cain through a world that has no place for him.”⁹⁷⁶

CONCLUSION

Kingship in Shakespeare is a property symbolic of an individual’s unifying sovereignty over themselves and the universe they inhabit.⁹⁷⁷ Sovereignty over oneself is the capacity for independent choice, for inner alignment and the capacity to access the law written in the heart. As the ultimate source of law, the king cannot defer judgement to anyone else but must have a strong, internally generated, and supra-societal value system, a receptive relationship towards what Jung terms the Self. This inner compass of value can be aligned with the Introverted Feeling function. The capacity to correctly consummate this inspiration by relating these inner

⁹⁷⁴ *KL*, V, iii

⁹⁷⁵ *R.II*, V, vi.: “I’ll make a voyage to the holy land / to wipe this blood off from my guilty hand”; *Henry IV*, Part 2, III, i.: “HENRY IV [Bolingbroke]: How many thousand of my poorest subjects / Are at this hour asleep! – O sleep, O gentle sleep, / [...] how I have frighted thee, [...]”

⁹⁷⁶ Rackin, “The Role of the Audience In Shakespeare’s Richard II.” *Ibid.*, p.275-276

⁹⁷⁷ “Nor can there be any perfected democracy until, to repeat a well-known thought, every man is, in his own proper self, a king; and here we are brought up against the tragic inadequacies of mankind.” – Rackin, “The Role of the Audience In Shakespeare’s Richard II.” *Ibid.*, p.275-276; “My crown is in my heart, not on my head” *3 Henry VI*, III, i.

directives to the world and translating them into action which is digestible to and good for the kingdom. The application capacity is the motor of productive action and can be aligned with the Extraverted Thinking function. In this chapter, I have shown how these two diastolic and systolic responsibilities at once complement and contradict one another, and how the kings err by identifying too far with one or the other of the two functions, to then be bowled over by the one they had ignored.

PART III
THE INFERIOR FUNCTION IN SHAKESPEARE’S
‘PERCEPTION’ PLAYS

The alteration of the conscious attitude is no light matter, because any habitual attitude is essentially a more or less conscious ideal, [...] The conscious attitude is always in the nature of a Weltanschauung, if it is not explicitly a religion. It is this that makes the type problem so important. The opposition between the types is [...] the cause not only of external disputes and dislikes, but of nervous ills and psychic suffering. It is this fact, too, that obliges us physicians constantly to widen our medical horizon and to include within it not only general psychological standpoints but also questions concerning one’s views of life and the world.

- Jung, CW6 ¶911

PREFACE TO CHAPTERS 7 & 8

A NOTE ON THE IRRATIONAL (PERCEPTUAL) FUNCTIONS

The difference between the irrational functions and the rational functions is the difference between the salience of what is perceived and the valuation of it. The rational functions serve to ‘pick a side’: to choose what stance to take in relation to the world, and to evaluate things like ‘what is kind’ or ‘what is true’. Jung described the ‘irrational’ functions, on the other hand, as “not as denoting something contrary to reason, but something beyond reason.”⁹⁷⁸ These functions are oriented to a question that is, in a sense, more immediate and elemental: ‘what is?’⁹⁷⁹

Since there is an infinite amount of information available to potentially be registered,⁹⁸⁰ it is not enough for a picture to be ‘correct’, it must also be relevant. In order to be relevant – to

⁹⁷⁸ Jung, CW6 ¶774

⁹⁷⁹ CW6 ¶650: Irrational types are “oriented amid the flux of events not by rational judgment but simply by what happens.” See also I.N. Marshall, “The Four Functions: A Conceptual Analysis.” *The Journal of Analytical Psychology*, 13.1, 1968 p.13

⁹⁸⁰ Ibid., “The four functions”, *ibid.*, p.17

achieve a framing of the world that is coherent and functionally adequate – perception needs not only to absorb information but also to selectively focus on certain aspects and filter others out.⁹⁸¹

Our picture of the world is not simply a reflection of the objective world: it is determined by the orientation of selective attention, by the factor of salience,⁹⁸² the quality of a feature which causes it to “draw, grab, or hold attention relative to alternative features.”⁹⁸³

Because of the immediacy that characterises salience, it precedes conscious judgement. But how is relevance gaged, if not through some sort of judgement?⁹⁸⁴ Out of the endless incoming torrent of sense-impressions, what kind of – and how much – information should be registered, and in how much detail? How broadly should the perceptual net be cast? What memories and impressions stick, and how much are they to be relied upon? How much and what kind of information is required to draw links between things, to deduce and to predict? Jung attributes this ‘irrational’ selection to “the independence and influence of the psychic functions [sensation and intuition] which aid the perception of life’s happenings.”⁹⁸⁵ For the irrational types, the mere existence of a captivating thing holds sway over consciousness, while the valuation of it is of secondary importance: “They [sensation and intuition] do not proceed selectively, according to principles, but are simply receptive to what happens.”⁹⁸⁶ In this sense,

⁹⁸¹ Erik Goodwyn, "Rediscovering the Ritual Technology of the Placebo Effect in Analytical Psychology." *Journal of Analytical Psychology* 62.3, 2017, p.399: “In agreement with neuroscientist and philosopher Walter Freeman (1999), biogenetic structuralist Charles Laughlin (1990) points out that neurobiologically the mind does not passively record the world as it is, but anticipates certain kinds of sensory information that it selectively seeks out to help structure its ‘cognized world’, or world of mentally structured phenomenal experience [...]”. E.g., D. J. Simons & C. F. Chabris, “Gorillas in Our Midst: Sustained Inattentional Blindness for Dynamic Events.” *Perception*, 28.9, 1999.

⁹⁸² See Jung on “scintilla”, *CW11* ¶759

⁹⁸³ E.T. Higgins and A. W. Kruglanski. "Knowledge applicability, activation: accessibility, and salience." *Social psychology: handbook of basic principles*. Guilford Press, New York, New York, 1996, p. 135

⁹⁸⁴ Pre-existing criteria of what it is worthwhile to register seems to precede perception. (F. Heider, *The Psychology of Interpersonal Relations*. Wiley, 1958. pp. 120-21) This topic is covered in the literature on how affect influences cognition, e.g.: Justin Storbeck and Gerald L. Clore. “On the Interdependence of Cognition and Emotion.” *Cognition and Emotion* 21.6, 2007; Robert B. Zajonc and Philip Brickman. "Expectancy and feedback as independent factors in task performance." *Journal of Personality and Social Psychology*, 11.2, 1969; Keith M. Kilty, "On the relationship between affect and cognition." *Psychological Reports* 25.1, 1969; Richard S. Lazarus, "Thoughts on the relations between emotion and cognition." *American Psychologist*, 37.9, 1982.

⁹⁸⁵ *CW6* ¶602

⁹⁸⁶ *CW6* ¶953

the irrational functions “are in the highest degree empirical”⁹⁸⁷: “whatever they do or do not do is based not on rational judgment but on the sheer intensity of perception [...] no selection being made by judgment.”⁹⁸⁸

THE BROAD DIFFERENCE BETWEEN INTUITION AND SENSATION

Jung’s four ‘irrational’ functions each gauge relevance using different standards and information ‘modalities’. Intuition and sensation are, as Spoto puts it, “predisposed to take in qualitatively different kinds of information.”⁹⁸⁹ While sensation takes in the objective surroundings, intuition is drawn, by an unconscious process, to that which is unconsciously held most relevant.⁹⁹⁰ When the sensation function is dominant, “all objective processes which excite any sensations at all make their appearance in consciousness.”⁹⁹¹ Jung defines intuition, on the other hand, as a function which seeks “the relations between things,”⁹⁹² and selects data “by unconscious predilection”: “It is not the strongest sensation, in the physiological sense, that is accorded the chief value, but any sensation whatsoever whose value is enhanced by the intuitive’s unconscious attitude.”⁹⁹³ On the other hand, because he is concerned with the here and now, the one-sided sensation type is like Jung’s concrete thinker,⁹⁹⁴ in that his concern for the particular renders him “slow to recognize the similarities”⁹⁹⁵ between objects and to build up a

⁹⁸⁷ CW6 ¶616

⁹⁸⁸ Ibid.

⁹⁸⁹ Ibid.

⁹⁹⁰ Mahootian and Linné draw a parallel between Jung’s perceptual functions of sensation and intuition and Whitehead’s (*Process and Reality*, Cambridge: Cambridge University Press, 1929, p. 86) two kinds of prehensions: “‘Physical prehensions’ include the simplest sensory apprehensions of the environment. ‘Conceptual prehensions’ are constituted by processes of comparison and combination, or what is commonly called pattern recognition [...]” – Farzad Mahootian & Tara-Marie Linné, “Jung and Whitehead: An Interplay of Psychological and Philosophical Perspectives on Rationality and Intuition.” In *Rational Intuition* (ed. L. Osbeck & B. Held) Cambridge: Cambridge University Press, 2014, p.412.

⁹⁹¹ CW6 ¶605

⁹⁹² CW6 ¶611

⁹⁹³ Ibid.

⁹⁹⁴ CW6 ¶514; CW6 ¶511: “The temperament that favours concrete thinking and endows it with substantiality is thus distinguished by a preponderance of sensuously conditioned representations [...]”

⁹⁹⁵ CW6 ¶515

generalised model out of data. For this type, focus on the pattern of “relations between things”⁹⁹⁶ confuses rather than clarifies because it inhibits one’s perception of “the object’s singularity”⁹⁹⁷.

The difference between the intuitive and sensory modes of registering the world may, in an extreme form, be paralleled with the contrast between autistic and schizophrenic psychological functioning. Much research⁹⁹⁸ has been done which links the autistic mode of perceptual processing to an overdependence on “local cues in the sensory stimulus”⁹⁹⁹ and a compromised ability to register global cues.¹⁰⁰⁰ ‘Global cues’ allow one to conceive of a situation as a “gestalt”¹⁰⁰¹ and to “integrate objects and events over time and space.”¹⁰⁰² It has been argued that the autistic lack of central coherence¹⁰⁰³ is an issue of metacognition: a problem more to do with a lack of trust in the sufficient precision of predictions than with “a failure of prediction per se”¹⁰⁰⁴: “In other words, there is a failure of beliefs (estimated precision) about beliefs (predictions).”¹⁰⁰⁵ Pellicano and Burr¹⁰⁰⁶ describe the autistic processing system in Bayesian terms: the general population, and to a much higher extent, people with schizophrenia,¹⁰⁰⁷ make top-down assumptions and predictions about the world based on prior beliefs and an

⁹⁹⁶ CW6 ¶611

⁹⁹⁷ CW6 ¶514

⁹⁹⁸ A. Shah and U. Frith. "Why do autistic individuals show superior performance on the block design task?." *Journal of Child Psychology and Psychiatry* 34.8, 1993; T. Jolliffe and S. Baron-Cohen. "Are people with autism and Asperger syndrome faster than normal on the Embedded Figures Test?" *Journal of Child Psychology and Psychiatry* 38.5, 1997; K.C. Plaisted, "Reduced generalization in autism: An alternative to weak central coherence", *The development of autism: Perspectives from theory and research*. Lawrence Erlbaum, 2001.

⁹⁹⁹ E. Walter, P. Dassonville & T.M. Bochsler, A Specific Autistic Trait that Modulates Visuospatial Illusion Susceptibility. *J Autism Dev Disord* 39, 2009, p.340

¹⁰⁰⁰ Jolliffe and Baron-Cohen. "Are people with autism and Asperger syndrome faster than normal on the Embedded Figures Test?", *ibid*.

¹⁰⁰¹ E. Walter, P. Dassonville & T.M. Bochsler, A Specific Autistic Trait that Modulates Visuospatial Illusion Susceptibility. *J Autism Dev Disord* 39, 2009, p.340

¹⁰⁰² *Ibid*.

¹⁰⁰³ F. Happé and U. Frith, The weak coherence account: detail focused cognitive style in autism spectrum disorders. *J. Autism Dev. Disord.* 36, 2006

¹⁰⁰⁴ K.J. Friston, R. Lawson and C. D Frith, On hyperpriors and hypopriors: comment on Pellicano and Burr. *Trends in cognitive sciences*, 17.1, 2013, p.1.

¹⁰⁰⁵ *Ibid*.

¹⁰⁰⁶ E. Pellicano and D. Burr. "When the world becomes 'too real': a Bayesian explanation of autistic perception." *Trends in Cognitive Sciences* 16.10, 2012.

¹⁰⁰⁷ Paul C. Fletcher and Chris D. Frith, Perceiving is Believing: a Bayesian Approach to explaining the positive symptoms of schizophrenia. *Nat. Rev. Neurosci.* 10.1, 2009; Klaas E. Stephan, et al. "Dysconnection in schizophrenia: from abnormal synaptic plasticity to failures of self-monitoring." *Schizophr. Bull.* 35, 2009.

amalgamation of generalised inferences. An optical illusion like the ‘Ames Room’, for example, is deceptive because it plays on our prior assumptions about the shape of rooms in general. Such assumptions save time and allow for further hypotheses to be layered onto what is perceived. Autistic people, however, are “less able or less inclined to integrate the (misleading) contextual elements”¹⁰⁰⁸ and are therefore less susceptible¹⁰⁰⁹ to optical illusions that play on hyper-priors (“prior beliefs, which generate top-down predictions”¹⁰¹⁰). It has been theorised that this is due to an autistic tendency to rely minimally on hyper-priors, to take very little for granted, and to instead refer one-sidedly to “bottom-up sensory evidence”¹⁰¹¹ (hypo-priors). It has been suggested that schizophrenia, on the other hand, causes a person to hold to certain beliefs in spite of data which should warn them of clear errors in their worldview.¹⁰¹²

I will argue in the following chapters that the principal problem the protagonists of *Othello*, *Much Ado About Nothing*, *Macbeth* and *Julius Caesar* face is the question of what to focus on amidst the flow of incoming information, and how to internalise that which is registered. Here, as we shall see, the focus is not primarily evaluative: the central question does not concern what is right or wrong, but what is relevant. Normative issues are of course always a factor, but the riddle that primarily defines these plays is how to discriminate what is real from what is illusion. Therefore, the function-clashes that distinguish the protagonists’ predicament in these plays concern the tensions between intuition and sensation.

¹⁰⁰⁸ E. Walter, P. Dassonville. & T.M Bochsler, “A specific autistic trait that modulates visuospatial illusion susceptibility.” *Journal of Autism and Developmental Disorders* 39, 2009, p.340

¹⁰⁰⁹ Shah and Frith, *Ibid.*; Jolliffe and Baron-Cohen., *Ibid.*

¹⁰¹⁰ Friston, Lawson and Frith, *Ibid.*, p.1.

¹⁰¹¹ *Ibid.*

¹⁰¹² P.C. Fletcher and C.D. Frith, *Perceiving is believing: a Bayesian approach to explaining the positive symptoms of schizophrenia.* *Ibid.*

CHAPTER 7

OTHELLO AND MUCH ADO ABOUT NOTHING

INTROVERTED SENSATION AND EXTRAVERTED INTUITION

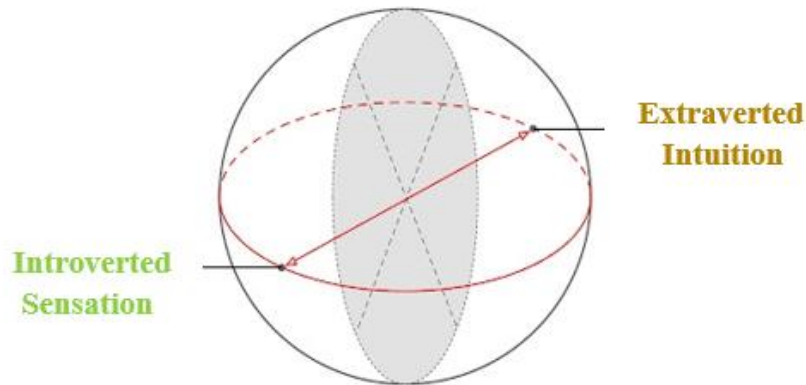


Figure 12: Axis of Opposition between Introverted Sensation and Extraverted Intuition

In this chapter I will be discussing Shakespeare’s *MAAN* as representative of the one-sided function-dynamic of differentiated Extraverted Intuition and inferior Introverted Sensation. I will contrast this dynamic with the narrative trajectory of *Othello*, in which we can see the opposite dynamic.

Much Ado About Nothing, Summary

*Count Claudio falls in love with Hero, the daughter of his host. Hero's cousin Beatrice (a confirmed spinster) and Benedict (an eternal bachelor) are each duped into believing the other is in love with them. Claudio is deceived by a malicious plot and denounces Hero as unchaste before they marry. She faints and is believed dead, but recovers to be proved innocent by a chance discovery. Benedict wins Beatrice's love defending her cousin's honour, and to his surprise, Claudio is reunited with Hero, who he believed dead.*¹⁰¹³

¹⁰¹³ “Summary of *Much Ado About Nothing*,” Shakespeare Birthplace Trust, accessed 03/12/2023, <https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/much-ado-about-nothing/>



Figure 13: Alfred Elmore, *Much Ado About Nothing*, 1846

Othello: The Moor of Venice, Summary

*Iago is furious about being overlooked for promotion and plots to take revenge against his General; Othello, the Moor of Venice. Iago manipulates Othello into believing his wife Desdemona is unfaithful, stirring Othello's jealousy. Othello allows jealousy to consume him, murders Desdemona, and then kills himself.*¹⁰¹⁴

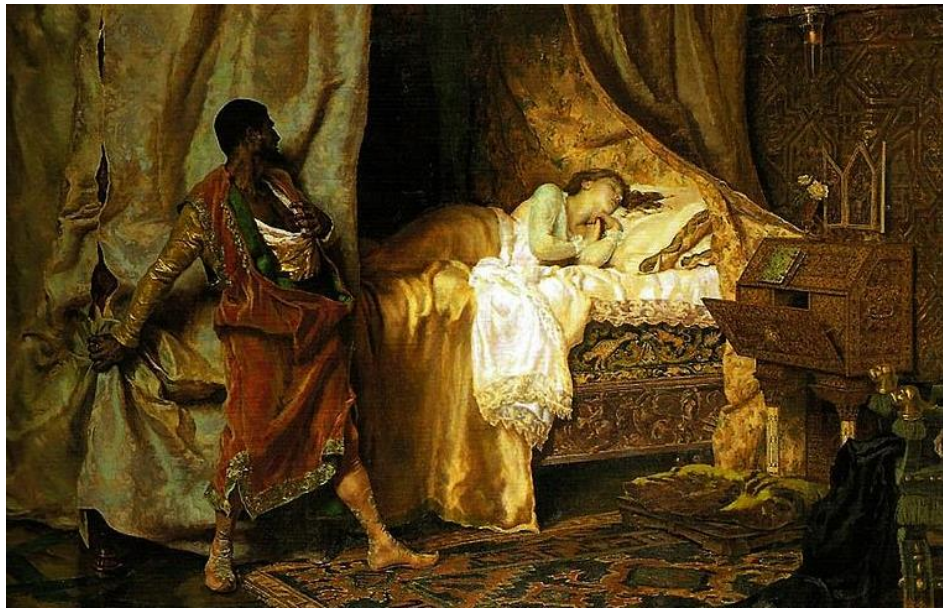


Figure 14: Antonio M. Degrain, *Othello and Desdemona*, 1880

¹⁰¹⁴ “Summary of *Othello: The Moor of Venice*,” Shakespeare Birthplace Trust, accessed 03/12/2023 <https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/othello-moor-venice/>

THE INITIAL STATE OF THE PLAYS: DOMINANT THEMES

The question of how to assess reality is a central riddle in both *Othello* and *MAAN*. Though the plays approach the question from opposite angles, an important characteristic of both is that they dramatize the tension between the need to maintain precise sensory focus and the need to remain receptive to potential alternatives. In *Othello*, Othello is wholly invested in his chosen path, emblemized by his bonds both to Desdemona and to the country he devotes his life to protect. A constant theme in *MAAN*, on the other hand, is the unreliability of this path.

Othello highlights what Berry calls ‘the problem of external data’, which “is all that mankind has to go upon, yet it needs interpretation, without which it is meaningless.”¹⁰¹⁵ Jung writes the same thing about the concrete approach to the world caused by sensory bondage to physiological stimuli: “So far as the recognition of facts is concerned this orientation is naturally of value, but not as regards the interpretation of facts and their relation to the individual.”¹⁰¹⁶

At several instances in *Othello* Shakespeare makes a point of demonstrating that the question of proof is not straightforward. When Othello attempts to find proof of his wife’s infidelity, Stirling points to the circularity of Othello’s “morbid self-persuasion”¹⁰¹⁷: “his line beginning with ‘I’ll see before I doubt’ ends with ‘when I doubt I’ll prove’.”¹⁰¹⁸ But these approaches are very different. Should the proof be given priority over the theory, or the theory over the proof? Neither solution is simple. The danger of making individual data-points central to a theory¹⁰¹⁹ is illustrated in a brief episode in which Venetian senators discuss received

¹⁰¹⁵ Ralph Berry, “Pattern in *Othello*,” *Shakespeare Quarterly*, 23.1, 1972, p.12

¹⁰¹⁶ *Ibid.*

¹⁰¹⁷ Brents Stirling, “Psychology in *Othello*,” *The Shakespeare Association Bulletin* 19.3, 1944, p.137

¹⁰¹⁸ Stirling, “Psychology in *Othello*,” *ibid.*, p.137

¹⁰¹⁹ A corollary point they make is that truth can often be found in the overall gist of discordant information: The news they have received of the Turkish fleet does not hold together well. Some senators have been told of one hundred and seven galleys, some of two hundred: “There’s no composition in this news,” says a senator “That gives them credit.” It is, however agreed that for all this inconsistency of information, one

information regarding the aggressive advance of a Turkish fleet. A messenger surprises the senate with the information that “The Turkish preparation makes for Rhodes,” and not, as they had previously believed, for Cyprus. This takes the senators off-guard. Though the proof seems to indicate this is indeed the Turkish fleet’s intention, a senator argues that these appearances are misleading: “This cannot be [...]. Tis a pageant, / To keep us in false gaze.”¹⁰²⁰ Despite appearances, he holds that in the attempt to decipher the enemy’s stratagem, contextual information and motivational probability (The “importancy of Cyprus to the Turk”¹⁰²¹) should be given more weight than the brute facts. The Turks, he stresses, would not so disadvantage themselves as to take Rhodes before Cyprus: Rhodes is better armed and defended, and it would be a misunderstanding of the character of the Turkish army, of their strategic virtuosity, to believe that the information they are now being given reflects their true aim:

*We must not think the Turk is so unskilful
To leave that latest which concerns him first,
Neglecting an attempt of ease and gain
To wake and wage a danger profitless.*¹⁰²²

Sure enough, the senator’s intuition is proven correct when a messenger soon enters to confirm that “The Ottomites [...] Steering with due course toward the isle of Rhodes” only did so to regroup with thirty more ships, and now “they do re-stem/ Their backward course, bearing with frank appearance/ Their purposes toward Cyprus.”¹⁰²³ If, on the other hand, the theorem precedes the proof, confirmation bias is a real threat. A sufficiently determined eye can find evidence for any belief. The clown in *Othello* makes a joke on this theme:

essential point can be deduced: though the estimates do not all to perfectly cohere, all accounts “confirm A Turkish fleet, and bearing up to Cyprus.”

¹⁰²⁰ *Othello*, I, iii

¹⁰²¹ *Othello*, I, iii

¹⁰²² *Othello*, I, iii

¹⁰²³ *Othello*, I, iii

CASSIO:

[...] *If the gentlewoman [...] be stirring,
tell her there’s one Cassio entreats her a little favour
of speech. Wilt thou do this?*

CLOWN: *She is stirring, sir. If she will stir hither,
I shall seem to notify unto her.*

OTHELLO’S UMWELT AND INTROVERTED SENSATION

Knight remarks that Othello’s speech and worldview is characterised by sharply defined contours, and that this precise contouring is taken up in the dominant stylistic tone of the play as a whole. This stylistic composition is key to the play’s symbolism¹⁰²⁴ and to Othello’s existential lens. Characteristic of the “Othello-style” is a peculiar specificity of vision, “a distinct formal beauty”¹⁰²⁵: “Othello is a play of concrete forms. This world is a world of visual images,”¹⁰²⁶ a world of “stately, architectural, and exquisitely coloured forms”¹⁰²⁷ in which “we are faced with the vividly particular rather than the vague and universal.”¹⁰²⁸ A part of this, Knight contends, is the way the characters (aside from the strangely inhuman Iago¹⁰²⁹) are depicted as “concrete, moulded of flesh and blood, warm.”¹⁰³⁰ They have an earth-bound reality about them: “neither vaguely universalized, as in *King Lear* or *Macbeth*, nor deliberately mechanized and vitalized by the poet’s philosophic plan as in [...] *Timon of Athens*.”¹⁰³¹ The imagery in *Othello*, unlike in *King Lear*, keeps the world at arm’s length. The “careful juxtaposition of one word or image with another”¹⁰³² differentiates *Othello* from the typically Shakespearean “swiftly evolving

¹⁰²⁴ Knight, *The Wheel of Fire*, *ibid.*, p.110

¹⁰²⁵ *Ibid.*, p.109

¹⁰²⁶ *Ibid.*, p.132

¹⁰²⁷ *Ibid.*

¹⁰²⁸ *Ibid.*, p.110

¹⁰²⁹ “He is a different kind of being from Othello and Desdemona: he belongs to a different world.” – *ibid.*, p.132

¹⁰³⁰ *Ibid.*, p.109

¹⁰³¹ *Ibid.*

¹⁰³² *Ibid.*, p.112

metaphors”¹⁰³³ that interweave word with word and idea with idea – especially in *MAAN*¹⁰³⁴. The stylistic consequence of this separation is that the “the tremendous concrete machinery of the universe”¹⁰³⁵ cannot be reduced. The planets are “distinct, isolated phenomena,”¹⁰³⁶ not “implicit symbols of man’s spirit”¹⁰³⁷ as they are in *Macbeth* and *King Lear*, where “man commands the elements and the stars: they are part of him”¹⁰³⁸ – in a sense, he takes them for granted:

*[...] natural images are given a human value. They are insignificant, visually: their value is only that which they bring to the human passion which cries out to them. Their aesthetic grandeur, in and for themselves, is not relevant to the King Lear universe. So, too, Macbeth cries “Stars, hide your fires; Let not light see my black and deep desires.” Images in Macbeth are thus continually vague, mastered by passion; apprehended, but not seen.*¹⁰³⁹

In *Othello*, on the other hand, images are “concrete, detached; seen but not apprehended.”¹⁰⁴⁰ The play, he observes, is marked by a “peculiar chastity and serenity of thought,”¹⁰⁴¹ achieved through “a unique solidity and precision of picturesque phrase or image”¹⁰⁴² and a dearth of “direct metaphysical content.”¹⁰⁴³ In *Othello*, he describes, “thought does not mesh with the reader’s: rather it is always outside us, aloof. This aloofness is the resultant of an inward aloofness of image from image [...]. The dominant quality is separation, not, as is more usual in Shakespeare, cohesion.”¹⁰⁴⁴ The universe itself is conceived of as distant, pure, separate. The

¹⁰³³ Ibid.

¹⁰³⁴ *MAAN*, e.g.: I, i.: “methinks she’s too low for a/ high praise, too brown for a fair praise, and too/ little for a great praise. [...] Would you buy her that you enquire after her? / CLAUDIO Can the world buy such a jewel?/ BENEDICK Yea, and a case to put it into. But speak you/ this with a sad brow? Or do you play the flouting/ jack, to tell us Cupid is a good hare-finder [...]”

¹⁰³⁵ Ibid., p.110

¹⁰³⁶ Ibid., p.112

¹⁰³⁷ Knight, *The Wheel of Fire*, *ibid.*, p.112

¹⁰³⁸ Ibid., p.112

¹⁰³⁹ *ibid.*, pp. 111-112

¹⁰⁴⁰ Ibid., p.112

¹⁰⁴¹ Ibid., p.110

¹⁰⁴² Ibid.

¹⁰⁴³ Ibid.

¹⁰⁴⁴ Ibid.

stars are “chaste,”¹⁰⁴⁵ heaven is “marble”¹⁰⁴⁶ and even Desdemona’s living skin is “smooth as monumental alabaster.”¹⁰⁴⁷ Knight points out that in the clear and stately “detached style”¹⁰⁴⁸ of Othello’s prayer, with its ‘marble heaven’,¹⁰⁴⁹ we watch “the figure of Othello silhouetted against a flat, solid, moveless sky: there is a plastic, static suggestion about the image.”¹⁰⁵⁰ The universe has its own inviolable integrity far beyond the concerns of Man – “it is conceived as outside his interests”¹⁰⁵¹ – revered, but too distant to be petitioned: “the night sky, and its moving planets, or the earth itself [...] remain vast, distant, separate [...]; something against which the dramatic movement may be silhouetted, but with which it cannot be merged. This poetic use of heavenly bodies serves to elevate the theme, to raise issues infinite and unknowable.”¹⁰⁵² The effect of this style is to evoke an enthrallment with the world as itself; with what it is, not what it might mean. Likewise, Ross describes, the sensation function “is directed toward identifying specific contents within a known context but linking them only within that context.”¹⁰⁵³

Jung wrote of the Introverted Sensation type that “the intensity of the subjective sensation excited by the objective stimulus” can become “so alive that it almost completely obscures the influence of the object.”¹⁰⁵⁴ This comment is very closely echoed in Knight’s argument that in Othello’s eyes, the immediacy of the tactile impression transcends the importance of the plot

¹⁰⁴⁵ *Othello*, V, ii

¹⁰⁴⁶ *Othello*, III, iii

¹⁰⁴⁷ *Othello*, V, ii

¹⁰⁴⁸ Knight, *The Wheel of Fire*, *ibid.*, p.113

¹⁰⁴⁹ *Othello*, III, iii: “Now, by yond marble heaven, In the due reverence of a sacred vow I here engage my words.”

¹⁰⁵⁰ Knight, *The Wheel of Fire*, *Ibid.*, p.113

¹⁰⁵¹ *Ibid.*, p.113

¹⁰⁵² *ibid.*, p.112

¹⁰⁵³ Christopher F. J. Ross, “Jungian typology and religion: A perspective from North America.” *Research in the Social Scientific Study of Religion*, 22, 2011, p.179; See also L. J. Francis & C. F. J. Ross, The perceiving function and Christian spirituality: Distinguishing between sensing and intuition. *Pastoral Sciences*, 16, 1997; J. H. van der Hoop, “Intuition in Medical Psychology,” *British Journal of Medical Psychology* 16.3, 1937.

¹⁰⁵⁴ CW6 ¶651 (Continued: “Seen from the outside, it looks as though the effect of the object did not penetrate into the subject at all.”)

itself: when Othello compares human passions with “some picture delightful in itself [...] which is developed for its own sake, slightly overdeveloped,”¹⁰⁵⁵ the image almost dwarfs the purpose of the phrase it is there to illustrate, so that “the final result makes us forget the emotion in contemplation of the image.”¹⁰⁵⁶ For example:

*Like to the Pontic sea,
Whose icy current and compulsive course
Ne'er feels retiring ebb, but keeps due on
To the Propontic and the Hellespont,
Even so my bloody thoughts, with violent pace,
Shall ne'er look back, ne'er ebb to humble love,
Till that a capable and wide revenge
Swallow them up.*¹⁰⁵⁷

This way of understanding the overpowering impression of the world as it is, I would like to suggest, may shed some light on what Emma Jung meant when she described her Introverted Sensation function as “being “like a highly sensitized photographic plate.”¹⁰⁵⁸ Another manner in which the absolute individuality, concreteness and phenomenological immediacy of objects in *Othello* are brought forth is through the specificity of the object. Characteristic of “the Othello music,” Knight writes, are the “fine single words, especially proper names [...] — Anthropophagi, Ottomites, Arabian trees, ‘the base Indian’, the Egyptian, Palestine, Mauretania, the Sagittary, Olympus, Mandragora,”¹⁰⁵⁹ “‘Propontic,’ ‘Hellespont.’”¹⁰⁶⁰ Everything has defined

¹⁰⁵⁵ Knight, *The Wheel of Fire*, *ibid.*, p.114

¹⁰⁵⁶ *ibid.*, p.114

¹⁰⁵⁷ *Othello*, III, iii.; Knight asks us to compare this passage with a similar King Lear prayer: “O heavens, If you do love old men, if your sweet sway Allow obedience, if yourselves are old, Make it your cause; send down and take my part! (ii. iv. 192) Here we do not watch Lear: ‘We are Lear.’ There is no visual effect, no rigid subject-object relation between Lear and the ‘heavens’, nor any contrast [...] There is an intimate interdependence, not a mere juxtaposition. Lear thus identifies himself in kind with the heavens to which he addresses himself directly” – Knight, *The Wheel of Fire*, *ibid.*, p.113

¹⁰⁵⁸ von Franz, *Lectures on Jung’s Typology*, *ibid.*, p.34

¹⁰⁵⁹ Knight, *The Wheel of Fire*, *ibid.*, p.112

¹⁰⁶⁰ *Ibid.*, p.112

spatio-temporal roots. The effect of all of this is that Othello’s “perfected style of speech, his strong human appeal, his faith in creation’s values of love and war” is a focus on “the positive beauty of created forms.” Motive and meaning is secondary to the immediacy of what is, which is overwhelming enough on its own.

Othello’s strong focus on what is before him makes him all the more susceptible to Iago’s deceit. Othello’s “free and open nature/ That thinks men honest that but seem to be so”¹⁰⁶¹ allows Iago to take advantage of him. – but Berry asks an illuminating question: why is Othello so ready to believe in Desdemona’s infidelity? “The lynch-pin of the circumstantial evidence,” Berry writes, “is Iago's testimony; and Iago's testimony is only good because he is trusted.”¹⁰⁶² But why is he trusted over Desdemona?

*Why does he not once seriously move to his wife's defense? The temptation scene can only make dramatic and psychological sense if it is plainly understood that Othello is not a pure innocent subverted by Iago: he has already entertained suspicions ("some monsters," "too hideous," III-II2) that are brought to the light with rapidity and ease by Iago.*¹⁰⁶³

Iago is able to persuade Othello, Berry argues, only because Othello, on some level, already believes it:

*Only one satisfactory answer can be given: and it is provided by Iago, at the very end. In reply to his wife's agonized entreaty [...] he tells as much of the truth as he can combine with his sliding position: 'I told him what I thought, and told no more Than what he found himself was apt and true.' (V. ii. I77-I78) It is the truth [...] Othello's trust in his wife was overthrown, because he did not trust her.*¹⁰⁶⁴

¹⁰⁶¹ *Othello*, I, iii

¹⁰⁶² Berry, “Pattern in *Othello*.” *Ibid.*, p.12

¹⁰⁶³ *Ibid.*, p.16

¹⁰⁶⁴ *Ibid.*, p.12. See also: F. R. Leavis, “Diabolic Intellect and the Noble Hero,” *The Common Pursuit*, Chatto & Windus, 1962, p.140

An important factor in this distrust is Othello’s need for stability in relation to his uneasy relationship with the strange soil of Venice. On one hand, Othello is an acclaimed general, who is known in Venice for his unassailable “solid virtue.” He is “the noble Moor, whom our full senate / Call all in all sufficient [...] the nature / Whom passion could not shake.”¹⁰⁶⁵ His dauntless character both seduces Desdemona¹⁰⁶⁶ and gains him membership in Venetian society. Othello’s marriage to Desdemona is described in martial terms: he has “boarded a land carrack”¹⁰⁶⁷ (a ‘land-ship’) and is no longer at sea. He has finally rooted his feet on solid ground after the chaos of his past.¹⁰⁶⁸ Without Desdemona, Othello loses all structure and meaning, long-sought and hard-won: “When I love thee not,/ chaos is come again.”¹⁰⁶⁹ His commitment to and conscious trust in Desdemona is initially unquestionable (“My life upon her faith”¹⁰⁷⁰). However, as Berry points out, Othello’s reservations in the midst of his happiness suggest a secret doubt.¹⁰⁷¹ The symbolic import of Othello’s foreignness also points in this direction. The metaphor of the foreigner makes visible a state of mind marked by the feeling of uneasiness in the face of the unfamiliar.¹⁰⁷² Like a limb grafted onto a foreign body, Othello’s relationship both to Desdemona and to his adopted land is marked by a sense of the fragility and

¹⁰⁶⁵ *Othello*, IV, i.

¹⁰⁶⁶ She loves him, Othello says, “for the dangers I had passed” (*Othello*, I, iii.)

¹⁰⁶⁷ *Othello*, I, ii.

¹⁰⁶⁸ Othello has spent his life maneuvering his way out of the strange lands at the edge of the map where the proverbial ‘monsters’ are. He is full of tales of “antres vast and deserts idle,/ Rough quarries, rocks, and hills whose heads/ touch heaven,” where live “the cannibals that each other eat,/ The Anthropophagi, and men whose heads/ Do grow beneath their shoulders.” From his “boyish days,” he has fought his way out of “battles, sieges, fortunes,” and he speaks to Desdemona of “[...] most disastrous chances: / Of moving accidents by flood and field, / Of hairbreadth ‘scapes i’ th’ imminent deadly breach,/ Of being taken by the insolent foe / And sold to slavery, of my redemption thence” (I, iii.)

¹⁰⁶⁹ *Othello*, III, iii.

¹⁰⁷⁰ *Othello*, I, iii.

¹⁰⁷¹ Berry, “Pattern in *Othello*,” *Ibid.*, p.16: “There is a sufficiency of hints to point this way. Quite early, in a moment of triumph, we have the faint breath of a fear [...]”

¹⁰⁷² Because I am reading this play as one might read a dream, I am concerned with the symbolic import of Othello’s foreignness as a representation of the ‘dreamer’s’ psychological state and not as a representation of a socio-political relationship. For the purposes of this research, then, the important element is not what Othello’s being a moor reveals about Venice, but what being a moor in Venice represents about Othello, or rather, the dreamer’s, way of seeing the world.

precariousness of these ties.¹⁰⁷³ Barbantio’s warning strikes a chord with him: “Look to her, Moor, if thou hast eyes to see:/ She has deceived her father, and may thee.”¹⁰⁷⁴ On one hand, then, Othello feels he does not belong, and on the other, he is intent on belonging and fights twice as hard as the native Venetians to earn his place in the community. In direct proportion to his faithful devotion, to how much he single-mindedly stakes on the bet of this particular life-path, the voice of paranoia grows louder within him. The voice of this paranoia is represented in the form of the snake-like Iago, who, as we shall see, embodies Othello’s inferior function.

MAAN AND EXTRAVERTED INTUITION

On the opposite extreme of the spectrum, Benedick unapologetically is the “extravagant and wheeling stranger of here and everywhere”¹⁰⁷⁵ Othello fights not to be. Where Othello dreads chaos and unrootedness, Benedick fears ordered confinement, and skims over the top of life, never engaging fully in any single commitment. Where Othello’s distrust is reactive, unconscious and involuntary, Benedick’s distrust is pre-emptive, casual, and his peering into potential outcomes is a very conscious part of his personality.

MAAN is different from the rest of the plays in this study because it is a comedy.¹⁰⁷⁶ Shakespeare’s comedies differ quite drastically in structure from the tragedies and histories. Unlike their ‘clean’ structure and directed focus on the rise and fall of the central character, the comedies are tapestries in which several plotlines enmesh with one another. They generally involve much confusion and mistaken identities, and end happily, with a marriage. Despite that

¹⁰⁷³ As Garber points out, Othello has a dual identity. When he kills himself in the end of the play, he is protecting Venice from a threat to Venice, as he had done so many times before. This time, however, he is both the Venetian who slays the threat to Venice, and the threat to Venice who is slain: “[...] in Aleppo once,/ Where a malignant and a turbanned Turk/ Beat a Venetian and traduced [slandered] the state,/ I took by th’ throat the circumcisèd dog/ And smote him, thus: (He stabs himself.)” [*Othello*, V, ii].

¹⁰⁷⁴ *Othello*, I, iii.

¹⁰⁷⁵ *Othello*, I, i

¹⁰⁷⁶ While the others are not all tragedies (*R.II*, *JC*, *Timon* and *Coriolanus* are history plays), they all end in death.

Shakespearean tragedy with its rise and fall, towering hubris and the ensuing disastrous hamartia is an ideal way to illustrate the dynamics of the inferior function in the process of enantiodromia, I enlist *MAAN*, a comedy, in order to illustrate the ‘ego pattern’¹⁰⁷⁷ of one-sided Extraverted Intuition. I make this exception for two reasons. Firstly, I believe that Benedick is the best example of a central protagonist with an overgrown Extraverted Intuition function that can be found among Shakespeare’s plays. Likewise, the pattern of the play is dominantly about the rejection of Introverted Sensation, as this chapter will show. Secondly, the comic genre contains a kind of tragedy of its own, which I think relates well to the relativising detachment related to an underdeveloped Introverted Sensation function. Charlie Chaplin said “life is a tragedy when seen in close-up, but a comedy in long-shot.”¹⁰⁷⁸ Arguably, the distance which comes of living life ‘in long shot’ is itself a sort of quiet loss. There is a sense in which things are less important in comedy than in tragedy: the characters are less heroic in their thoughts and actions,¹⁰⁷⁹ feelings are less colossal and poignant, often misplaced and usually laughable, and everything matters a little less. I think it interesting to use this genre to illustrate the de-regulated Extraverted Intuition Umwelt because one of the things that this chapter will seek to outline is the bane of having a weak libidinal anchor.¹⁰⁸⁰

Jung’s Extraverted Intuition function is a drive to seek out alternatives to the present situation: “he has a keen nose for anything new and in the making [...] he is always seeking out new possibilities.”¹⁰⁸¹ Likewise, Benedick in *MAAN* is protean, many-faced (“by my two faiths

¹⁰⁷⁷ Angelo Spoto, *Jung’s Typology in Perspective*, Chiron Publications 1995. p.58

¹⁰⁷⁸ Charlie Chaplin, quoted by Richard Roud, “Appreciation: The baggy-trousered philanthropist”, London: *The Guardian*, December 28, 1977, p.8, Column 5 and 6.

¹⁰⁷⁹ But also therefore perhaps less one-sided.

¹⁰⁸⁰ Libido in the Jungian sense of attentional charge, or ‘interest’, not the Freudian sexual sense. *CW6*. ¶679; 778.

¹⁰⁸¹ *CW6*. ¶613

and troths [...]”¹⁰⁸²). Benedick is described as a faithless lothario, and his loyalties, Beatrice says, change as fast as fashions come in and out: “Who is his/ companion now? He hath every month a new sworn brother. [...] He wears his faith but as the fashion of his hat; it ever changes [...]”¹⁰⁸³ The fact Benedick is half this and half that (“a Dutchman today, a Frenchman tomorrow”¹⁰⁸⁴), rooted nowhere (“From my house [...] If I had it”¹⁰⁸⁵) is a theme that often comes up in his friends’ mockery of him.¹⁰⁸⁶ Stylistically, Benedick’s flights of rhetoric reflect this mercurial light-footedness.¹⁰⁸⁷

Because of his protean shifting, Benedick is likened in *MAAN* with the figure of the trickster (“the prince’s fool”¹⁰⁸⁸) and indeed, the reason he resists the urge to devote himself to any one way of seeing has to do with the function of this jester role. In Shakespeare’s plays, the jesters serve as a source of insight into the distasteful unconscious. As we have seen in *King Lear*, the king’s fool serves as a mirror by which the repressed angle of reality is reflected. He sees what others don’t see and says what others don’t say. There is utility to contrarian challenge because there is a real sense in which every profound truth contains its antithesis, and wrestling with this antithesis helps to clarify how many of our preconceptions are ready to be outgrown. Questioning is an essential step towards building a more all-encompassing and cohesive image

¹⁰⁸² *MAAN*, I, i

¹⁰⁸³ *MAAN*, I, i

¹⁰⁸⁴ *MAAN*, III, ii

¹⁰⁸⁵ *MAAN*, I, i

¹⁰⁸⁶ “He is a very proper man,” they tease – or at least he seems well-lotted in life: “he hath indeed a good outward happiness.” He is admittedly “very wise”- or at least, “shows some sparks that are like wit.” “And I take him to be valiant,” suggests Claudio- “As Hector,” the prince concedes with playful irony: “[...] for either he / avoids them with great discretion or undertakes / them with a most Christian-like fear.” (*Much Ado About Nothing*, II, iii)

¹⁰⁸⁷ E.g.: “Why, i’ faith, methinks she’s too low for a high praise, too brown for a fair praise, and / too little for a great praise Only this commendation I can afford her, that were she other / than she is, she were unhandsome, and being no other but as she is, I do not like her.” (*MAAN*; I, i); That a woman conceived me, I thank her, that she brought me up, I likewise give her most / humble thanks; but that I will have a recheat winded in my forehead, or hang my bugle / in an invisible baldrick, all women shall pardon me. Because I will not do them the wrong / to mistrust any, I will do myself the right to trust none; and the fine is (for the which I / may go the finer), I will live a bachelor. (*MAAN*, I, i) This style is paralleled in Beatrice’s wit: “He that hath a beard is more than a youth, and he that hath no beard is less than a man; / and he that is more than a youth is not for me; and he that is less than a man, I am not / for him [...]” (*MAAN*, II, i)

¹⁰⁸⁸ *MAAN*, II, i

of reality. Von Franz describes that in many civilizations, there are specific religious rituals that serve to “make a group aware of its own shadow.”¹⁰⁸⁹ This pattern can be seen in the Jewish festival of Purim, in Carnival and Mardi-Gras, and in the erstwhile “Feast of Fools.” In a different form, it is arguably also reflected in the rituals of the Aghori,¹⁰⁹⁰ which aim to break all taboos, including cannibalism. Von Franz describes that in some cultures,

*[...] there is a group of jesters who have to do everything contrary to the group rules. They laugh when one should be serious, cry when others laugh, etc. For instance, in certain North American tribes someone is elected to perform in a ritualistic way shocking things contrary to the group standards. There is here probably the vague idea that another side should also be brought into the open. It is a shadow catharsis festival.*¹⁰⁹¹

What does it mean then, that *MAAN* is the only one of Shakespeare’s plays in which the main character himself, the ego-centre of the play, functions as a kind of fool who consciously identifies with a kind of moral imperative to bring darkened and repressed things to light? And what is unconscious in the person whose conscious concern is precisely to uncover the unconscious?

IAGO AS THE ‘DEMON’ OF OTHELLO’S INSECURITY

Iago speaks in quiet cynical world-destroying whispers which befoul virtue, belie honesty, and darken joy. In the margins of a copy of a volume of Shakespeare’s collected works, Coleridge observes that Iago is the “motive-hunting of a motiveless malignity,”¹⁰⁹² and the character is frequently considered¹⁰⁹³ enigmatically demonic; his entire purpose seems to revolve

¹⁰⁸⁹ Marie-Louise Von Franz, *The Shadow and Evil in Fairytales*, Dallas, Tex.: Spring Publications, 1986, p.10

¹⁰⁹⁰ The Aghori are a sub-sect of the Hindu denomination of Shaivism.

¹⁰⁹¹ Ibid.

¹⁰⁹² Samuel T. Coleridge, *Lectures 1808-1819 On Literature* (Ed. R. A. Foakes) Vol.2. New Jersey: Princeton University Press, 1987, p.315

¹⁰⁹³ Eike Hinze, "Envy: How to Interpret a Mortal Sin?" *Romanian Journal of Psychoanalysis*, 13.2, 2020, p.96-97

around the destruction of Othello,¹⁰⁹⁴ and his identity is somehow lacking in a centre of gravity of its own. If we read Iago as Othello’s inferior function, we shed a new light on Iago’s puzzling lack of personal substance: “In this sense chiefly can Iago be regarded as a symbol of evil; he embodies the evil in Othello.”¹⁰⁹⁵

Through Iago, we hear Othello’s repressed and disproportionate insecurities, his doubts over how he is seen and valued among the Venetians, and over how deeply he is loved by his wife. Iago’s voice sounds like nothing so much as the needling of thoughts ignored during the day, but amplified during the sleepless hours of the night in which one is least protected by a daylight sense of proportion. Desdemona, Iago suggests, is likely soon to tire of her husband, and to seek someone closer to her “in years, manners and beauties; all which the Moor is defective in.”¹⁰⁹⁶ He devalues Othello, saying it was an insubstantial side of him (his “prating,” for “bragging and telling her fantastical lies”¹⁰⁹⁷) which first blinded Desdemona into marrying him, but that once the truth of their mismatch in beauty, age and upbringing comes to the fore in her mind, she will regret her decision: “what delight shall she have to look on the devil?”¹⁰⁹⁸ Desdemona’s imagined abhorrence of Othello is illustrated in raw personal terms that read less like jealous slander than like a pained voice of self-doubt that sets up fear as inevitability:

*[...] her delicate tenderness will find itself
abused, begin to heave the gorge, disrelish and
abhor the Moor. Very nature will instruct her in it
and compel her to some second choice.*¹⁰⁹⁹

¹⁰⁹⁴ Marvin Rosenberg, *The masks of Othello: The search for the identity of Othello, Iago, and Desdemona by three centuries of actors and critics*. University of Delaware Press, 1992. p.7: “How can so evil a man be plausible? [...] what is his motivation? Why should any man hurt others so much? Is he simply a dramatic mechanism? A symbol of the devil?”

¹⁰⁹⁵ Berry, “Pattern in *Othello*,” *ibid.*, p.16

¹⁰⁹⁶ *Othello*, II, i

¹⁰⁹⁷ *Ibid.*

¹⁰⁹⁸ *Ibid.*

¹⁰⁹⁹ *Ibid.*

Jung’s description of inferior Extraverted Intuition could almost be a direct description of Iago’s voice, here. The unconscious functions of a person with one-sided Introverted Sensation are, he says, “distinguished chiefly by the repression of intuition, which consequently acquires an extraverted and archaic character”¹¹⁰⁰: “Whereas true Extraverted Intuition is possessed of a singular resourcefulness, a “good nose” for objectively real possibilities, this archaicized intuition has an amazing flair for all the ambiguous, shadowy, sordid, dangerous possibilities lurking in the background.”¹¹⁰¹ “Trifles light as air,” Iago says, “Are to the jealous confirmations strong / As proofs of holy writ.”¹¹⁰² Likewise, Jung writes:

*The real and conscious intentions of the object mean nothing to it; instead, it sniffs out every conceivable archaic motive underlying such an intention. It therefore has a dangerous and destructive quality that contrasts glaringly with the well-meaning innocuousness of the conscious attitude. So long as the individual does not hold too aloof from the object, his unconscious intuition has a salutary compensating effect on the rather fantastic and overcredulous attitude of consciousness. But as soon as the unconscious becomes antagonistic, the archaic intuitions come to the surface and exert their pernicious influence, forcing themselves on the individual and producing compulsive ideas of the most perverse kind.*¹¹⁰³

To illustrate what this oppressive dread can look like, Von Franz provides an example of how inferior Extraverted Intuition assailed an Introverted Sensation type (ordinarily “very down-to-earth, realistic”¹¹⁰⁴) with a multiplying array of imaginary perils:

[...] he might have an accident and be unable to work and support his family; something might happen to his family; his wife might have a long illness; his son might fail in his studies and need more years than usual; his mother-in-law, a very rich woman, might

¹¹⁰⁰ CW6 ¶654

¹¹⁰¹ CW6 ¶654

¹¹⁰² *Othello*, III, iii.

¹¹⁰³ CW6 ¶654

¹¹⁰⁴ von Franz, *Lectures on Jung's typology*, *ibid.*, p.19

*suddenly get furious with him and leave her money to another family instead of his, etc. [...] This is typical of negative inferior intuition. Only the dark possibilities are envisaged.*¹¹⁰⁵

The overpoweringly ominous image of potentiality represented by Iago (or Othello’s paranoia) is a result of the opaqueness and inscrutability of the future, and an inability to trust one’s own unconscious instinctual capacity to respond. It is like when fear of the dark prompts a person in their powerlessness to dream up the worst possible things as a safeguard. The powerlessness stems from an unpreparedness for unpredictability. If one strives to super-define the world and to encase it in boundaries, definitions and plans, the unknown is walled-out, and the present appears, in a certain sense, misleadingly static. Von Franz writes that the sensation function “gets stuck in concrete reality.”¹¹⁰⁶ What this means in experiential terms is that “for them the future does not exist, future possibilities do not exist, they are in the here and the now, and there is an iron curtain before them. They behave in life as though it will always be the same as it is now; they are incapable of conceiving that things might change.”¹¹⁰⁷

This is perhaps related to the need for accuracy. Von Franz writes that the Introverted Sensation function strives for accuracy, which demands a slow, procedural evaluation of the spectrum of experience. However, once the spectrum of potential spans too far out into the unknown, accuracy becomes impossible. This makes it very difficult for the Introverted Sensation type to integrate their intuitive gleanings, because intuition is characteristically vague and has a tendency to surface into consciousness in unpredictable bursts.

The disadvantage of this [sensation] type is that when these tremendous inner fantasies well up, such a person has great difficulty in assimilating them because of the accuracy

¹¹⁰⁵ Ibid.

¹¹⁰⁶ von Franz, *Lectures on Jung’s typology*, *ibid.*, p.35

¹¹⁰⁷ Ibid.

*and slowness of his conscious function. If such a type is at all willing to take his intuition seriously, he will be inclined to try to put it down very accurately. But how can you do that? Intuition comes like a flash, and if you try to put it down it has gone [...] the only way his inferior function can be assimilated is by loosening the hold of the superior function*¹¹⁰⁸

In fact, Intuition (“perception via the unconscious”¹¹⁰⁹) has much in common with the modern construct of “spontaneous thinking,”¹¹¹⁰ which has been functionally linked to dreaming,¹¹¹¹ and which, as Goodwyn describes, “operates in the background of consciousness”¹¹¹² and “is heavily weighted toward pattern recognition.”¹¹¹³

On the other hand, Introverted Sensation, Jung describes, is characterised by deliberate constraints in the aim of maintaining cognitive control.¹¹¹⁴ It strives to limit, condense and order perception, to “soothe and adjust”: “The too low is raised a little, the too high is lowered, enthusiasm is damped down, extravagance restrained, and anything out of the ordinary reduced to the right formula—all this in order to keep the influence of the object within the necessary bounds.”¹¹¹⁵ Ross expounds on this description, stating that Introverted Sensation, with its “precise registration and strong memory of details,”¹¹¹⁶ orients itself in the present by means of the “known context,”¹¹¹⁷ or “what has been.”¹¹¹⁸ It is associated with a deep concern for

¹¹⁰⁸ Ibid.

¹¹⁰⁹ CW6 ¶951

¹¹¹⁰ Kalina Christoff & Kieran C. R. Fox (eds.) *The Oxford Handbook of Spontaneous Thought: Mind-Wandering, Creativity, and Dreaming*, Oxford Library of Psychology, 2018; Kalina Christoff, Zachary C. Irving, Kieran C. R. Fox, R. Nathan Spreng, Jessica R. Andrews-Hanna, “Mind-Wandering as Spontaneous Thought: a Dynamic Framework.” *Nat Rev Neurosci* 17. 2016

¹¹¹¹ William G. Domhoff, “Dreaming Is an Intensified Form of Mind-Wandering, Based in an Augmented Portion of the Default Network,” in *The Oxford Handbook of Spontaneous Thought: Mind-Wandering, Creativity, and Dreaming* (eds. K. Christoff & K. Fox), Oxford Library of Psychology, 2018; Kieran C. R. Fox, Savannah N. E. Solomonova, G. William Domhoff, Kalina Christoff, “Dreaming as Mind Wandering: Evidence from Functional Neuroimaging and First-Person Content Reports.” *Frontiers in Human Neuroscience*. 7:412. 2013

¹¹¹² Erik Goodwyn, “Understanding Spontaneous Symbolism in Psychotherapy Using Embodied Thought.” *Behavioral Sciences* 14. 2024, p.4

¹¹¹³ Ibid.

¹¹¹⁴ Cf. Christoff, et al., “Mind-Wandering as Spontaneous Thought: a Dynamic Framework,” p.719

¹¹¹⁵ This limiting and confining tendency results in a degree of what Jung calls archaicism and banality (CW6. ¶651). He implies, however, that this is less to do with the inner experience of the type (whose experience is not ‘banal’, but on the contrary, so intense as to necessitate retreat into a controlled environment) than with the impression that their behaviour leaves on others.(CW6. ¶652).

¹¹¹⁶ Ross, “Jungian Typology and Religion” *ibid.*, p.17

¹¹¹⁷ L. J. Francis, & C. F. J. Ross, “The Perceiving Function and Christian spirituality,” *ibid.*

“routine”¹¹¹⁹ and “loyalty to tradition.”¹¹²⁰ Because the familiar, the tried and the true is attributed such central importance, guessing feels perilous and things cannot be left to chance without inner turmoil. Introverted Sensation has therefore been associated with discipline, functionality and “a highly conscious grasp on methodology.”¹¹²¹ The unpredictable element of the future is repressed: things must either remain as they are or shift in inevitable, predictable ways.

However, when a situation does inevitably arise in which spontaneous adaptability is demanded, the person who has unilaterally depended on a precise delineation of their spatiotemporal surroundings will be left with nothing but their hereto-discounted inner resources and their grasp on hazy contextual cues. To compensate for this psychological unpreparedness for the unknown, the prospect of unforeseen complications is laden with disproportionate dread. In the current psychological literature, characterological uneasiness in ambiguous situations such as I have described is often termed ‘intolerance of uncertainty’,¹¹²² which, like the preference for Introverted Sensation (in women),¹¹²³ has been correlated with panic disorders and agoraphobia.¹¹²⁴

¹¹¹⁸ Ross, “Jungian Typology and Religion” *ibid.*, p.17

¹¹¹⁹ *Ibid.*, p.20

¹¹²⁰ *Ibid.*

¹¹²¹ *Ibid.*; Avril Thorne and Harrison Gough, *Portraits of Type: An MBTI Research Compendium*, Consulting Psychologists Press, 1976; Papadopoulos describes that “methodos” “literally means ‘a following after’ [...] following the road, adhering to a set way. [...] and also ‘orderliness of thought or behaviour’.” –Renos K. Papadopoulos, “Jung’s epistemology and methodology” in *The Handbook of Jungian Psychology: Theory, Practice and Applications*, London: Routledge, 2006, p.11

¹¹²² M. J. Dugas, K. Buhr and R. Ladouceur, “The role of intolerance of uncertainty in etiology and maintenance” in *Generalized anxiety disorder: Advances in research and practice*, New York: Guildford Press, 2004, pp.143 – 163

¹¹²³ Raymond C. Hawkins, “Psychological Type and Anxiety Disorders: Preliminary Findings,” Conference: American Psychological Association, 1989; Raymond C. Hawkins, “Psychotherapy in an HMO setting: Contributions of psychological type to outcomes, process, and sanity,” Proceedings of the Second Annual Clinical Conference, Center for the Application of Psychological Type, Gainesville, Florida. 1999

¹¹²⁴ P. M. McEvoy and A. E. J. Mahoney, “Achieving certainty about the structure of intolerance of uncertainty in a treatment-seeking sample with anxiety and depression,” *Journal of Anxiety Disorders*, 25, 2011, pp.112 – 122 . See also E. L. Gentes , and A. M. Ruscio, “A meta-analysis of the relation of intolerance of uncertainty to symptoms of generalized anxiety disorder, major depressive disorder, and obsessive compulsive disorder” . *Clinical Psychology Review* , 31, 2011, pp.923 – 933

Because Othello is not able to see broad patterns and has no confidence in the generalities he can generate, what causes him most distress is being left in a realm in which nothing is certain, and he is faced with a chasm of undetermined possibility. He therefore clings to any ‘certainty’ he can find – traps Iago has set for him. Iago thus uses Othello’s superior function in service of the inferior intuitions, and paints before Othello a vivid mirage of potential reality. Just as inferior intuitions, according to Jung, often take the form of torturous ‘half-truths’ which “exercise a compulsive influence [...] either because they pander to his sensations or because he intuitively feels their unconscious significance,”¹¹²⁵ Iago deceives by using partial truths to tell lies.¹¹²⁶ It is true, for instance, that at the start of the play, Desdemona has left her father’s home at night to meet Othello, but the nature of this meeting is not what Iago leads Desdemona’s father (Brabantio) to believe. What he says is this:

Zounds, sir, you’re robbed. For shame, put on your gown!

[...] Even now, now, very now, an old black ram

Is tupping your white ewe. Arise, arise! [...]

*Or else the devil will make a grandsire of you.*¹¹²⁷

Far from Iago’s bestial image of carnality, however, the couple are at that moment being wed. This combination of truth and untruth harnesses Brabantio’s existing intuitions and uses them to convince him of the inflammatory further allegations: On some level, he had an intimation of Desdemona and Othello’s relationship,¹¹²⁸ and this is why Iago’s mischaracterisation of the relationship hits home. In the same way, Iago points to particular objects in the world, things

¹¹²⁵ *CW6* ¶603

¹¹²⁶ *Othello*, III, iii.: “Iago: [...] I perchance am vicious in my guess, / As, I confess, it is my nature's plague / To spy into abuses, and oft my jealousy / Shapes faults that are not [...] / It were not for your quiet nor your good, / Nor for my manhood, honesty, or wisdom, / To let you know my thoughts. [...] / Othello: By heaven, I'll know thy thoughts. / Iago: O, beware, my lord, of jealousy [...]"

¹¹²⁷ *Othello*, I, i.

¹¹²⁸ *Othello*: I, i.: “This accident is not unlike my dream. / Belief of it oppresses me already”

which Othello feels he can trust,¹¹²⁹ as “ocular proof”¹¹³⁰; Desdemona and Cassius talking, the handkerchief, overhearing Cassius. Iago then loads these fragmentary sensory details with fearful, vague meanings. The more Iago ‘benevolently’ leaves unsaid, the more clearly he conjures an image in Othello’s mind. Like the monsters of horror films, the unseen terror takes on an awful aspect, which, as long as it remains imaginary, is tailored to the hearer’s fears in a more personal way than any actual form the director could show us. Eventually, Iago has Othello begging for more proof: “His hysterical requirements of Iago echo with the word ‘proof’ [...] Othello is only nominally searching for evidence; in actuality he is crying for certainty at any price, and doing so in the office of prosecuting counsel”¹¹³¹:

*Villain, be sure thou prove my love a whore,
Be sure of it, give me the ocular proof, [...]
Make me to see't, or at the least prove it [...]*¹¹³²

INFERIOR INTROVERTED SENSATION IN *MAAN*:
BENEDICK’S FEAR OF ENTRAPMENT

In a balanced state, Extraverted Intuition “comes into play when no other function can find a way out of a hopelessly blocked situation.”¹¹³³ For instance, Benedick, unlike Claudio, is not thrown off-course by the seeming sensory ‘proof’ of Hero’s disloyalty. He trusts his intuition that the accusation is off-key, based on his faith in his own sense of Hero’s character and

¹¹²⁹ As Jung says of James and his ‘tough-mindedness’, Othello “has made an a priori connection between substantiality and concrete thinking.” Jung describes that although the empiricist “attributes a resistant substantiality to his concrete thinking,” his dependence on sensory input (as opposed to abstraction) means that the thinking “hardly rises above the level of a purely classifying or descriptive activity” and is therefore “very weak and unself-reliant, because it has no stability in itself but only in objects, which gain ascendancy over it as determining values. It is a thinking characterized by a succession of sense-bound representations, which are set in motion less by the inner activity of thought than by the changing stream of sense-impressions.” - CW6 ¶510

¹¹³⁰ *Othello*, III, iii.

¹¹³¹ Stirling, Brents. “Psychology in ‘Othello.’” *The Shakespeare Association Bulletin* 19.3, 1944, p.137

¹¹³² *Othello*, III, iii.

¹¹³³ CW6 ¶612

Beatrice’s wisdom.¹¹³⁴ According to Ross, intuitive types tend to avoid rigid dichotomous judgments.¹¹³⁵ Their focus is wider,¹¹³⁶ founded on “contextual layering” – on the perceptual tendency to refer to elements “not only in the immediate context,” but also with an awareness “of the variety of contexts in which the immediate context occurs.”¹¹³⁷

For a person who tries always to imagine past the current situation to how it could be otherwise,¹¹³⁸ too much focus on the material reality, the “physical surface” of the present “beyond which intuition tries to peer” is felt as an anchoring limitation.¹¹³⁹ Jung writes that when Extraverted Intuition becomes one-sided, it develops into a fixation on alternatives at the expense of present reality: “The intuitive is never to be found in the world of accepted reality-values, but he has a keen nose for anything new and in the making. Because he is always seeking out new possibilities, stable conditions suffocate him.”¹¹⁴⁰ Consistency and order “seems like a locked room which intuition has to open. It is constantly seeking fresh outlets and new possibilities.”¹¹⁴¹ Each fixation gives way to the next as soon as “no further developments can be divined”¹¹⁴² in it:

In a very short time every existing situation becomes a prison [...] a chain that has to be broken. For a time objects appear to have an exaggerated value, if they should serve to bring about a solution, a deliverance, or lead to the discovery of a new possibility. Yet no sooner have they served their purpose as stepping-stones or bridges than they lose their value altogether and are discarded as burdensome appendages. [...] Nascent possibilities

¹¹³⁴ Othello has an intuition of Desdemona’s devotion too. The difference is that he put no faith in it.

¹¹³⁵ Ross, “Jungian Typology and religion” *ibid.*, p.179

¹¹³⁶ (though a less detailed one)

¹¹³⁷ Ross, “Jungian Typology and religion” *ibid.*, p.179

¹¹³⁸ “When I try to assure myself with my eyes and ears of what is actually happening, I cannot at the same time give way to dreams [...] about what lies around the corner [...] this is just what the intuitive type must do in order to give the necessary free play to his unconscious.” – *CW6 ¶954*

¹¹³⁹ *CW6 ¶611*

¹¹⁴⁰ *CW6 ¶613*

¹¹⁴¹ *CW6 ¶612*

¹¹⁴² *CW6 ¶613*

*are compelling motives from which intuition cannot escape and to which all else must be sacrificed.*¹¹⁴³

Benedick’s unwillingness to be boxed into a set path hinders his ability to fully engage with any particular viewpoint. Don Pedro mockingly points to Benedick’s tendency to ‘take up’ interests without ever wholly engaging himself to them: “Unless he have a fancy to this foolery, [...] he is no fool for fancy.”¹¹⁴⁴ In other words, he may casually engage in phases (e.g. a love interest), but these will not get the upper hand on him (“no fool for fancy”). Duty and tradition, for instance, have a weak hold on this “immoral and unscrupulous adventurer.”¹¹⁴⁵ Beatrice mocks that Benedick did not go to war for the cause, but for the food.¹¹⁴⁶ He is the opposite of Othello, who “loved not wisely but too well.”¹¹⁴⁷

Jung describes that the one-sided extraverted intuitive attitude results in rootless restlessness and wasted productivity:

*[...] all too easily the intuitive may fritter away his life [...] If only he could stay put, he would reap the fruits of his labours; but always he must be running after a new possibility, quitting his newly planted fields while others gather in the harvest. In the end he goes away empty.*¹¹⁴⁸

In both these plays, marriage represents commitment to a definite stance. It represents transformative incarnation, wholeness,¹¹⁴⁹ but also the pyre on which the bridges to alternate futures are burned. Benedick’s loud resistance to the idea of marriage¹¹⁵⁰ stems from aversion to

¹¹⁴³ CW6 ¶612

¹¹⁴⁴ MAAN, III, ii

¹¹⁴⁵ CW6 ¶613: “the intuitive’s morality is governed neither by thinking nor by feeling; he has his own characteristic morality, which consists in a loyalty to his vision and in voluntary submission to its authority. Consideration for the welfare of others is weak. Their psychic well-being counts as little with him as does his own. He has equally little regard for their convictions and way of life, and on this account he is often put down as an immoral and unscrupulous adventurer.”

¹¹⁴⁶ MAAN, I, i: “You had musty victual, and he hath help to/ eat it. He is a very valiant trencherman; he hath an/ excellent stomach”

¹¹⁴⁷ Othello, V, ii.

¹¹⁴⁸ CW6 ¶614 - 615

¹¹⁴⁹ See CW9ii ¶58 & 425 on the coniunctio oppositorum represented by the *hierogamos*.

¹¹⁵⁰ MAAN: I, i: “[...] all women shall pardon me. Because I will not do/ them the wrong to mistrust any, I will do myself the/ right to trust none; and the fine is, for the which/ I may go the finer, I will live a bachelor.”

commitment, and the limitations it imposes. However, his will to roam, like the sophist,¹¹⁵¹ through a realm of potential where horizons never narrow paradoxically threatens to confine him to a directionless (ergo, static) existence. As Chesterton writes, every action is necessarily a rejection of other actions, an “irrevocable selection exclusion.” Conversely, the wish to keep alternative avenues ever open also renders definitive, purposive action impossible.¹¹⁵² A person who imposes no limits on their doubts renders themselves incapable of decisive action. Referring to the emptiness of an endlessly deconstructive focus, Lewis describes that “To 'see through' all things is the same as not to see.”¹¹⁵³

IAGO AS COMPENSATION FOR OTHELLO’S ONE-SIDEDNESS

To return to *Othello*, we may see in Iago something like the dark side of sophism, or what inferior Extraverted Intuition might feel like from the standpoint of Introverted Sensation. Knight describes that Iago is “undefined, de-visualized, inhuman,” “insubstantial, vague, negative.”¹¹⁵⁴ As he says himself, he is “nothing if not critical.” His function is to undermine, to poison and to disintegrate¹¹⁵⁵.¹¹⁵⁶ He looks around corners, ignores what is for what could be, offers “insidious, then blatant images of carnality, nakedness, and intercourse with which he overwhelms

¹¹⁵¹ The sophist, in ancient Greece, was known to represent any viewpoint whole-heartedly, only to immediately argue the opposite side of the question with just as much conviction. This earned this school of rhetoricians the dark reputation of having no principles, and they were often condemned as mercenary. See Noburu Notomi, “Socrates and the Sophists: Reconsidering the History of Criticisms of the Sophists,” *Humanities*, 11.6, 2022, pp.4-5

¹¹⁵² “All the will-worshippers [...] are really quite empty of volition. They cannot will, they can hardly wish. And if anyone wants a proof of this, it can be found quite easily. It can be found in this fact : that they always talk of will as something that expands and breaks out. But it is quite the opposite. Every act of will is an act of self-limitation. To desire action is to desire limitation. In that sense every act is an act of self-sacrifice. When you choose anything, you reject everything else. [...] Anarchism adjures us to be bold creative artists, and care for no laws or limits. But it is impossible [...] If you draw a giraffe, you must draw him with a long neck. If, in your bold creative way, you hold yourself free to draw a giraffe with a short neck, you will really find that you are not free to draw a giraffe.” – Chesterton, *Orthodoxy*, *ibid.*, pp.68-69

¹¹⁵³ Clive S. Lewis, *The Abolition of Man*, Québec: Samizdat university Press, 2014, p.40

¹¹⁵⁴ Knight, *The Wheel of Fire*, *ibid.*, p.132

¹¹⁵⁵ *ibid.*, p.132-133

¹¹⁵⁶ E.g., *Othello*, I, i: “incense” him, “poison his delight,” “And, though he in a fertile climate dwell,/ Plague him with flies. Though that his joy be joy, / Yet throw such chances of vexation on ’t / As it may lose some color”

Othello”;¹¹⁵⁷ maddening, insubstantial insinuations but never a final verdict. He is “unlimited, formless villainy. He’s the spirit of denial [...] colourless, formless, in a world of colours, shapes [...] Of all these he would create chaos.”¹¹⁵⁸

Iago’s poisonous cynicism is the exact counterbalance to Othello’s “free and open nature/ That thinks men honest that but seem to be so,”¹¹⁵⁹ and represents everything Othello ignores. Othello’s obliviousness of Iago’s true identity, that is, of the dark side of himself, can be mistaken for virtue, but his refusal to have a conscious dialogue with the real nature of his morbid jealousies and the insinuated dreadful potentialities is like Jung’s description of the virtue of the pharisee, who “will never allow himself *to be caught* talking to publicans and whores”¹¹⁶⁰ (my italics). Othello’s unwillingness to see himself is partially related to the fear that “wicked instincts are strengthened by being made conscious,”¹¹⁶¹ and partially to the lethargy which allows people to resist change and to remain in a familiar ego-syntonic state.¹¹⁶² Meanwhile, not only is the jealousy just as malignant in its semi-authorized disguise, but it is allowed a secret intimacy, which renders it more dangerous. The alternative to a dismissive pharisean attitude towards the shadow, Jung argues, is to “take the part of the sinner who is oneself,”¹¹⁶³ just as “Christ espoused the sinner and did not condemn him.”¹¹⁶⁴ The implication is that though the ego fears it will be compromised and polluted by association with the shadow, the best way to ease the antagonistic tension in which darkness threatens to engulf light is by engaging it in dialogue.

¹¹⁵⁷ Marvin Rosenberg, *The Masks of Othello*, *ibid.*, p.7

¹¹⁵⁸ Knight, *The Wheel of Fire*, *ibid.*, pp.132-133

¹¹⁵⁹ *Othello*: I, iii.

¹¹⁶⁰ Jung, *CW12* ¶37

¹¹⁶¹ Sigmund Freud, “Analysis of a Phobia in a Five-Year-Old Boy.” *The Standard Edition of the Complete Psychological Works of Sigmund Freud* 10, London: Hogarth Press, 1909, p.144

¹¹⁶² von Franz cites Jung as saying that people will go to great lengths to remain in the entropic grip of a familiar state: “the very strongest passion is laziness.” This lethargy is “a strong, conservative force that tends to preserve the status-quo, so that one needs a terrific bout of suffering to bring about any progress” – Marie-Louise von Franz, *Archetypal Patterns in Fairytales*, Toronto: Inner city books, 1997, p.12.

¹¹⁶³ Jung, *CW12* ¶37

¹¹⁶⁴ *Ibid.*

As little as Christ’s kindness towards prostitutes and tax collectors can be called “fraternizing with evil,”¹¹⁶⁵ so little, Jung writes, “should we reproach ourselves that to love the sinner who is oneself is to make a pact with the devil.”¹¹⁶⁶

What would it mean for Othello to ‘love the sinner who is himself’? Iago gives different accounts of why he hates the moor,¹¹⁶⁷ but both motives share a symbolic theme: Iago feels Othello has cheated him out of his proper place.¹¹⁶⁸ Indeed, cheating the inferior function out of its proper place is a trope which frequently recurs in Jung’s descriptions of personality dynamics. For example, Jung writes that an antagonistic disregard for the contents of the unconscious when they arise will aggravate the aggression of the contents themselves: “[...] the mask of the unconscious is not rigid – it reflects the face we turn towards it. Hostility lends it a threatening aspect, friendliness softens its features.”¹¹⁶⁹ In the course of the play, Othello’s relationship to the unconscious is always one-sided: first he represses it, then he allows himself to be overpowered by it. Either extreme is an obstacle to insight. The correct path would have been for Othello to ‘partially succumb’, to walk a line between hearing and believing, recognizing and identifying¹¹⁷⁰:

If we do not partially succumb [which Othello, in his denial of Iago’s nature, is unable to do], nothing of this apparent evil enters into us, and no regeneration or healing can take place [...] If we succumb completely [- as Othello later does], then the contents expressed by the inner voice act as so many devils, and a catastrophe ensues. But if we can

¹¹⁶⁵ Ibid.

¹¹⁶⁶ Ibid.

¹¹⁶⁷ First he says that his vindictiveness stems from the fact that Othello gave the elevated post of lieutenant to Cassio rather than to him, despite that he himself is the best man for the job QUOTE. (Instead, Iago is relegated to the relatively low rank of Othello’s standard-bearer, his “ancient.”) Later, that he suspects Othello of having cuckolded him.

¹¹⁶⁸ We shall see later that the figure of the bastard has a similar symbolic role to the figure of the cuckold: they are made what they are by the dishonesty of others.

¹¹⁶⁹ Continued: “It is not a question of mere optical reflection but of an autonomous answer which reveals the self-sufficing nature of that which answers.” – Jung, *CW12* ¶37

¹¹⁷⁰ The old identification of evil thoughts with demons allowed for a distance but also simultaneously a recognition of the thought as having real agency, motives, and rationale.

*succumb only in part, and if by self-assertion the ego can save itself from being completely swallowed [if Othello likewise, could have given his distrustful thoughts patient consideration], then it can assimilate the voice, and we realize that the evil was, after all, only a semblance of evil, but in reality a bringer of healing and illumination. In fact, [...] it faces people with the ultimate moral decisions without which they can never achieve full consciousness.*¹¹⁷¹

Can there be a compensatory purpose to Iago, or Othello’s jealousy? Eder expresses doubt that the irreconcilable principles of “everlasting ‘yea’ founded on love, faith, and human trust” could ever be reconciled with Iago’s “everlasting ‘nay’ founded on self-seeking, faithlessness, guile, and perfidy.”¹¹⁷² I would argue, however, that Iago’s accusations contain a fragment of truth, a twisted literalization of something Othello does in fact need to discover about himself, and this is what gives Iago’s words such an insidious grip on his master. By consciously recognizing his distrust and expressing these doubts to his wife, for instance, Othello might have developed a deeper relationship with the real woman, instead of the one-sided devotional enthrallment to the projected anima image that arguably permeates his conscious perspective.¹¹⁷³ Iago’s mutterings could perhaps have pointed Othello to a higher mode of being if the latter had been able to listen without identifying, to hold the tension of the opposite perspectives until something new had emerged.¹¹⁷⁴ Again referencing the life of Christ to represent the ideal relationship between consciousness and the unconscious, Jung describes how one might sift through temptations in order to learn from them. Jung describes that the devil, “the psychic power with which Jesus came into collision” in the wilderness, was the temptation to

¹¹⁷¹ *CW17* ¶319

¹¹⁷² D. L. Eder, “The Idea of the Double,” *Psychoanalytic Review* 65, 1978, p.593

¹¹⁷³ Othello’s bipolar vision of Desdemona indicates that he cannot see past his projections to the real woman: “throughout most of the play he [Othello] oscillates between believing Desdemona an angel or a whore—no happy medium of loving flesh and blood seems tenable to him. [...] Othello’s romantic idealization of his bride keeps alternating with his brutal humiliation of her” – Eder, “The Idea of the Double,” *ibid.*, p.591

¹¹⁷⁴ See Steve Myers on the transcendent function and the “Axiom of Maria”, in *Myers Briggs Typology vs. Jungian Individuation*, *ibid.*, pp.125-127

succumb to lust for dominion.¹¹⁷⁵ The ability to voluntarily expose himself to this temptation allowed him to understand something essential about mankind in general.¹¹⁷⁶ The fact of remaining in the tension between his own conviction and non-defensive insight into the dark appeal from the unconscious without “suppressing or allowing himself to be suppressed by this psychic onslaught”¹¹⁷⁷ allowed him to engage with it consciously, and thereby to assimilate it. Jung interprets that after having been subject to the assaults of “the imperialistic madness that filled everyone, conqueror and conquered alike,”¹¹⁷⁸ Jesus was then able to use this knowledge to intimately understand imperial tyranny, and to set up an alternative: “Thus the world-conquering Caesarism transformed into spiritual kingship.”¹¹⁷⁹ In a smaller way, insight into the weaknesses which Iago represents in Othello might have allowed the latter access to a new dimension of his psyche and his marriage.

INFERIOR INTROVERTED SENSATION IN *MAAN*

In *MAAN*, I would argue, inferior Introverted Sensation is represented in the comically incompetent Dogberry and his night-watch, whose primary concern is the methodology of policing.¹¹⁸⁰ This crew are vital to the play’s resolution. It has frequently been remarked that if the nobles had paid attention to what the night-watch were trying to tell them from the beginning of the play, the painful aftermath would have been avoided..¹¹⁸¹ Although the night-watch are not conscious of the bigger picture, they are present at the ground-level of events. It is therefore they

¹¹⁷⁵ *CW17* ¶319

¹¹⁷⁶ *Ibid.*: “In this way he recognized the nature of the objective psyche which had plunged the whole world into misery and had begotten a yearning for salvation.”

¹¹⁷⁷ *CW17* ¶309

¹¹⁷⁸ *Ibid.*

¹¹⁷⁹ *Ibid.*

¹¹⁸⁰ E.g. *MAAN*, III, iii.: “DOGBERRY [...] This is your charge: / you shall comprehend all vagrom men; you are to/ bid any man stand, in the Prince’s name. / SEACOAL How if he will not stand?/ DOGBERRY Why, then, take no note of him, but let him/ go, and presently call the rest of the watch together/ and thank God you are rid of a knave.”

¹¹⁸¹ Prior to the public accusation even having been made, the night-watch had already caught the men attempting to disgrace Hero and had heard them testify.

who see the essential fact, the key to unlocking the whole problem. Because of their short-sightedness, however, they appear prosaic, plodding, stupid and hopelessly ineffectual, and the Extraverted Intuition *umwelt* of the play ignores the valuable information they proffer. This can be profitably read as a metaphor for how people with one-sided intuition handle facts in an embarrassingly rudimentary way,¹¹⁸² and consider them unimportant with an attitude Jung characterizes as ‘superior’.¹¹⁸³

Like the night-watch, Claudio and Hero’s abortive wedding fiasco constitutes off-putting but redemptive connection to facts. The real-life playing out of Benedick’s fear about marriage untangles Benedick’s theory-based resistance. Life itself shows him where he stands. Whether Hero was untrue to Claudio or Claudio was untrue to Hero with his unwarranted accusation, Benedick’s skepticism is confirmed. However, after having seen Hero’s disgrace and ‘death’, it becomes clear to Benedick at the end of the play that although defeats are well-nigh unavoidable, there is nonetheless somewhere in the fray where he would like to stand: Benedick is made to collide with the fact of his own unconscious attachment to certain people and principles. Nothing, he finds, can take shape among the infinities of potentiality until one path is chosen, and his distrust has caused him to run the risk of never choosing a path at all. It is only by accepting the blundering input of his inferior sensation that real progress on the ground-level of reality can be made. He concludes that even infidelity is in the end a minor setback compared to the ravages wrought by cynical distrust. “There is no cane more reverend,” he liberally

¹¹⁸² See von Franz’s example of a one-sided Intuitive type forgetting to turn the ignition on and searching for an engine problem for half an hour. – von Franz, *Lectures on Jung’s Typology*, *ibid.*, p.15

¹¹⁸³ *CW6* ¶615: “His conscious attitude towards both sensation and object is one of ruthless superiority. Not that he means to be ruthless or superior—he simply does not see the object that everyone else sees and rides roughshod over it [...]”

concludes, “than one tipped with horn.”¹¹⁸⁴ In other words, the wisdom that comes of living, Benedick finds, will always be worth more than speculation.

CONCLUSION

We have now interpreted *Othello* and *MAAN* as a clash between a rigidified focus on perceived actuality (one-sided Introverted Sensation) and an unbounded pursuit of possibility (one-sided Extraverted Intuition). *Othello* places so much conscious investment into the ‘bet’, as you might call it, that he has placed on his chosen life, that he closes himself off into a state of tunnel-vision. His resistance to the exploration of alternate possibilities and his myopic attention to detail leads to an inability to weigh likelihood. The unsubstantiated domain of possibility consequently takes on a very dark sheen in his shadow. Benedick takes the opposite approach. His concern for possibility and his distrust of the straight and fixed path causes him to run the risk of never choosing a path at all. It is only by accepting the blundering input of his inferior sensation that real progress on the ground-level of reality can be made.

¹¹⁸⁴ I.e., no sage (the cane or staff signifies age and directed mastery) is so wise (reverend) as he who has been deceived (the image of the cuckold with horns is a frequent Shakespearean trope).

CHAPTER 8

JULIUS CAESAR AND MACBETH

INTROVERTED INTUITION AND EXTRAVERTED SENSATION

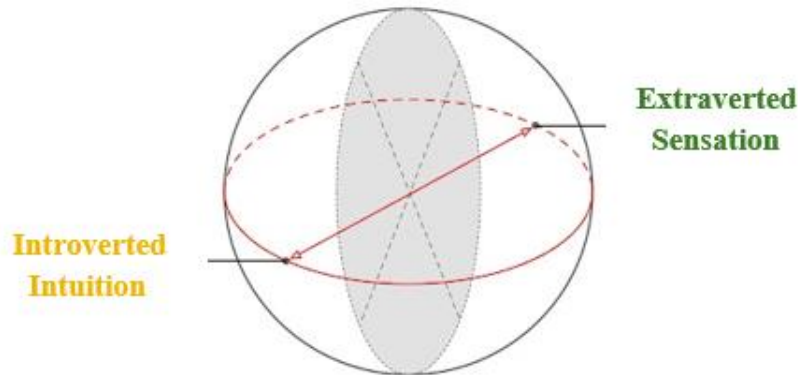


Figure 15: Axis of Opposition between Introverted Intuition and Extraverted Sensation

Macbeth and *Julius Caesar* (*J.C.*) follow similar plotlines. The central protagonists become possessed by the idea of killing the monarch, and the temptation soon becomes irresistible. The act is accompanied by omens, ghosts and awful guilt. The essential difference between the two, however, is the nature of the one-sided rationale for murder. This chapter will explain how in *J.C.*, Cassius and Brutus’ sacrifice of the present to the future has to do with inferior Extraverted Sensation, while Macbeth’s inferior Introverted Intuition leads him to sacrifice the future to the present.

Macbeth, Summary

*Three witches tell the Scottish general Macbeth that he will be King of Scotland. Encouraged by his wife, Macbeth kills the king, becomes the new king, and kills more people out of paranoia. Civil war erupts to overthrow Macbeth [...].*¹¹⁸⁵

¹¹⁸⁵ “Summary of *Macbeth*,” Shakespeare Birthplace Trust, accessed 03/12/2023, <https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/macbeth/>



Figure 16: George Cattermole, Macbeth instructing the murderers employed to kill Banquo, 1850



Figure 17: George Clint, ‘Julius Caesar’, Act III, Scene 2, the Murder Scene, 1822

Julius Caesar, Summary

*Jealous conspirators convince Caesar's friend Brutus to join their assassination plot against Caesar. To stop Caesar from gaining too much power, Brutus and the conspirators kill him on the Ides of March. Mark Antony drives the conspirators out of Rome and fights them in a battle. Brutus and his friend Cassius lose and kill themselves, leaving Antony to rule in Rome.*¹¹⁸⁶

OMENS AND INTROVERTED INTUITION IN *J.C.* AND *MACBETH*

In *J.C.* as in *Macbeth*, intuitions about the dire consequences of murder are paralleled with a slew of unnatural events. In *Macbeth*, omens appear just before the murder of the king is uncovered, presaging the chaos to come:

*[...] Lamentings heard i' the air; strange screams of death,
And prophesying with accents terrible
Of dire combustion and confused events
New hatch'd to the woeful time: the obscure bird
Clamour'd the livelong night: some say, the earth
Was feverous and did shake.*¹¹⁸⁷

Likewise in *J.C.*, before the conspiracy is hatched, Casca exclaims:

*[...] never till tonight, never till now,
Did I go through a tempest dropping fire.
[...] a hundred ghastly women [...] swore they saw
Men all in fire walk up and down the streets.
[...] When these prodigies
Do so conjointly meet, let not men say
'These are their reasons, they are natural',
For I believe they are portentous things [...]*¹¹⁸⁸

¹¹⁸⁶ “Summary of *Julius Caesar*,” Shakespeare Birthplace Trust, accessed 03/12/2023, <https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/julius-caesar/>

¹¹⁸⁷ *Macbeth*, II, iii.

¹¹⁸⁸ *Julius Caesar*, I, iii.

The expression of inner life through parallel natural events is an ancient literary trope¹¹⁸⁹ which expresses the human tendency to project personal relevance onto our surroundings. Rain on a tragic day, for example, is likely to be remembered as meaningful. More importantly, if the preoccupation in question is unconscious (e.g. an unconscious sense of impending tragedy), one might notice the external parallels (e.g. the rain) as significant even before the preoccupation becomes conscious. The outward projection of the unconscious intuition thereby makes an omen out of the external event in quite a real sense: the unconscious expectation of tragedy is projected onto the rain, the rain is felt as a warning, and thus the unconscious projected intuition makes itself conscious. Omen, therefore, can be understood as a way in which the unconscious can be accessed, “a way of operating through subliminal sense perception instead of through conscious perception”¹¹⁹⁰ – which is how Von Franz describes intuition. If, as Jung writes, intuition is ‘perception via the unconscious’,¹¹⁹¹ then ‘omen’ is a form through which intuition can function.

INTROVERTED INTUITION AND THE BLIND ORACLE: BLURRING DETAILS TO SEE OUTLINES

Where sensation registers the details of the “phenomena of innervation and is arrested there,”¹¹⁹² Introverted Intuition looks past the sensory phenomena in search of the underlying principle,¹¹⁹³ the essential significance behind it, the structural (‘archetypal’,¹¹⁹⁴) pattern of which

¹¹⁸⁹ In the Persephone myth of ancient Greece, for instance, the earth becomes barren because Demeter has lost her daughter to Hades.

¹¹⁹⁰ “intuition [...] is a way of operating through subliminal sense perception instead of through conscious perception” – von Franz, *Lectures on Jung’s Typology*, *ibid.*, p.45

¹¹⁹¹ *CW6* ¶951

¹¹⁹² *CW6* ¶656

¹¹⁹³ *CW6* ¶656

¹¹⁹⁴ “Introverted intuition apprehends the images arising from the a priori inherited foundations of the unconscious. These archetypes [...] are the precipitate of the psychic functioning of the whole ancestral line [e.g. instincts]; the accumulated experiences of organic life in general, a million times repeated, and condensed into types. In these archetypes, therefore, all experiences are represented which have happened on this planet since primeval times. The more frequent and the more intense they were, the more clearly focussed they become in the archetype. The archetype would thus be, to borrow from Kant, the noumenon of the image which intuition perceives” – *CW6* ¶659

any specific instantiation is only one example. Jung illustrates this distinction by comparing an attack of psychogenic vertigo from the perspective of sensation with the same from the perspective of Introverted Intuition. He describes that sensation will focus on the sensory disturbance, “perceiving all its qualities, its intensity, its course,”¹¹⁹⁵ while intuition will bypass the sensation, using it only as “impetus” to perceive the symbolic image representative of the inner situation that caused the vertigo:¹¹⁹⁶ “In this way Introverted Intuition perceives all the background processes of consciousness with almost the same distinctness as Extraverted Sensation registers external objects.”¹¹⁹⁷

In *J.C.*, Cassius’ differentiated Introverted Intuition is evidenced by the comfortable casual intimacy with which he interprets events. The night of frightful omens that put the fear of God into everyone else are a familiar, navigable realm to him. He registers the unnatural events only as a marker of more important underlying implications:

CASCA:

Who ever knew the heavens menace so?

CASSIUS:

Those that have known the Earth so full of faults. [...]

You are dull, Casca, [...] You look pale, and gaze, [...]

To see the strange impatience of the heavens.

But if you would consider the true cause

Why all these fires, why all these gliding ghosts, [...]

Why all these things change from their ordinance,

Their natures, and preformèd faculties,

¹¹⁹⁵ CW6 ¶656

¹¹⁹⁶ For example, an image of “a tottering man pierced through the heart by an arrow.” – CW6 ¶656; See also van der Hoop, *Conscious Orientation* ibid., p.41: “once images have been formed of relationships in the world and between man and the world, these images may be employed to reflect a certain aspect of an inner state of mind. [...] a woman may compare a certain situation with the birth of her first child.”

¹¹⁹⁷ CW6 ¶657

*To monstrous quality—why, you shall find
 That heaven hath infused them with these spirits
 To make them instruments of fear and warning
 Unto some monstrous state.
 Now could I, Casca, name to thee a man
 Most like this dreadful night,
 That thunders, lightens, opens graves, and roars
 As doth the lion in the Capitol;
 A man no mightier than thyself or me
 In personal action, yet prodigious grown,
 And fearful, as these strange eruptions are.¹¹⁹⁸*

This passage exemplifies the way in which Introverted Intuition sees what is only in order to see past it, into its meaning. Cassius demonstrates what Jung describes as Introverted Intuition’s withdrawal from the object, whereby a person “mounts above it, ever seeking to rule its material, to shape it”¹¹⁹⁹ (with predictions, plans or interpretations, for example). Cassius hardly sees the lion, only what it represents.

Through a low-resolution approach to events detached from contextual details,¹²⁰⁰ intuition condenses the muddy chaos of the present into the broad structural similarities.¹²⁰¹ If the intuitive type sought to understand a war, for instance, they would not refer primarily to the situation’s factual particularities,¹²⁰² but instead to the eternal archetypes connected to it, such as those of ethnic subjugation, rebellion, and its consequences, such as represented by the biblical

¹¹⁹⁸ *Julius Caesar*, I, iii.

¹¹⁹⁹ *CW6*, ¶216

¹²⁰⁰ von Franz writes that a prerequisite to apprehend these images or ‘hunches’ is to keep “consciousness constantly unfocused and dim.” – von Franz, *Lectures on Jung’s Typology*, *ibid.*, p.45

¹²⁰¹ It is, at best, capable of seeing past the limitless multiplicity of individual variations on a theme into the underlying, unifying patterns. “the laws governing the course of all experienceable things.” – *CW6*, ¶660

¹²⁰² E.g., the central personalities, military equipment, tactical manoeuvres, interested parties, etc.

‘type’ of the Babylonian siege of Jerusalem.¹²⁰³ To be attentive to these expansive patterns, according to Jung, is to be open¹²⁰⁴ to the “slow processes which go on in the collective unconscious.”¹²⁰⁵ Jung notes that though the vague insights of Introverted Intuition are difficult to prove and often “fruitless from the standpoint of immediate utility,”¹²⁰⁶ they are “of the utmost importance for understanding what is going on in the world,”¹²⁰⁷ for they allow for the perception of enduring truths about the nature of a situation and the “future possibilities or potentialities in the background.”¹²⁰⁸ Jung goes so far as to say that “Had this type not existed, there would have been no prophets in Israel.”¹²⁰⁹ (It is important to note, however, that though the intuitive insight into consequence, ‘what things lead to’ soon comes to hold ethical implications – e.g. what will lead to ‘hell’, what will lead to ‘heaven’ – intuition lacks the normative force of imperative proper to feeling. For example, it is possible to see that an action is unwise, but this insight is not on its own a strong enough impetus to hinder it. One must also want not to do it. Jung writes that “The irrational introverted types are certainly no teachers of a more perfect humanity; they lack reason and the ethics of reason.”¹²¹⁰)

On the other hand, an Introverted Intuitive might look so far past the sensory that they find themselves unable to remember the actual sensations attached to the experience (such as those of the aforementioned vertigo).¹²¹¹ This can lead to unwarranted conclusions. In *J.C.*,

¹²⁰³ Lamentations, I-V

¹²⁰⁴ I use the term ‘openness’ and not ‘attention’ because it points to the spontaneous/unconscious nature of the perception. Intuition is, Jung writes, “chiefly dependent on unconscious processes of a very complex nature. Because of this particularity, I have defined intuition as ‘perception via the unconscious’” – *CW6*, ¶951

¹²⁰⁵ von Franz, *Lectures on Jung’s Typology*, *ibid.*, p.41

¹²⁰⁶ *CW6* ¶658

¹²⁰⁷ *CW6* ¶660; E.g., The Book of Enoch 1-2, refers to a rhythm pertaining to nature by which the future can be predicted: “I understood what I saw, but not for this generation, but for a distant generation that will come. [...] Consider the Earth, and understand, from the work that is done upon it, from the beginning to the end, that no work of God changes [...]”

¹²⁰⁸ von Franz, *Lectures on Jung’s Typology*, *ibid.*, p.37. See also *CW6*, ¶660; *CW6*, ¶658;

¹²⁰⁹ *CW6*, ¶658

¹²¹⁰ *CW6* ¶665

¹²¹¹ *CW6* ¶657: “[...] because intuition excludes the co-operation of sensation, it obtains little or no knowledge of the disturbances of innervation”

Cicero offers a salutary warning in response to Casca’s intuitive interpretation of the omens,¹²¹² in which he reminds him that men often jump to conclusions according to their own preexisting motives and beliefs: “men may construe things, after their fashion, / Clean from the purpose of the things themselves.”¹²¹³ Such factual oversights are a frequent consequence of inferior Extraverted Sensation.

Von Franz writes that because of the introverted intuitive type’s “lack of concentration on the external situation,” they can tell you the most appalling nonsense and swear it is true.¹²¹⁴ They “pass by an absolutely amazing number of outer facts and just do not take them in.”¹²¹⁵ For instance, she writes, an introverted intuitive once drove with her for half an hour through fields full of bonfires without noticing them. When the smell of burning finally did strike the driver’s consciousness, he stopped the car in horror, wondered if the smell was coming from outside and checked the brakes. The inferior functions, she writes, bob into consciousness in brief erratic bursts.¹²¹⁶ Similarly, Brutus and Cassius’ inferior Extraverted Sensation causes them to make basic oversights. Fortin notes the prevalence of such mistakes throughout the play.¹²¹⁷ For instance, a note Cassius throws in at Brutus’s window is enough to trick him into believing the plebians want him to topple Caesar.¹²¹⁸ Also, the conspirators latch onto an ideal and kill Caesar in the name of it, without ever really looking at the facts of Caesar’s actions. Most notably, they lose the battle in Act V because of a basic factual misunderstanding which causes

¹²¹² See Fortin, Rene E. “Julius Caesar: An Experiment in Point of View.” *Shakespeare Quarterly*, vol. 19, no. 4, 1968, p.344

¹²¹³ *JC*, I, iii.

¹²¹⁴ von Franz, *Lectures On Jung's Typology*, p.43

¹²¹⁵ *Ibid.*

¹²¹⁶ *Ibid.*

¹²¹⁷ Rene E. Fortin, “Julius Caesar: An Experiment in Point of View.” *Shakespeare Quarterly*, vol. 19, no. 4, 1968, p.344

¹²¹⁸ *JC*, I, ii.

them to accept defeat prematurely. These errors are due to an unstable sense of reality, founded on insufficient data and based on a hubristic belief in their own subjective insight.

EXTRAVERTED SENSATION AND PURE OBSERVATION: BLURRING OUTLINES TO SEE DETAILS

The focus of Extraverted Sensation is immersion in present sensory input.¹²¹⁹ When the sensation function is foremost, extraordinarily little of the sensory world is tuned out.¹²²⁰ Extraverted Sensation serves to heighten a person’s awareness of the environment in all its variety, and the resultant realism can be equalled by no other type: “His sense for objective facts is extraordinarily developed. His life is an accumulation of actual experiences of concrete objects.”¹²²¹

In *J.C.*, Antony, the antagonist of the central characters, Brutus and Cassius, exemplifies a more balanced sensation function than we will observe in *Macbeth*. Antony is portrayed as a loveable hedonist, who remains unpersuaded by the conspirators’ rhetoric. Like him, Van der Hoop’s “matter of fact” sensation type feels “at home in the world,” accepts things as they are,¹²²² and has a tendency to set more store in facts and experience than in ideals.¹²²³ This empiricism allows “a truer and less prejudiced view”¹²²⁴ of facts than others take. Antony’s speech at Ceasar’s funeral is an example of this. In contrast to Brutus’ ideological rhetoric, it draws its strength from its straightforwardness and the empirical simplicity with which it juxtaposes the facts of the assassination with Brutus’s intangible claims and the idea that the conspirators are ‘honorable’:

¹²¹⁹ *CW6*, ¶612; *CW6*, ¶605

¹²²⁰ *CW6*, ¶604

¹²²¹ *CW6*, ¶606

¹²²² This “acceptance of things as they are extends to themselves, they are occasionally a little too easy-going towards their own faults; but, on the other hand, they do not readily overvalue themselves.” Van der Hoop, *Conscious Orientation* *ibid.*, p.28-9

¹²²³ *Ibid.*, p.28-9 : “empiricists par excellence”

¹²²⁴ *Ibid.*, p.29

*[...] He was my friend, faithful and just to me,
 But Brutus says he was ambitious,
 And Brutus is an honorable man. [...]
 You all did see that on the Lupercal
 I thrice presented him a kingly crown,
 Which he did thrice refuse. Was this ambition?
 Yet Brutus says he was ambitious,
 And sure he is an honorable man. [...]
 Look, in this place ran Cassius’ dagger through. [...]
 Through this the well-belovèd Brutus stabbed, [...]
 What private griefs they have, alas, I know not,
 That made them do it. They are wise and honorable
 And will no doubt with reasons answer you.
 I come not, friends, to steal away your hearts.
 I am no orator, as Brutus is,
 But, as you know me all, a plain blunt man
 That love my friend, [...] I only speak right on.
 I tell you that which you yourselves do know,
 Show you sweet Caesar’s wounds, poor poor dumb mouths,
 And bid them speak for me.¹²²⁵*

INFERIOR INTROVERTED INTUITION AND *MACBETH*

In its overdeveloped state, however, the “easy-going attitude of the pure sensation type”¹²²⁶ can leave them “at the mercy of their sensations,”¹²²⁷ which they follow sometimes in wholly irrational directions.¹²²⁸ Jung remarks that a sensation type will be prone to disregard

¹²²⁵ *JC*, III, ii.

¹²²⁶ *CW6* ¶609

¹²²⁷ *CW6* ¶606

¹²²⁸ *CW6*. ¶609

“conjectures that go beyond the concrete”¹²²⁹ which can only be identified by ‘merely’ theoretical means. In order to attend to the full detail and variety of the objective present, attention is withdrawn from “connections with the whole, or of purpose.”¹²³⁰ Indeed, the broad similarities that allow for the piecing together of general patterns are often felt to be distractions, “tiresome and disturbing, something that actually hinders him from recognizing the object’s singularity.”¹²³¹ Von Franz gives an example of a one-sidedly sensory professor, who would fixate on particulars and refuse to answer general theoretical questions because he felt anything remotely speculative to be unscientific, including laws with great predictive validity:

*[...] he would call that getting off into abstract thinking and would say that we should stick to the facts—look at the worm and see what it looks like and then draw it [...] That is Natural Science, and all the rest is fantasy and theory and nonsense. [...] But when it came to the general theory of the interrelation of elements, and so on, he did not teach us much. He said that was still uncertain in science and that it was theory that changed every year [...]*¹²³²

Sensation types,¹²³³ der Hoop writes, “find it impossible to understand how anyone could attach value to inspiration”¹²³⁴ or to “things that can only be grasped intuitively [...] such as the vast order of the universe, and a realization of their own potentialities and of the meaning of their lives”¹²³⁵: “What comes from inside seems to him morbid and suspect.”¹²³⁶ Instead, Jung

¹²²⁹ CW6 ¶607; See also Jung’s description of the “sensationalistic” ‘tough-minded’ man CW6 ¶867: “For him principles are always of less value than facts; if he has any, they merely reflect and describe the flux of events, and are incapable of forming a system. Hence his theories are liable to inner contradiction and get overlaid by the accumulation of empirical material [...] nor does he recognize the rights of philosophical thought. Remaining on the ever-changing surface of the phenomenal world, he himself [...] sees all its aspects, [...] but he never arrives at the unity of a settled system”

¹²³⁰ Van der Hoop, *Conscious Orientation* *ibid.*, p.27. Likewise, Jung writes, “as he has no [conscious] ideals connected with ideas, he has no reason to act in any way contrary to the reality of things as they are” CW6 ¶607

¹²³¹ CW6, ¶514. Likewise, der Hoop writes that on one hand, sensation quickly becomes confused by complexity, but that on the other, this exclusive and directed focus on singular details means that it is able “to absorb an immense number of simple facts, and to have a relationship with every one of them.” – Van der Hoop, *Conscious Orientation* *ibid.*, p.27

¹²³² von Franz, *Lectures on Jung’s Typology*, *ibid.*, p.28.

¹²³³ (Whom van der Hoop refers to as “instinctive types.”)

¹²³⁴ Van der Hoop, *Conscious Orientation* *ibid.*, p.27

¹²³⁵ *Ibid.*

describes that psychological problems will often be attributed to material, rather than psychical circumstances: “he will unhesitatingly connect a psychogenic symptom with a drop in the barometer, while on the other hand the existence of a psychic conflict seems to him morbid imagination.”¹²³⁷ We have an example of this in *Macbeth*, when Macbeth asks the doctor to cleanse his wife’s distress and guilt as if it were an infection that could be removed by physical intervention. “Canst thou not,” he asks, “Cleanse the stuff’d bosom of that perilous stuff / Which weighs upon the heart?”¹²³⁸

INFERIOR INTUITION, COMPULSION AND MAGICAL PROJECTIONS

When sensation becomes too one-sided, intangible, psychological and existential considerations are repressed. In consequence,¹²³⁹ intuitive insights and motivations simply impose themselves in the form of action, seemingly without the cooperation of free will: “This coercion overtakes the sensation type from the unconscious, in the form of compulsion.”¹²⁴⁰ Just so, Macbeth is characterized by a peculiar ‘fatedness’, as we see when a hallucinatory dagger leads him into the sleeping king’s chamber.¹²⁴¹ Throughout the play, magical intimations of the future appear to him and seem to lead him inexorably towards the predicted fate. As Bloom writes, “the nature and power of his prophetic imagination [...] is far too strong for every other faculty in him to battle”¹²⁴²:

Macbeth’s mind, character, and affections are all helpless when confronted by the strength and prevalence of his fantasy, which does his thinking, judging, and feeling for

¹²³⁶ CW6 ¶607

¹²³⁷ Ibid.

¹²³⁸ *Macbeth*, V, iii.

¹²³⁹ CW6 ¶607: “When his attitude attains an abnormal degree of one-sidedness, therefore, he is in danger of being overpowered by the unconscious in the same measure as he is consciously in the grip of the object.”

¹²⁴⁰ CW6 ¶607

¹²⁴¹ *Macbeth*, II, i.

¹²⁴² Harold Bloom, *William Shakespeare’s Macbeth*, New York: Chelsea House Publishers, 1996, p.7

*him. Before he scarcely is conscious of a desire, wish, or ambition, the image of the accomplished deed already dominates him, long before the act is performed. Macbeth sees, sometimes quite literally, the phantasmagoria of the future. He is an involuntary visionary.*¹²⁴³

The idea of potential kingship that the witches suggest, for example, takes a compulsive hold on the soldier, paralysing him onto a predestined path. Knight describes that Macbeth lacks free will, is “paralysed, mesmerized, as though in a dream. [...] helpless as a man in a nightmare [...] the will-concept is absent. Macbeth may struggle, but he cannot fight: he can no more resist than a rabbit resists a weasel’s teeth fastened in its neck, or a bird the serpent’s transfixing eye.”¹²⁴⁴

Despite the strangeness of the apparitions, Macbeth never questions the visions of the witches, the ghost of Banquo, or the “dagger of the mind,”¹²⁴⁵ but takes the insinuations of the visions immediately to heart. He does not, like Banquo,¹²⁴⁶ mediate the experience with questions about the nature of the vision itself. Nor does he, like Cassius in *J.C.*, interpret the visions; he treats them as if they were facts. This uncritical relationship to the apparitions can be attributed to unsophisticated intuition, or to his sensation, which attempts to seize the inferior function, and to “bring it over into its own realm.”¹²⁴⁷ Bloom describes the “compulsive

¹²⁴³ Bloom, *William Shakespeare’s Macbeth*, *ibid.*, p.7

¹²⁴⁴ Knight, *The Wheel of Fire*, *ibid.*, p.174

¹²⁴⁵ *Macbeth*, II, i.

¹²⁴⁶ *Macbeth*, I, iii.: “BANQUO: But ’tis strange./ And oftentimes, to win us to our harm,/ The instruments of darkness tell us truths, [...] to betray ’s/ In deepest consequence.”

¹²⁴⁷ von Franz, *Lectures on Jung’s Typology*, *ibid.*, p.17.

imagination”¹²⁴⁸ which seems to possess Macbeth (even against his will¹²⁴⁹) as “at once his greatest strength and his destructive weakness”¹²⁵⁰:

*Occult, mediumlike, prophetic, and moral at least in part, it [Macbeth’s imagination] must be the most singular imagination in all of Shakespeare’s plays. And yet it has great limitations; it is not much allied to Macbeth’s far more ordinary [...] intellectual powers. Its autonomy, together with its desperate strength, is what destroys all of Macbeth’s victims and at last Macbeth himself.*¹²⁵¹

Macbeth’s uncontrollable, autonomous ‘imagination’ holds a profound numinous charge, at once repellent and fascinating. This dynamic meshes with Jung’s descriptions of the inferior function, and the characteristic charge of untapped energy that accompanies it.¹²⁵² The “invasion of the unconscious”¹²⁵³ is repellent to consciousness because it is opposite to the whole framework of its world-view. However, it also exerts a fascinating pull, because it has the potential to “bring to the surface everything that is necessary in the broadest sense for the completion and wholeness of conscious orientation.”¹²⁵⁴ When the conscious mind “has got itself wedged into a hopeless blind alley,”¹²⁵⁵ the inferior function can represent a new way out, a means of escape, and can therefore strike the individual as “the unexpected, all-embracing, completely illuminating answer.”¹²⁵⁶

¹²⁴⁸ Bloom, *William Shakespeare’s Macbeth*, *ibid.*, p.7

¹²⁴⁹ “He seems not so much consumed by desire as driven by some kind of obligation. Positive longings are oddly absent in him, as A. C. Bradley long ago observed: ‘The deed is done in horror and without the faintest desire or sense of glory,—done, one may almost say, as if it were an appalling duty’ (358). What duty? What obligation? [...] the prophecies [...] totally alter their sense of what they are, as if an enormous mountain had suddenly appeared on their internal landscapes. The mountain’s very presence may be felt as an imperative, as Mount Everest challenges men like George Mallory to climb it ‘because it is there.’” – Susan Snyder, “Theology as Tragedy in *Macbeth*”, *Christianity and Literature* 43.3/4, 1994, p.298

¹²⁵⁰ Bloom, *William Shakespeare’s Macbeth*, *ibid.*, p.6

¹²⁵¹ *Ibid.*, p.5,

¹²⁵² CW6 ¶118: “an impetus or surcharge that gives the conscious, differentiated function the quality of being carried away or coerced.”. See also von Franz, *Lectures on Jung’s Typology*, *ibid.*, p.15

¹²⁵³ CW11 ¶900

¹²⁵⁴ CW11 ¶899

¹²⁵⁵ CW11 ¶900

¹²⁵⁶ *Ibid.*

Jung describes that the compulsions provoked by repressed intuition are accompanied by projections which take a “markedly unreal character, with a frequent moral or religious streak,”¹²⁵⁷ and which burst upon consciousness in the form of spontaneous quasi-hallucinations:

*[...] his mental products, his thoughts, just appear to him, as it were. It is not he who makes them or thinks them [...] they make themselves, they happen to him, they even confront him as hallucinations. Such a mentality must be termed intuitive, for intuition is the instinctive perception of an emergent psychic content.*¹²⁵⁸

When Macbeth falls prey to his intuitive function, it takes hold of him in sporadic bursts, in the form of the witches, visions, ghosts, and night-time bouts of moral anguish. Like a nightmare, the experience for Macbeth is not only frightening but also fascinating, because he is seeing into a sphere he had never seen into before, and which hold a numinous potency. Knight writes that “The very style of the play has a mesmeric [...] quality, for in that dream consciousness, hateful though it be, there is a nervous tension, a vivid sense of profound significance, an exceptionally rich apprehension of reality electrifying the mind.”¹²⁵⁹

We first encounter Introverted Intuition when Macbeth meets with an embodiment of his inferior function in the form of three witches on the heath. Their prophetic statements, Parker writes, ally them “with the forces of destiny as well as with future time”¹²⁶⁰ but also with lack of clarity and with paradox.¹²⁶¹ The witches function as a catalyst, who take Macbeth off-guard and introduce ‘fantastical imaginings’¹²⁶² to his consciousness which take a visceral hold, at once attracting and repelling him:

¹²⁵⁷ CW6 ¶608

¹²⁵⁸ CW6 ¶254

¹²⁵⁹ Knight, *The Wheel of Fire*, *ibid.*, p.167

¹²⁶⁰ CW6 ¶958: “intuition points to possibilities as to whence it came and whither it is going”

¹²⁶¹ Barbara L. Parker, “‘Macbeth’: The Great Illusion.” *The Sewanee Review*, vol. 78, no. 3, 1970, p.476

¹²⁶² “The extroverted sensation type calls everything approaching intuition “mad fantasy,” completely idiotic imagination, something that has nothing to do with reality.” – von Franz, *Lectures on Jung’s Typology*, p28

*Why do I yield to that suggestion,
Whose horrid image doth unfix my hair,
And make my seated heart knock at my ribs [...]
My thought whose murder yet is but fantastical
Shakes so my single state of man that function
Is smother’d in surmise, and nothing is
But what is not.*¹²⁶³

Like this suggestion, or later, like the hallucinatory dagger which draws Macbeth to the king, intuition surfaces as the unformulated urge that precedes intention. It is the “dark impulse is the ultimate arbiter of the pattern, an unconscious ‘a priori’” which “precipitates itself into plastic form”: “So it is with the hand that guides the crayon or brush, [...] with the word and the thought.”¹²⁶⁴

ONE-SIDED SENSATION AND MYOPIC PROFLIGACY

Macbeth understands that to kill the king would be to sell the future to the present. He is willing to hazard his conscience and “the life to come”¹²⁶⁵ so that his usurpation might be successful, “Might be the be-all and the end-all here,/ But here, upon this bank and shoal of time.”¹²⁶⁶ His conscious concern is ‘this shoal of time’. What he does not understand is that to live always ‘in the present’ will bind him to the past. In the act of fixing himself onto ‘this shoal of time’, Macbeth maroons himself there. Meier describes that a person with one-sided Extraverted Sensation “will always defend today against tomorrow. But come the morrow, this will then be defended against the next tomorrow.”¹²⁶⁷ While this devotion to ‘living in the

¹²⁶³ *Macbeth*, I. iii.

¹²⁶⁴ *CW8* ¶402

¹²⁶⁵ *Macbeth*, I. vii.

¹²⁶⁶ *Ibid.*

¹²⁶⁷ C. A. Meier, *Personality: The Individuation Process in Light of CG Jung's Typology*. Vol. 4. Daimon, 1995, p.30

moment’ seems to promise a life of perpetual novelty and freedom, the high-resolution focus on ‘today’ results in a lack of broader insight¹²⁶⁸:

*The man whose interests are all outside is never satisfied with what is necessary, but is perpetually hankering after something more and better which, true to his bias, he always seeks outside himself. He forgets completely that, for all his outward successes, he himself remains the same inwardly [...]*¹²⁶⁹

Problems related to life’s overall structure thus go unsolved. This in turn leads to a paradoxical spiral of recurrence. Intangible problems remain unaddressed, and as these begin to accumulate, the new situation increasingly collapses into the old situation. In killing Banquo, for example,¹²⁷⁰ Macbeth tries to push his present problems out of his way. But the complications that then stem from the murder prompt new murders. The situation is amplified until all of Scotland rings with “groans and shrieks that rend the air.”¹²⁷¹ Macbeth's unwillingness to register his inner warnings thus anchors him to a present filled with increasing fear of retribution. He may never again move out of his defensive stance.

Because the inner is unreal to Macbeth, he is amazed the effects of conscience feel so real. When Macbeth sees the ghost of a man he has murdered, he exclaims that he had thought his conscience could be disregarded without this having any real impact.:

*Blood hath been shed ere now, i' the olden time,
[...] the times have been,
That, when the brains were out, the man would die,
And there an end [...]*¹²⁷²

¹²⁶⁸ CW6 ¶606: “His life is an accumulation of actual experiences of concrete objects, and the more pronounced his type, the less use does he make of his experience. In certain cases the events in his life hardly deserve the name “experience” at all. What he experiences serves at most as a guide to fresh sensations [...].”

¹²⁶⁹ CW11 ¶962

¹²⁷⁰ This is of course a very extreme example.

¹²⁷¹ *Macbeth*, IV, iii

¹²⁷² *Macbeth*, III, iv

What has happened, he asks, to the days when one could trust the dead to remain dead? Cavell observes that Macbeth depends on an exclusively material conception of the universe. He wills a world free from ‘universal’ rules: random, malleable, and unique from moment to moment.¹²⁷³ However, he finds he was wrong about absolute moral freedom when he runs up against an internal ‘humane statute’¹²⁷⁴ which governs guilt and retribution. Faced with the ghost of Banquo, the independence of the psyche seems more unnatural to him than murder:

*[...] when the brains were out, the man would die,
And there an end; but now they rise again,
With twenty mortal murders on their crowns,
And push us from our stools: this is more strange
Than such a murder is.*¹²⁷⁵

As Bloom conceives it, Macbeth’s ‘transcending fantasy’ (which I understand as his intuitive function) leads him to intuit a realm ‘free of time,’¹²⁷⁶ in Jung’s terms, he vaguely apprehends the archetypal patterns that endure beyond any single lifespan. These horrify him.¹²⁷⁷ What Macbeth fears most, Bloom suggests, is “his brooding conviction that there is sense in everything, which means that he is totally overdetermined even as he tries so murderously to make himself into something new.”¹²⁷⁸ He therefore attempts to suffocate this insight and to confine his thoughts to the small sphere of the literal here and now:

*Stars, hide your fires,
Let not light see my black and deep desires.
The eye wink at the hand; yet let that be*

¹²⁷³ Stanley Cavell, “Macbeth Appalled” in Harold Bloom, *Macbeth - William Shakespeare (Modern Critical Interpretations)*, New York: Chelsea House Publishers, 1987, p.69

¹²⁷⁴ *Macbeth*, III, iv.

¹²⁷⁵ *Ibid.*

¹²⁷⁶ Bloom, *William Shakespeare’s Macbeth*, *ibid.*, p.7: “The Macbeths share a dread of futurity. Macbeth’s horror of time, often remarked by his critics...”

¹²⁷⁷ Bloom, *William Shakespeare’s Macbeth*, *ibid.*, p.33.

¹²⁷⁸ *Ibid.*, p.5

*Which the eye fears, when it is done, to see.*¹²⁷⁹

And yet,

*[...] the inner man continues to raise his claim, and this can be satisfied by no outward possessions. And the less this voice is heard in the chase after the brilliant things of this world, the more the inner man becomes the source of inexplicable misfortune and uncomprehended unhappiness in the midst of living conditions whose outcome was expected to be entirely different. The externalization of life turns to incurable suffering, because no one can understand why he should suffer from himself. No one wonders at his insatiability, but regards it as his lawful right, never thinking that the one-sidedness of this psychic diet leads in the end to the gravest disturbances of equilibrium.*¹²⁸⁰

Macbeth is unable to escape the psychological consequences of his transgressions. He is now frozen into one long unchanging day, unable to sleep¹²⁸¹ (the primary connection to the unconscious), no children to refresh his existence,¹²⁸² and none of “that which should accompany old age”: “[...] honour, love, obedience, troops of friends [...] but, in their stead,/ Curses, not loud but deep.”¹²⁸³ The true nature of what he has done to himself is unveiled: “Had I but died an hour before this chance, I had lived a blessed time; for, from this instant, There's nothing serious in mortality: All is but toys: renown and grace is dead; The wine of life is drawn.”¹²⁸⁴ The future gapes before him and the plane of existential meaning is no longer a safe

¹²⁷⁹ *Macbeth*, I, iv.

¹²⁸⁰ *CW11* ¶962

¹²⁸¹ *Macbeth*, II, ii:

*[...] that knits up the ravell'd sleeve of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course*

¹²⁸² “Macbeth’s barrenness is significant [...] as symbolizing a moral desiccation and a spiritual sterility contrasting with the symbolic green thumbs (or fingers) of the ‘gardener’ kings” - Tom Clayton in Bloom, *Macbeth - William Shakespeare (Modern Critical Interpretations)*, *ibid.*, p.95

¹²⁸³ *Macbeth*, V, iii.

¹²⁸⁴ *Macbeth*, II, iii.

place for him to wander (“I am afraid to think what I have done,”¹²⁸⁵ “full of scorpions is my mind, dear wife”¹²⁸⁶).

Macbeth does not wish to see the meaning of his actions,¹²⁸⁷ but when he shuts intuition out from his consciousness, he only gives it a more seditious strength¹²⁸⁸: Macbeth’s intuitive shortsightedness as to where archetypal patterns will lead causes him to follow the witches’ allurements towards his own destruction and the destruction of the world he inhabits.¹²⁸⁹ Macbeth turns the structural harmony of nature upside down. Shakespeare represents this integral disorder through the way it spreads through everything, including the animal world¹²⁹⁰ (e.g., horses eat each other¹²⁹¹). As if to offer contrast to this witches’ grip of pathological inferior intuition, Shakespeare represents the aptitude for differentiated intuition in the figure of another, lawful king. The king of England, as opposed to Macbeth, is described as having an ability to “solicit heaven,” and who “hath a heavenly gift of prophecy”¹²⁹² that Macbeth lacks.

The drive to meditate on the meaning and consequence of action restricts the liberty to live life “to the full.”¹²⁹³ However, the repression of such frameworks (inferior Introverted

¹²⁸⁵ *Macbeth*, II, ii.

¹²⁸⁶ *Macbeth*, III, ii.

¹²⁸⁷ Macbeth and Lady Macbeth explicitly ask darkness to come and hide from themselves the meaning and consequences of their own actions. E.g.: “Come, thick night, And pall thee in the dunest smoke of Hell, That my keen knife see not the wound it makes, Nor Heaven peep through the blanket of the dark To cry, Hold! Hold! (*Macbeth*, I, v.).

¹²⁸⁸ CW6 ¶347: “Identification with one particular function at once produces a tension of opposites. The more compulsive the one-sidedness, and the more untamed the libido which streams off to one side, the more daemonic it becomes.”

¹²⁸⁹ Macbeth’s regicide throws the whole cosmos into chaos The ‘right order’ which ordinarily overarches and limits a healthy state of human affairs is represented in *Macbeth* by the Renaissance cosmology implicit in Shakespeare’s plays. These set a strong emphasis on the natural and hierarchical order of things. The king is the apex of this order on earth, and his existence impacts everything beneath him. When Macbeth murders of the king in order to become king, the kingdom, like the cannibalistic horses, destroys itself, consuming itself in a dysfunctional attempt to grow.

¹²⁹⁰ Knight, *The Wheel of Fire*, *ibid.*, p.166: “A falcon is attacked and killed by a ‘mousing owl’, and Duncan’s horses eat each other (ii. iv. 11–18). There is a prodigious and ghastly tempest, with ‘screams of death’; the owl clamoured through the night; the earth itself shook (ii. iii. 60–7). We are made aware of a hideous abnormality in this world”

¹²⁹¹ *Macbeth*, II, iv.

¹²⁹² *Macbeth*, IV, iii.

¹²⁹³ CW6 ¶606. Cf. James on the ‘healthy minded’ type’s aversion to “diseased subjectivism,” which burdens people with “the theological problems of original sin, [...] predestination, and the like.” Problems which, from this point of view, “never presented a practical difficulty to any man—never darkened across any man’s road, who did not go out of his way to seek them” - William James, *The Varieties of Religious Experience: a Study in Human Nature*, Cleveland: Duke Classics, 2012. p.252 (footnote 86)

Intuition) along with the the constant immersion in the details of the present eventually backs the individual “at the mercy of their sensations”¹²⁹⁴ into a corner, in a manner analogous to how the Extraverted Intuitive type’s novelty-seeking becomes entrapment. In proportion to the unconscious sense of waning control, the Extraverted Sensation type’s fear of control grows. This leads to an unconscious sense that a trap is somewhere being set; a secret fear that despite all the value attributed to the particular, there are overarching forces forging paths ‘behind the scenes.’¹²⁹⁵ In the characteristic extraverted way, however, this trap is conceived as external, instead of as a product of the individual’s own oversights and shortcomings.¹²⁹⁶ People are suddenly stripped of agency and clumsily slotted into broad and ominous structures of meaning “all the more striking because they rest on the most absurd assumptions.”¹²⁹⁷ The “archaic character” of Inferior Intuition, von Franz adds, is often accompanied by uncharacteristically uncritical attraction to unsophisticated existential frameworks.¹²⁹⁸ Jung describes this inferior intuition as “in complete contrast to the conscious sense of reality,”¹²⁹⁹ marked by “a grotesquely punctilious morality combined with primitive, ‘magical’ superstitions that fall back on abstruse rites.”¹³⁰⁰

THE DRAMATIC BIPOLARITY OF MACBETH’S FUNCTIONS

¹²⁹⁴ CW6 ¶606.

¹²⁹⁵ CW6 ¶608: “the repressed intuitions begin to assert themselves in the form of projections. The wildest suspicions arise; [...] The pathological contents have a markedly unreal character [...] A pettifogging captiousness follows.”

¹²⁹⁶ CW6 ¶974: The psychic life of this type of person is enacted, as it were, outside himself, in the environment. He lives in and through others; all self-communings give him the creeps. CW6 ¶563; CW6 ¶498: “what the one projects into the object is himself, his own unconscious contents.”

¹²⁹⁷ CW6 ¶608

¹²⁹⁸ von Franz, *Lectures on Jung’s Typology*, *ibid.*, p.30.

Another aspect of inferior intuition in an extroverted sensation type is a sudden attraction to Anthroposophy or some other cocktail of Eastern metaphysics, generality of a most otherworldly type. Very realistic engineers join such a movement with a completely uncritical mind and get quite lost in it. That is because their inferior intuition has such an archaic character. On their writing desks, amazingly enough, one will often find mystical texts, but of a rather second-class level. If asked why they read these books, they will say it is just nonsense, but it helps them to go to sleep. Their superior function is still denying the inferior one.

¹²⁹⁹ CW6 ¶608

¹³⁰⁰ *Ibid.*

Von Franz illustrates the powerful and creative¹³⁰¹ but also fleeting character of inferior intuition with a story in which a sensation-type patient calls her on the telephone in a fit of uncharacteristic hysterics (“I am in danger!”¹³⁰²). In a flash, his inferior intuition came up, she describes, and “completely shook the upper part of his personality,” only to disappear again entirely¹³⁰³: By the time he had arrived at her office, he had reverted back into his superior sensation and had cheerfully bought her a basket of cherries.¹³⁰⁴ Von Franz had had to coax him to even mention the episode again: “the only thing I got out of him was ‘For a minute I knew what God was! [...] And it shook me so much that I thought I would go mad, and now it is gone again. [...] I cannot convey it any more [...]’” Likewise, Bradley notes the striking disjoint between Macbeth’s conscious preoccupation with “outward success and failure” and his inner being “convulsed by conscience.”¹³⁰⁵ After the regicide, his reality becomes a battle between the quicksand of his inner tumult and his ability to stay afloat on tangible reality. The disconnect allows Macbeth to carry out unconscionable strategic murders on one hand, whilst on the other, guilty midnight paranoia about the state of his soul continues to plague him like a fly.¹³⁰⁶

Another way in which this disconnect is expressed is through Macbeth’s symbiotic and compensatory relationship with his wife. As Freud points out, they are “like two disunited parts of a single psychical individuality.”¹³⁰⁷ When Macbeth succumbs to visions from his inferior

¹³⁰¹ “Intuition has that quality of conveying a tremendous amount of meaningful content simultaneously.” – von Franz, *Lectures on Jung’s Typology*, p.31

¹³⁰² Ibid.: “He saw the whole thing in one second [...] and then it went again. There he was munching cherries, back in his flat, ordinary, extroverted sensation world.”

¹³⁰³ Ibid.

¹³⁰⁴ Ibid.

¹³⁰⁵ Bradley, *Shakespearean Tragedy*, *ibid.*, p.324

¹³⁰⁶ von Franz describes that inferior intuition is like a fly: the involuntary thoughts cannot be chased away, but “annoy one and buzz around in one’s head.” – von Franz, *Lectures on Jung’s Typology*, *ibid.*, p.33

¹³⁰⁷ Sigmund Freud, *Some Character-Types Met With in Psycho-Analytic Work (1916)*. Vol. 14. London: Hogarth Press, 1964, p.324: “It is he who stands helpless with bloody hands, lamenting that ‘all great Neptune’s ocean’ will not wash them clean, while she comforts him: ‘A little water clears us of this deed’; but later it is she who washes her hands for a quarter of an hour and cannot get rid of the bloodstains: ‘All the perfumes of Arabia will not sweeten this little hand.’”

intuition, his wife stands as a figurehead for the matter-of-fact materialist rationale of their shared sensation function. When he exclaims at the blood on his hands and realizes he will never sleep well again, his wife tells him not to dwell on unproductive intangibles:

*You do unbend your noble strength, to think
So brainsickly of things. [...]
the sleeping and the dead
Are but as pictures: 'tis the eye of childhood
That fears a painted devil [...]
A little water clears us of this deed [...]*¹³⁰⁸

When Macbeth sees the ghost sitting on his stool and is stricken with fear, she scolds him:

*Are you a man? [...]
This is the very painting of your fear:
This is the air-drawn dagger which, you said,
Led you to Duncan. [...]
Why do you make such faces? When all's done,
You look but on a stool.*¹³⁰⁹

As the play progresses however, their positions become inversed. Knight notes that as he “grows rich in crime, her significance dwindles: she is left shattered, a human wreck who mutters over again in sleep the hideous memories of her former satanic hour of pride.”¹³¹⁰ It is now Macbeth who cuts himself off from his awareness of his internal state and from the meaning of his actions, while Lady Macbeth falls entirely into the nightmare raging within their unconscious.¹³¹¹

THE CRUDE INSTINCTUALITY OF INFERIOR EXTRAVERTED SENSATION

¹³⁰⁸ *Macbeth*, II, ii.: “I heard a voice cry ‘Sleep no more!’”

¹³⁰⁹ *Macbeth*, III, iv.

¹³¹⁰ Knight, *The Wheel of Fire*, *ibid.*, p.174

¹³¹¹ *Macbeth*, V, i.: “LADY MACBETH [sleepwalking]: [...] who would have thought the old man to have had so much blood in him. [...] The thane of Fife had a wife: where is she now?— What, will these hands ne'er be clean? [...] Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh! [...] DOCTOR: [...] unnatural deeds Do breed unnatural troubles: infected minds To their deaf pillows will discharge their secrets: More needs she the divine than the physician.”

One-sided Introverted Intuition is characterised on the conscious level by a stoical disregard of the attractions and repellents of the present in favour of a steady fixation on ‘higher’ conceptions.¹³¹² The phenomenology of Intuition’s disdain for the input of the senses can be felt in Marvell’s “A Dialogue between the Soul and Body,” which describes the sense of being involuntarily bound to the material world:

*O who shall, from this dungeon, raise
A soul enslav'd so many ways?
With bolts of bones, that fetter'd stands
In feet, and manacled in hands;
Here blinded with an eye, and there
Deaf with the drumming of an ear;
A soul hung up, as 'twere, in chains
Of nerves, and arteries, and veins [...]*¹³¹³

In line with this disdain, the one-sided Intuitive type dismisses a great deal of this sensory material. Von Franz notes that this results in amazing unpracticality. To illustrate this point, she refers to the mystic Boehme, who was so engrossed in his metaphysical insights that he was unable to attend to the facts of the present and let his wife and six children go hungry.¹³¹⁴ On the unconscious level, however, the one-sided intuitive type is characterised by a wild, unregulated inferior sensation function. Jung describes that the “the rarefied air of the intuitive’s conscious

¹³¹² “contact is least with the facts of the external world, and with instinctual life. Such people live, as it were, alongside their bodies, until these by some disturbance demand their attention. The main thing is, however, that ordinary practical things and the world of facts are far removed for them, and they try to confine their contact with them to that which they can regulate according to their wishes.” – Van der Hoop, *Conscious Orientation* *ibid.*, p.51

¹³¹³ Andrew Marvell, *The Poems of Andrew Marvell*. (ed. G. Aitken), London: Lawrence & Bullen, 1892, pp.43-44.

¹³¹⁴ von Franz, *Lectures on Jung’s Typology*, p.44. Likewise, in *The Tempest*, Prospero is so focused on attempting to unlock the secrets of the universe that he pays little attention to the actual state of his kingdom.¹³¹⁴ He is taken completely off-guard when his own brother arranges a coup and dethrones him. “As far as material and instinctual life is concerned, these people [one-sided intuitives] feel exceedingly helpless, like people suddenly transplanted from another planet. They feel much more at home in spiritual things. In the realm of the spirit they have far greater assurance than other people.” – van der Hoop, *Conscious Orientation* *ibid.*, p.49

attitude”¹³¹⁵ is compensated for by an ‘archaic’ inferior Extraverted Sensation function “of a rather low and primitive order. Instinctuality and intemperance are the hallmarks of this sensation, combined with an extraordinary dependence on sense-impressions.”¹³¹⁶ Indeed, though Brutus and Cassius think themselves stoics, aloof from pain and pleasure and committed to their grand ideals, these ideals prove veils of righteousness which blur their awareness of their real desires.¹³¹⁷

The conscious reason for the assassination of Caesar is the safeguarding of the Roman democratic ideals. It is said Caesar is dangerous, and after the conspirators kill him, Brutus tells Antony it was a regrettable political assassination, committed out of pity for Rome.¹³¹⁸ However, behind the conspirators’ ‘far-seeing’, their shadowy, intemperate and instinctual personal motives (apparent to Antony¹³¹⁹), go unacknowledged.¹³²⁰ Though Cassius initiates the conspiracy under the pretext it is for the “general good,”¹³²¹ he hardly mentions the good of the state, but expounds at jealous length on how Caesar does not deserve his great reputation:

*I was born free as Caesar; so were you;
[...] And this man
Is now become a god, and Cassius is
A wretched creature and must bend his body
If Caesar carelessly but nod on him.
[...] Why, man, he doth bstride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about*

¹³¹⁵ CW6 ¶663

¹³¹⁶ Ibid.

¹³¹⁷ Knight, *The Wheel of Fire*, *ibid.*, p.137, p.140

¹³¹⁸ *JC*, III, i.: “Though now we must appear bloody and cruel,[...] pity to the general wrong of Rome [...] Hath done this deed on Caesar.”

¹³¹⁹ *JC*, V, i.: “You showed your teeth like apes and fawned like hounds [...] / Whilst damnèd Casca, like a cur, behind / Struck Caesar on the neck.”

¹³²⁰ *JC*, V, iii.: Cassius notes that Brutus’s thoughts are “apt,” that is, fertile ground, impregnable to his influence.

¹³²¹ *JC*, I, ii.

To find ourselves dishonourable graves.

[...] “*Brutus*” and “*Caesar*”—*what should be in that “Caesar”?*

*Why should that name be sounded more than yours?*¹³²²

Caesar immediately sees into this inferior side of Cassius and mistrusts his disconnect from the here and now. In contrast to the sensory Antony, whose love of simple pleasures is repeatedly noted,¹³²³ Caesar finds the ruminative Cassius suspiciously aloof and discontented.

“Let me have,” says Caesar,

[...] *men about me that are fat,*

Sleek-headed men, and such as sleep a-nights.

Yond Cassius has a lean and hungry look.

He thinks too much. Such men are dangerous. [...]

He is a great observer, and he looks

Quite through the deeds of men. He loves no plays,

As thou dost, Antony;¹³²⁴ he hears no music;

Seldom he smiles, and smiles in such a sort

As if he mocked himself and scorned his spirit

That could be moved to smile at anything.

Such men as he be never at heart’s ease

Whiles they behold a greater than themselves,

And therefore are they very dangerous.¹³²⁵

Brutus vaguely detects the envy that underlies the murder when he notices the furtive guilt of his fellow conspirators,¹³²⁶ but this awareness passes unintegrated. In fact, Brutus admits

¹³²² Ibid.

¹³²³ See *CW6* ¶606-07 on Extraverted Sensation and enjoyment; Also, van der Hoop (*Conscious Orientation*, *ibid.*, p.28) writes that people with differentiated sensation have a special talent for “making an art out of life.”

¹³²⁴ Antony, as opposed to Cassius, is elsewhere described by Brutus as “given/ To sports, to wildness, and much company” (*JC.*, II, i.). In V, i., Cassius jeers that Antony is “a masker and a reveller.”

¹³²⁵ *Julius Caesar*, I, ii.

¹³²⁶ *JC.*, II, i.: “[...] O conspiracy,/ Sham’st thou to show thy dang’rous brow by night,/ When evils are most free? O, then, by day/ Where wilt thou find a cavern dark enough/ To mask thy monstrous visage?”

from the beginning he has no concrete reason to distrust Caesar. Attempting to “fashion”¹³²⁷ his true, less than honourable motivations to himself, he equivocates about what Caesar’s glory might change him into, based on beliefs about how things generally unfold:

*I know no personal cause to spurn at him,
[...] to speak truth of Caesar;
I have not known when his affections swayed
More than his reason. [...] And since the quarrel
Will bear no colour for the thing he is,¹³²⁸
Fashion it thus: that what he is, augmented,
Would run to these and these extremities.
And therefore think him as a serpent’s egg,
Which, hatched, would, as his kind, grow mischievous,
And kill him in the shell.¹³²⁹*

Brutus eventually finds that the reasons for which the assassination was committed were not so stable and virtuous as he had consciously told himself they were. Fortin notes that “Brutus, lacking in this vital self-knowledge, fails to detect the self-interest which colours his views of Caesar [...] These epistemological principles rather than any abstract political principles form the thematic centre of the play.”¹³³⁰ This awareness strikes Brutus when he finds Cassius has abetted corruption. This is a blow for Brutus, because it proves that they who killed Caesar were morally inferior to him, and that the assassination served no purpose other than the conspirators’ own ambition.¹³³¹ Macbeth, very unlike Brutus, is consciously driven by the fact of his worldly

See also Brutus’ defensive insistence that the conspirators need not swear a pledge, since their cause is honourable: “What need we any spur but our own cause,” he asks; oaths are for “bad causes” and “creatures” of doubtful virtue. (*J.C.*, II, i.)

¹³²⁷ *J.C.*, II, i.

¹³²⁸ (I.e., since the assassination is unwarranted by Caesar’s present nature)

¹³²⁹ *J.C.*, II, i.

¹³³⁰ Rene E. Fortin, “Julius Caesar: An Experiment in Point of View.” *Ibid.*, p.344

¹³³¹ *J.C.*, IV, iii.: “Did not great Julius bleed for justice’ sake? / What villain touched his body that did stab / And not for justice? What, shall one of us / That struck the foremost man of all this world [...] shall we now / Contaminate our fingers with base bribes / And sell the mighty space of our large honors / For so much trash as may be graspèd thus?”

motivations. He recognizes his own motives directly: “I have no spur/ To prick the sides of my intent, but only/ Vaulting ambition.”¹³³² Only after abstract principles become real to him does he come to regret his actions. On the contrary, Brutus, consciously driven by ideals, comes to regret his actions once he becomes aware of the fact of his worldly motivations.

MACBETH’S MORBID INTUITION

Inferior intuition, Jung writes, takes on a dark tone when “forced out of its compensatory role into open opposition”¹³³³: “What comes from inside seems to him [the Extraverted Sensation type] morbid and suspect.”¹³³⁴ “Everything that might be a hunch or a guess,” writes Von Franz, “anything intuitive, appears to this type in an unpleasant form”¹³³⁵:

*If such a person had intuitions at all, they would be of a suspicious or grotesque nature. [...] A type who is so accurate on the factual level can suddenly get melancholy, suspicious premonitions, ideas of dark possibilities, and one does not know how these suddenly creep up [...] inferior intuition circles round the position of the subject, very often in dark feelings or hunches or premonitions [...]*¹³³⁶

Indeed, inferior intuition appears to Macbeth in the shape of everything that is moribund and tragic, of the unspeakable things that happen in the darkest hours, behind closed doors, of the seamy side of existence, as represented by “the holocaust of filth prepared by the Weird Sisters in the Cauldron scene (IV.i).”¹³³⁷ The witches evoke a world of murder,¹³³⁸ filicide and

¹³³² *Macbeth*, I, vii.

¹³³³ *CW6* ¶608

¹³³⁴ *CW6* ¶ 607

¹³³⁵ von Franz, *Lectures on Jung’s Typology*, p.29

¹³³⁶ *Ibid.*

¹³³⁷ Knight, *The Wheel of Fire*, *ibid.*, p.166

¹³³⁸ “Root of hemlock digg’d i’ the dark” (*Macbeth*, I, iii)

prostitution,¹³³⁹ the disastrous,¹³⁴⁰ the strange, the foreign, the monstrous, treacherous and ravenous.¹³⁴¹

Another example of this is Caesar’s tense and uneasy relationship to intuition, as represented by omens. He dismisses unsubstantiated foreboding as morbid and unmanly. Caesar does not understand when the soothsayer tells him to “beware the ides of March”¹³⁴²: “He is a dreamer. Let us leave him.”¹³⁴³ The intuitive type, as Jung writes, is attuned “to the inner and eternal meaning of events, but un-adapted to present-day reality.”¹³⁴⁴ He is therefore unable to speak in terms of immediate relevance, and “remains uncomprehended. His language is not the one currently spoken—it has become too subjective. His arguments lack the convincing power of reason [no data, no concrete examples]. He can only profess or proclaim. His is ‘the voice of one crying in the wilderness’.”¹³⁴⁵ Caesar even disregards this voice within himself: before going to the senate, he boldly proclaims that death “Will come when it will come”¹³⁴⁶ – still, his inferior intuition adds with disquiet: “What say the augurers?”¹³⁴⁷ Because of her ominous dreams, Caesar’s wife begs him to stay home, and his inferior intuition is swayed by her request. However, just as the sensation type, as per Jung, “always reduces his thoughts and feelings to objective causes”¹³⁴⁸ Caesar is quickly won over by Decius’s down-to-earth counterargument that such excuses will make Caesar a laughing-stock among the senators:

[...] “*Break up the Senate till another time,*

¹³³⁹ “Finger of birth-strangled babe / Ditch-deliver’d by a drab” (ibid.)

¹³⁴⁰ “Here I have a pilot’s thumb, Wreck’d as homeward he did come.” (ibid.)

¹³⁴¹ Ibid.

¹³⁴² *JC*, I, ii.

¹³⁴³ *JC*, I, ii.

¹³⁴⁴ *CW6* ¶662

¹³⁴⁵ *CW6* ¶662

¹³⁴⁶ *JC*, II, ii.

¹³⁴⁷ Ibid.

¹³⁴⁸ *CW6* ¶607

When Caesar’s wife shall meet with better dreams.” [...]

CAESAR:

How foolish do your fears seem now, Calphurnia!

I am ashamed I did yield to them.

*Give me my robe, for I will go.*¹³⁴⁹

As Jung writes, “Once he can get back to tangible reality in any form he can breathe again.”¹³⁵⁰

In these examples of intuition disregarded, Introverted Intuition attempts to express underlying principles, but they remain “irrepresentable,”¹³⁵¹ “rather like invisible stage managers behind the scenes.”¹³⁵² The function of intuition is to bring the unknown into consciousness. Jung suggests that it is in the nature of consciousness to force concepts into duality and sharply defined contours, and that these contours perforce leave out a side of reality.¹³⁵³ He suggests that one of the only ways to properly express the multifaceted nature of essential truths is through paradox¹³⁵⁴ and symbolic language¹³⁵⁵ such as used in myth and parable.

However, from the perspective of sensation, these symbols become all the more incomprehensible because they are taken literally.¹³⁵⁶ In *Macbeth*, everything “is rendered in a double light all in terms of paradox or contradiction,”¹³⁵⁷ as Parker notes. *Macbeth*, however, takes the witches’ words at face value and learns too late that what he thought he wanted was a

¹³⁴⁹ *JC*, II, ii.

¹³⁵⁰ *CW6* ¶607

¹³⁵¹ *CW6* ¶513

¹³⁵² *CW6* ¶513

¹³⁵³ *CW12* ¶30

¹³⁵⁴ *CW11* ¶417: “Paradox [...] does more justice to the unknowable than clarity can do, for uniformity of meaning robs the mystery of its darkness and sets it up as something that is known. That is a usurpation, and it leads the human intellect into hybris by pretending that it, the intellect, has got hold of the transcendent mystery by a cognitive act [...]”

¹³⁵⁵ *CW7* ¶492: “the significance of a symbol is not that it is a disguised indication of something that is generally known but that it is an endeavour to elucidate by analogy what is as yet completely unknown and only in the process of formation. [...] By analytical reduction to something universally known, we destroy the actual value of the symbol; but it is appropriate to its value and meaning to give it a hermeneutical interpretation.”

¹³⁵⁶ Jung comments on the way one-sided sensory literalism has a tendency to drain insight of its real essence. In its hands, religion becomes “ridiculous superstition,” morality becomes “dreary moralizing and blatant Pharisaism” and intuition becomes shortsighted, descending to “the lowest level of human meanness” “poking into every corner, instead of gazing into the far distance” – *CW6* ¶608

¹³⁵⁷ Parker, “‘Macbeth’: The Great Illusion,” *ibid.*, p.476

mirage, the “equivocation of the fiend who lies like truth.”¹³⁵⁸ For example, the witches’ half-truths lead him to take kingship in such a way that kingship remains forever out of his grasp.¹³⁵⁹ After seizing the throne, he has neither love nor loyalty from his subjects,¹³⁶⁰ and is plagued by rebellions. His title is meaningless, and hangs “loose about him, like a giant’s robe/ Upon a dwarfish thief.”¹³⁶¹ Macbeth’s ambitions promise him “greatness,” but he grasps the object and loses its substance. As Knight notes, the crown he grasps is hollow and the fates¹³⁶² he trusted are revealed in the end to be vengeful furies. He is “no real king but only monarch of a nightmare realm.”¹³⁶³ Later, Macbeth is told that “Macbeth shall never vanquished be until / Great Birnam Wood to high Dunsinane Hill / Shall come.”¹³⁶⁴ Thinking literally, Macbeth takes this to mean he is inviolable, because a forest cannot uproot and move. As Snyder writes, these riddle-oracles, like those of the snake in the garden of Eden, tells a half-truth which, when it takes shape, proves an upside-down trickster-perversion of what it seemed to promise: they “come true in some sense but not as the hearer imagines”¹³⁶⁵

ONE-SIDED ENDINGS

¹³⁵⁸ *Macbeth*, V, v.

¹³⁵⁹ This theme is amplified by the porter. In much the same way as ambition at once beckons Macbeth towards kingship and undoes Macbeth’s capacity to be king, the porter drunkenly chuckles about how alcohol both arouses sexual desire and undoes the ability to perform: “it provokes the desire, but it takes/ away the performance: [...] makes him stand to, and / not stand to; in conclusion, equivocates him/ in a sleep, and, giving him the lie, leaves him.” – *Macbeth*, II, iii.

¹³⁶⁰ *Macbeth*, V, ii.: “Those he commands move only in command, / Nothing in love”

¹³⁶¹ *Macbeth*, V, ii.

¹³⁶² “*Weird* derives from the Old English noun *wyrd*, essentially meaning “fate.” By the 8th century, the plural *wyrde* had begun to appear in texts as a gloss for *Parcae*, the Latin name for the Fates—three goddesses who spun, measured, and cut the thread of life. In the 15th and 16th centuries, Scots authors employed *werd* or *weird* in the phrase “weird sisters” to refer to the Fates. William Shakespeare adopted this usage in *Macbeth*, in which the “weird sisters” are depicted as three witches.” – *Merriam-Webster*, s.v. “Weird,” Accessed 26/10/23. <https://www.merriam-webster.com/dictionary/weird>

¹³⁶³ Knight, *The Wheel of Fire*, *ibid.*, p.176

¹³⁶⁴ *Macbeth*, IV, i.

¹³⁶⁵ Snyder, “Theology as Tragedy in *Macbeth*”, *ibid.*, p.293: “‘You will not die’: no, not right away, but all life from this point will be shadowed by mortality, ‘a long day’s dying’ [...]”

When Macbeth’s maddened wife kills herself, he loses his last remaining link to his conscience and to the meaning of his actions. His former wish¹³⁶⁶ to dispense with the inner torment of his conscience is now granted:

*I have almost forgot the taste of fears;
The time has been, my senses would have cool'd
To hear a night-shriek [...]: I have supp'd full with horrors;
Direness, familiar to my slaughterous thoughts
Cannot once start me.*¹³⁶⁷

This does not, however, bring him any relief. The fulfilment of Macbeth’s wish to escape the meaning of his actions proves the worst thing that could happen to him. Macbeth loses his fear because he loses all connection to his inner self. Consequently, his life loses all flavour. Macbeth has succeeded in freezing himself in a present which has become entirely flat. Life is “a tale/ Told by an idiot, full of sound and fury,/ Signifying nothing.”¹³⁶⁸ After this, he welcomes his death. In contrast to how the sacrifice of the superior function, as we saw in King Lear, can result in a renewal of energy,¹³⁶⁹ Jung describes that to shut out the inferior function is to enclose oneself in a sterile Umwelt:

If we wish to stay on the heights we have reached, we must struggle all the time to consolidate our consciousness and its attitude. But we soon discover that this [...] leads to stagnation and desiccation of soul. Our convictions become platitudes ground out on a

¹³⁶⁶ Having done what he has done, “Macbeth has a use for something like the idea that life, construed as a tale, signifies nothing [...]” - Stanley Cavell, *Macbeth - William Shakespeare (Modern Critical Interpretations)*, ibid., p.71

¹³⁶⁷ *Macbeth*, V, v.

¹³⁶⁸ *Macbeth*, V, v.: “To-morrow, and to-morrow, and to-morrow, / Creeps in this petty pace from day to day / To the last syllable of recorded time [...]”

¹³⁶⁹ CW6 ¶20: “His most valuable organ was the intellect [...] Through the *sacrificium intellectus* the way of purely intellectual development was closed to him; it forced him to recognize the irrational dynamism of his soul as the foundation of his being.”

*barrel-organ, our ideals become starchy habits, enthusiasm stiffens into automatic gestures.*¹³⁷⁰

In contrast, the conspirators’ sense of inner reality is so powerful in *JC* that their guilt forces them to enact punishment upon themselves. Cassius, intuiting his death, begins to see omens everywhere.¹³⁷¹ He therefore misinterprets the facts of the war,¹³⁷² incorrectly believes they are defeated, and asks his slave to ‘search his bosom’ with the sword “That ran through Caesar’s bowels.” When Brutus finds his dead friend, he recognises guilt as the cause:

*O Julius Caesar, thou art mighty yet;
Thy spirit walks abroad and turns our swords
In our own proper entrails.*¹³⁷³

Soon after, Brutus says the ghost of Caesar has shown him his hour is come.¹³⁷⁴ After throwing himself on a friend’s sword, he quiets his conscience, telling Caesar “now be still. / I killed not thee with half so good a will.”¹³⁷⁵

CONCLUSION

In our comparison of *Julius Caesar* and *Macbeth*, we have now illustrated a clash between rigidified focus on potential (one-sided Introverted Intuition) and chaotic immersion in actuality (one-sided Extraverted Sensation). In *Julius Caesar*, the need to maintain a fixed focus on projected outcome inhibits the need to remain receptive to as much incoming stimulus as possible. Brutus and Cassius concern themselves so much with where the present is likely to lead

¹³⁷⁰ *CW5* ¶553; See also von Franz, *Lectures on Jung’s Typology*, p.77: “if I don’t live it, I am frustrated and half-dead and everything is boring.”

¹³⁷¹ Cassius reads his doom in the behaviour of the birds (*JC*, V, i.). Also, the fact that it is his birthday persuades him that his life “is run his compass”: “Time is come round, / And where I did begin, there shall I end” (*JC*, V, iii.). He forgets that his insights are “only an approximation.” Van der Hoop describes that confusion arises when the intuitive intent is entirely identified with “the form in which it is expressed, as a result of which formulations become dogmatic and judgment rigid.” – van der Hoop, *Conscious Orientation*, *ibid.*, p.49

¹³⁷² Messala says his mistake is the product of melancholy. (*JC*, V, iii.)

¹³⁷³ *JC*, V, iii.

¹³⁷⁴ *JC*, V, v.

¹³⁷⁵ *JC*, V, v.

that they overlook what is under their noses. Their petty oversights result in severe consequences. *JC* reveals how, because of “the fallibility of human judgment,” “Man [...] cannot aspire to intuitive, angelic knowledge” and must “on the contrary, painstakingly glean truth from the chaff of experience.”¹³⁷⁶ *Macbeth*, on the other hand, discloses the dangers of foregoing intuitive knowledge altogether: he is so concerned with the present that he represses the fundamental meaning of the path he is walking.

¹³⁷⁶ Rene E. Fortin, “Julius Caesar: An Experiment in Point of View.” *Ibid.*, p.346

PART IV

CONCLUSION

*And blessed are those
Whose blood and judgment are so well commingled,
That they are not a pipe for Fortune’s finger
To sound what stop she please.*

- *Hamlet*, III. ii.

CHAPTER 9

FINDINGS, LIMITATIONS & SUGGESTIONS RE. ONE-SIDEDNESS

FINDINGS

In this study, I have attempted to give illustrative body to a range of Jung’s ‘galton-esque snapshots’ of different personality configurations. I chose Shakespeare’s plays as the vehicle through which to do this because of the neutrality, range, complexity, insight, and the archetypal quality of Shakespeare’s writing. My aims have been to conduct an exploratory analysis of A. whether there is indeed an essential structural symmetry between the fall of Shakespeare’s characters and Jung’s notion of personality imbalance, and B. if so, whether these plays might be able to teach us something about the inferior function and the dynamics between the opposites.

A. Can Shakespeare’s characters be read in terms of Jung’s notion of personality imbalance?

There do in fact seem to be deeply-rooted parallels between the structure of Shakespearean drama and Jung’s conception of the psyche. Firstly, Jung’s ‘types’ are identifiable in the plays: several of Shakespeare’s characters, especially in the tragedies, can be easily

paralleled with the different one-sided ‘psychological types’ Jung describes. This is not to say the central flaw of each Shakespearean protagonist will always neatly correspond with one of the eight Jungian functions. In this work, I selectively chose characters whose inferior functions rather neatly aligned with one of the eight Jungian functions, in order to provide a descriptive delineation of these points on the ‘compass’ of personality. However, as noted in the methodology section, these are only points on a continuum, and I by no means wish to preclude the possibility that other characters may have a one-sided personality orientation which falls somewhere midway between two of Jung’s stipulated functions (e.g. between Extraverted Thinking and Extraverted Feeling).¹³⁷⁷

Secondly, both the ‘hubris’ pattern in Shakespeare and Jung’s ‘one-sidedness’ inevitably create the conditions for the fall or enantiodromia. What’s more, in both cases, the flaw is of an opposite nature to the strength. The fall consists of a reversal where the principle that initially dominates consciousness ‘flips’ towards an opposite ego-dystonic function. Not only does the hubris of Shakespeare’s protagonist clash with an opposite drive, but the opposites in Shakespeare seem to agree rather neatly with the specific diametrically opposed function-dyads Jung proposes.¹³⁷⁸ I found that whatever function dominantly characterized the protagonist’s worldview and primary strength was reliably and prominently counterbalanced in the plays by the opposite function (the nemesis) stipulated by Jung’s framework. The protagonist with one-sided Extraverted Feeling is brought low by the Introverted Thinking principle, and vice-versa, and so on for the other plays and functions. If Shakespeare’s plays¹³⁷⁹ and my analysis of them is

¹³⁷⁷ See fig.3.

¹³⁷⁸ Indeed, I choose Shakespeare’s plays to fit this pattern, but I did not expect it to work so well.

¹³⁷⁹ And if Shakespeare’s plays do not truly reflect human nature, what can?

anything to go by, Jung’s outline of the opposite ends of the function ‘poles’ seem indeed to refer to identifiable general principles.¹³⁸⁰

Further, in both Jung and Shakespeare, the ‘strength’ and ‘weakness’ are opposite poles on the same axis and therefore intimately related. The development of the one intrinsically generates the other. More than that: the development of the one is indistinguishable from the generation of the other – the difference is a question of perspective. Like the opposite principles of hot and cold, the inferiority of one function is not only the consequence of but *the same thing* as the superiority of the other function. In parallel to this Jungian principle, there is in the background of Shakespeare’s plays a Heraclitan understanding of compensating natural balance wherein war and peace “each Prescribe to other as each other's leech.”¹³⁸¹

Finally, Shakespeare’s plays illustrate Jung’s paradox that individuation is an enriching transformation, but it is difficult and may not bring happiness. The wealth it provides enables the character to become not a happier person (i.e., *hedonic* wellbeing) but a better one. This in itself, the plays suggest, begets a form of peace more deeply rooted than happiness (*eudaimonic* wellbeing) – a concept undervalued in the current discourse on mental health.¹³⁸²

B. Can these plays teach us something about the inferior function and the dynamics between the opposites?

I hope to have shone some light on the functions in general, on the dynamics of the inferior function in particular, and to have demonstrated why the inferior function is an essential contextual ingredient in how we experience and react to events, as well as in how we

¹³⁸⁰ An interesting question arises from this point: what is the nature of the axis that binds them together?

¹³⁸¹ *Timon*, V, iv

¹³⁸² Renos K. Papadopoulos, *Involuntary Dislocation: Home, Trauma, Resilience, and Adversity-Activated Development*, London, Routledge, 2021, p.3

communicate. Table 5 enumerates the central thematic parallels between the functions and the plays explored in chps.5-8.¹³⁸³

Something that particularly struck me in this study is that the superior and inferior functions are characterized by a propulsive power. When one-sided, they are more than perceptual bad habits. They seem each to be connected to a whole phenomenological world-view with a kind of self-enhancing agency.¹³⁸⁴ When the ego places one principle highest and identifies itself with a single function-orientation over the others, this function, whatever its particular orientation, becomes a form of existential base and comes to define our fundamental premises and goals¹³⁸⁵ (and also, therefore, to the ego’s rejection of the opposite premises and goals¹³⁸⁶). When the individual is in a state of one-sided attachment to these fundamental principles, the superior function narrative ‘compels’ people, so to speak, to defend its central position as existential base within the individual psyche. Unidimensional identification with one inflated area sets up everything opposite as a conflict, a tedious challenge, a personal insult. The consequence is emotional inflammation. Coriolanus, Timon, Lear... each feels almost morally obliged to draw the other towards their own values, towards worship of their own ‘god’.¹³⁸⁷

To make matters worse, one-sidedness cannot be fought via the use of reason: each set of fundamental principles seems to be a self-enclosed system: there is no logical/rational escape

¹³⁸³ This summary is necessarily insufficient. A couple of easily mis-interpretable words are not sufficient to summarise an entire set of interrelated priorities. Indeed, Jung argues that for the purpose of describing psychological phenomena, abstract scientific terminology is an inadequate instrument.

¹³⁸⁴ See Dawkins, (*The Selfish Gene*, Oxford: Oxford University Press. 1989. p. 192) on memes that evolve and compete and McGilchrist on the metaphorical “cosmic battle” between principles acting “in and through our minds and bodies” (*The Master and His Emissary*, New Haven: Yale University Press, 2019, p.242-5).

¹³⁸⁵ In effect, therefore, it is a form of philosophy, if indeed you can call a value-system adopted by instinct a philosophy. Jung affirms that philosophical systems are by nature instinctual.

¹³⁸⁶ As an example of ‘opposite’ values, take the apparently irreconcilable political value-struggle between ‘liberty’ (the population’s right to independence from the state) and ‘equality’ (the population’s right to support and protection from the state).

¹³⁸⁷ *CW11 ¶142*: “The strongest and therefore decisive factor in any individual psyche compels the same belief or fear, submission or devotion which a God would demand from man.”

from within the value-premises of a function-framework, because the framework defines reality according to its own rules. The more the inferior function is rejected, the more the ego, as we have seen, backs itself into a stalemate and tightens its grip on its current worldview. For this reason, it is not easy to acquire even so much as the *will* to change.¹³⁸⁸ MacIntyre, in his analysis of why moral philosophy today is in a state of barren incoherence, makes a similar statement. He writes that when each party validates its own claims and invalidates rival claims by means of “its own standards internal to itself,”¹³⁸⁹ disputes become “systematically unsetttable.”¹³⁹⁰ Even if, theoretically, a tradition of thought was indeed ‘defeated’, the defeated party’s premises might well hinder them from recognizing that it is precisely “the constraints imposed by those standards and deriving from those presuppositions themselves”¹³⁹¹ that keep them at a standstill. It is always possible to tell oneself that though one has not yet found a solution, a solution will eventually appear further down this same line of thinking: “So they will continue - perhaps indefinitely - to defend their own positions and to proceed with their own enquiries, unable to recognize that those enquiries are in fact condemned to sterility and frustration.”¹³⁹² Take, for example, Coriolanus’s continued conviction, even after repeated social failures, that mastery and control is the answer to most problems. MacIntyre concludes, like Jung, that when a problem seems unresolvable, it is good practice to have the humility to bring one’s own first-principle

¹³⁸⁸ “Jung once said that the strongest passion in humans is not hunger, sex or power, although these are quite strong; the very strongest passion is laziness.”- von Franz, *Archetypal Patterns in Fairy Tales*. Ibid., p.43

¹³⁸⁹ Alasdair MacIntyre, *After Virtue: A Study in Moral Theory*, Third Edition, University of Notre Dame Press, United States, 2007, p.xii

¹³⁹⁰ “Examples of such rival traditions that are palpably at odds in this way are the kind of Buddhism whose greatest philosophical name is Nagarjuna, and modern European and North American utilitarianism” - Alasdair MacIntyre, *ibid.*, p.xii

¹³⁹¹ Ibid., p.xii

¹³⁹² Full quotation:

They may well recognize that they confront problems of their own to which no fully satisfactory solution has as yet been advanced, but it may be that nothing compels them to go any further than this. They will still take themselves to have excellent reasons for rejecting any invitation to adopt the standpoint of any other rival and incompatible tradition, even in imagination, for if the basic principles that they now assert are true and rationally justified, as they take them to be, then those assertions advanced by adherents of rival traditions that are incompatible with their own must be false and must lack rational justification. “So they will continue - perhaps indefinitely - to defend their own positions and to proceed with their own enquiries, unable to recognize that those enquiries are in fact condemned to sterility and frustration ...

- Alasdair MacIntyre, *ibid.*, p.xiv

assumptions into question. The ability to truly imagine the standpoint of the opponent, to “come to understand what it is to think in the terms prescribed by that particular rival tradition”¹³⁹³ might provide us with the necessary resources to see and overcome our own predicament.¹³⁹⁴ However, he writes, this would require “the exercise of a capacity for philosophical imagination that is often lacking.”¹³⁹⁵

As we have seen in the plays, however, extreme one-sidedness is bound to change whether or not we wish it to. Even though transition out of a fixed perspective cannot be achieved from within the logic of that perspective, the unsustainable nature of a fixed function outlook means that life itself is likely to strain this fixed state until it is altered. Hubris also is unsustainable, by definition (see ch.3). In the case of both one-sidedness and hubris, a dysfunctional stale-mate results in compensatory internal and external pressure, which rises and either breaks the individual (e.g. Coriolanus and Macbeth) or beats them into shape (e.g. Lear and Benedick). Von Franz refers to enantiodromia as a blessing which counteracts the deep human instinct to cling to what we know:

*[...] one day God blesses them by hurling a brick on their head and then they come running back [to psychotherapy]; then they pull up their socks and work seriously but not before. [...] this sort of lethargy is probably found in all of nature; it is a strong, conservative force that tends to preserve the status-quo, so that one needs a terrific bout of suffering to bring about any progress.*¹³⁹⁶

THESIS LIMITATIONS

¹³⁹³ Alasdair MacIntyre, *ibid.*, p.xii

¹³⁹⁴ *Ibid.*, p.xiv

¹³⁹⁵ *Ibid.*, p.xiv

¹³⁹⁶ von Franz, *Archetypal Patterns in Fairytales*, *ibid.*, p.12

Firstly, my analysis of the functions in Shakespeare is likely to be biased by my own function-configuration, my own projections, and the things I take for granted. I have attempted to guard against this and to give every function its due, but my personal unfamiliarity with the ‘felt-sense’ of a number of the functions in a superior/inferior state means some of my portrayals are bound to be more apt than others. However, if Jung is correct, my most biased descriptions reflect a certain ‘flavour’ of projection related to my own psychological situation.¹³⁹⁷ Therefore, if we could achieve a consensus regarding the psychological type of certain characters, and if several people were to conduct an in depth description of their mind-frames with reference to Jung’s framework, it might be possible to learn more about how the world is seen from the different angles of the compass. Perhaps understanding might aid us to detach our ego-identification from any one function.

Secondly, I have, for the sake of clarity, made the choice not to address the auxiliary functions. This comes at a dual cost. Jung suggests it is through the auxiliary functions that a person might begin dissociating from their inflated primary function. The inferior, he writes, is too far from consciousness to be accessed directly through an act of will and must be approached indirectly.¹³⁹⁸ What’s more, because the primary function is tinted by the auxiliary function, an exclusive description of the primary may give a somewhat misleading impression. For example, in my description of Coriolanus as an example of someone with one-sided Introverted Thinking, I do not mention his auxiliary Extraverted Sensation function, although this has a bearing on the down-to-earth quality of his thoughts, actions and his mode of expression. If he had had auxiliary Intuition, his Introverted Thinking would have been expressed somewhat differently. From my

¹³⁹⁷ See Fig.4.

¹³⁹⁸ CW6 ¶670

description, therefore, the reader is likely to get a slightly skewed impression of all the functions I have described.

COMBATTING ONE-SIDEDNESS: SOME SUGGESTIONS

As we have seen throughout this study, one-sidedness is not a trivial flaw. It causes a state of hubristic emphasis on one’s egoic stance that can lead to fanatical identification on one hand, and dysfunctional dissociation on the other. One of Jung’s central arguments is that behind each explicit personality, the opposite traits lie hidden, and that the conscious reality of the other is an unconscious component of our own nature. Each individual therefore holds within their makeup the potential for the full spectrum of moral descent and ascent. Jung stresses that the first step towards terrible errors is the belief that we ourselves as opposed to the other tread the correct path:

We are still so sure we know what other people think or what their true character is. We are convinced that certain people have all the bad qualities we do not know in ourselves or that they practice all those vices which could, of course, never be our own. We must still be exceedingly careful not to project our own shadows too shamelessly; we are still swamped with projected illusions. [...] How can anyone see straight when he does not even see himself and the darkness he unconsciously carries with him into all his dealings?¹³⁹⁹

Negative-Capability

Perhaps if a certain kind of disposition can be achieved, we need not wait to be ‘beaten into shape’. To relax one’s grip on the superior function and to remain receptive to the inferior function would demand the voluntarily adoption of an open attitude towards the inversion of our

¹³⁹⁹ CWII ¶140

most basic reflexes and assumptions. This skill has been called “negative-capability”¹⁴⁰⁰ – a concept closely related to the tolerance of paradox and, I will argue, to humility, the attribute opposite to hubris/superbia/pride.

Jung writes that “The essence of the conscious mind is discrimination”¹⁴⁰¹ and that in order to discriminate, the conscious mind “must, if it is to be aware of things, separate the opposite.”¹⁴⁰² However, he adds that the conscious mind “does this *contra naturam*,” for “in nature the opposites seek one another – les extremes se touchent – and so it is in the unconscious [...] the opposites cancel out.”¹⁴⁰³ Von Franz suggests that the more we trust exclusively to “our light of consciousness, the more we refuse to tolerate ambiguity or inconsistency or discontinuity.”¹⁴⁰⁴ Paradoxes are extremely valuable¹⁴⁰⁵ for this reason. They point to elements in the unconscious and allow us to take into account opposite modalities of information at once:

*[...] the paradox is one of our most valuable spiritual possessions, while uniformity of meaning is a sign of weakness. Hence a religion becomes inwardly impoverished when it loses or waters down its paradoxes [...] because only the paradox comes anywhere near to comprehending the fulness of life. Non-ambiguity and non-contradiction are one-sided and thus unsuited to express the incomprehensible.*¹⁴⁰⁶

Keats asserts that one of Shakespeare’s greatest qualities was what he called “Negative Capability”: “that is, when a man is capable of being in uncertainties, Mysteries, doubts, without any irritable reaching after fact and reason.”¹⁴⁰⁷ Li Ou describes negative capability as the capacity to “abandon the comfortable enclosure of doctrinaire knowledge, safely guarding the

¹⁴⁰⁰ John Keats, “To George and Thomas Keats” *The Complete Poetical Works And Letters Of John Keats*, Boston, New York, Houghton, Mifflin and company, 1899, p. 277

¹⁴⁰¹ *CW12* ¶30

¹⁴⁰² *Ibid.*

¹⁴⁰³ *Ibid.*

¹⁴⁰⁴ von Franz, *Archetypal Patterns in Fairytales*, *ibid.*, p. 67

¹⁴⁰⁵ *CW12* ¶19.

¹⁴⁰⁶ *CW12* ¶18

¹⁴⁰⁷ Keats, “To George and Thomas Keats”, *ibid.*, p. 277

self’s identity” and to shed what Trilling calls “the armor of systemic certainties”¹⁴⁰⁸ in order to gain a “more truthful view of the world which is necessarily more disturbing.”¹⁴⁰⁹ Kuzner notes that negative capability, the ability to remain in a state of suspended judgement between “contradictory ideas”¹⁴¹⁰ allows us to dissolve “the cognitive boundaries, built over the course of a life, that include, exclude, and organise thought so as to characterise experience predictably.”¹⁴¹¹ This inevitably leads to the “ultimately rewarding”¹⁴¹² capacity to relinquish superficial selfhood. Citing Keats’s *Letters*,¹⁴¹³ Kuzner writes that this self-loss “dissolves the self so that it may be reforged”¹⁴¹⁴ into something stronger. The concept of negative capability has often been applied to psychoanalysis.¹⁴¹⁵ Henderson draws a link between negative capability,¹⁴¹⁶ and the ‘via negativa’ of apophatic theology,¹⁴¹⁷ which suggests that in order to see clearly and to ensure that ego-attachments are not skewing one’s path, it is necessary to undergo a process of continual purgation from the things we think we know.¹⁴¹⁸

Several parallels connect Jung’s concept of the individuation process with the concept of negative capability. They both entail the loss of a certain identity in order to find one of a different kind. Individuation, Jung writes, is related to ‘killing the hero,’ and is itself “an heroic

¹⁴⁰⁸ Lionel Trilling, “The Poet as Hero : Keats in His Letters,” reprinted in *The Opposing Self: Nine Essays in Criticism* New York: Secker and Warburg, 1955, p. 37

¹⁴⁰⁹ Li Ou, *Keats and Negative Capability*, Keats and Negative Capability, London: Bloomsbury Publishing, 2009, p. 2

¹⁴¹⁰ James Kuzner, *Shakespeare as a Way of Life: Skeptical Practice and the Politics of Weakness*, Fordham University Press, 2016, p.1

¹⁴¹¹ Ibid.

¹⁴¹² Ibid.

¹⁴¹³ John Keats, *The Letters of John Keats*, (ed. M. Forman) London & New York: Oxford University Press, 1935

¹⁴¹⁴ James Kuzner, *ibid.*, p.2

¹⁴¹⁵ David Sigler, “Negative Capability in Psychoanalysis: Keats and Retroactive Judgment in Bion, Freud, Lacan, and Milner,” in Rejack B, Theune M, eds. *Keats’s Negative Capability: New Origins and Afterlives. Romantic Reconfigurations: Studies in Literature and Culture 1780-1850*. Liverpool University Press, 2019.

¹⁴¹⁶ David Henderson, ‘Aspects of negation in Freud and Jung’, *Psychodynamic Practice*, 17.2, 2011, p.204: “there are grounds for considering psychoanalysis to be a [...] contemporary version of the via negativa.” He also holds that it is precisely Jung’s unwillingness to affirm one truth “that accounts for the impact and unclassifiable force” of his theory.

¹⁴¹⁷ E.g., Pseudo-Dionysius, the Areopagite, *The Divine Names and the Mystical Theology* (Trans. C. E. Rolt), London: SPCK, 1940, p.194.: “we pray that we may [...] attain unto vision through the loss of sight and knowledge, and that in ceasing thus to see or to know we may learn to know that which is beyond all perception and understanding (for this emptying of our faculties is true sight and knowledge).”

¹⁴¹⁸ Henderson, *ibid.*, p.203

and often tragic task, the most difficult of all, it involves suffering, a passion of the ego: the ordinary empirical man we once were is burdened with the fate of losing himself in a greater dimension.”¹⁴¹⁹ The identity being lost is totally identified with the ego (what one believes about oneself) and entirely split away from the shadow (everything about oneself that is not conscious). This necessitates the sacrifice of many preciously-held certainties. One “brave enough to withdraw all these projections”¹⁴²⁰ must sacrifice their pristine self-image and become conscious of “a considerable shadow”¹⁴²¹:

*Such a man has saddled himself with new problems and conflicts. He has become a serious problem to himself, as he is now unable to say that they do this or that, they are wrong, and they must be fought against. He lives in the “House of Gathering.” Such a man knows that whatever is wrong in the world is in himself, and if he only learns to deal with his own shadow he has done something real for the world. He has succeeded in shouldering at least an infinitesimal part of the gigantic, unsolved social problems of our day. These problems are mostly so difficult because they are poisoned by mutual projections.*¹⁴²²

Humility

Dealing with the inferior function is felt as humiliating,¹⁴²³ but humility allows for the possibility of error, and this flexibility creates a space in which change is possible.¹⁴²⁴ Humility also weakens one’s ego-attachments, and thereby permits a more impartial understanding of each of the functions and of different people’s points of view. Genuine humility is therefore a guard against one-sidedness. Epistemological humility could allow one to return from the extremes of a

¹⁴¹⁹ *CWII* ¶233.

¹⁴²⁰ *CWII* ¶140

¹⁴²¹ *Ibid.*

¹⁴²² *Ibid.*

¹⁴²³ Beebe, “The spine and its shadow.” *Australian Psychological Type Review*, 9.2, 2007. p.3

¹⁴²⁴ For a review of the psychological literature on (intellectual) humility, see Nathan Ballantyne “Recent work on intellectual humility: A philosopher’s perspective,” *The Journal of Positive Psychology*, 18:2, 2023.

certain function-pole towards a more neutral centre. Indeed, Jung writes that “Once one has experienced a few times what it is like to stand judgingly between the opposites [...] one begins to understand what is meant by the self. Anyone who perceives his shadow and his light simultaneously sees himself from two sides and thus gets in the middle.”¹⁴²⁵ From this relatively¹⁴²⁶ central psychical location, the “mid-point of the personality,”¹⁴²⁷ light might be cast further in the direction of each of the functions.¹⁴²⁸ Jung describes this detached attitude as follows:

*[...] a kind of approximation of conscious and unconscious, where the center of the total personality no longer coincides with the ego, but with a point midway between the conscious and the unconscious. This would be the point of new equilibrium, a new centering of the total personality, a virtual center which, on account of its focal position between conscious and unconscious, ensures for the personality a new and more solid foundation.*¹⁴²⁹

Detachment from one’s ego-bound superior functions would in turn facilitate a genuine understanding of each set of function-premises – an understanding, that is, on the function’s own terms, rather than from the opposite stance. This would allow us a higher degree of voluntary control over which functional mode to employ in any given situation. The individual ceases thereby to be “fortune’s fool”¹⁴³⁰ or the puppet of an unchosen ‘god’.¹⁴³¹ Rather than committing oneself exclusively to the ‘Athena’ principle, one would also attend to that of ‘Poseidon’; not

¹⁴²⁵ CW10 ¶872

¹⁴²⁶ Ego-alignment is a gradual process that is never entirely finished. See CW8 ¶142.

¹⁴²⁷ CW7 ¶365

¹⁴²⁸ See fig.4.

¹⁴²⁹ CW7 ¶365

¹⁴³⁰ *Romeo and Juliet*, III, i.

¹⁴³¹ Jung argues that for the purpose of describing psychological phenomena, abstract scientific terminology is an inadequate instrument. Such language, which attempts to resolve theoretic formulations into algebraic equations dissects psychological phenomena in an abstract, precise and piecemeal fashion that precludes any evocation of the actual felt-sense of the experience. It is unable, therefore, to express “the living processes of the psyche” (CW9ii ¶25). Jung’s alternative to this unevocative, disconnected terminology is to “deliberately and consciously give preference to a dramatic, mythological approach” (ibid.). See also CW11 ¶142.

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only ‘Aphrodite’, but also ‘Hephaistos’; ‘Hermes’, yes, but ‘Hestia’ too.¹⁴³² Attentiveness to each drive, without the compulsive need to associate one’s ego with any of them, would allow for a conscious evaluation of the opposing insights they have to give.

Extraverted Functions		Introverted Functions	
Extraverted Feeling / Introverted Thinking			
Timon		Coriolanus	
Between our harmony and my justice			
Extraverted Feeling: Loyalty to communal felt-values		Introverted Thinking: Loyalty to personal logic	
Ext. Feeling As perceived by Int. Thinking	Ext. Feeling Ideal Values	Int. Thinking Ideal Values	Int. Thinking As perceived by Ext. Feeling
Dependant Enabling Unprincipled	Affable Compassionate Empathetic	Independent Plain-Spoken Impartial	Superior Cynical Heartless
Extraverted Thinking / Introverted Feeling			
Lear		Richard II	
Between our world and my heart			
Extraverted Thinking: Loyalty to communal logic (consensus)		Introverted Feeling: Loyalty to personal felt values	
Ext. Thinking As perceived by Int. Feeling	Ext. Thinking Ideal Values	Int. Feeling Ideal Values	Int. Feeling As perceived by Ext. Thinking
Worldly, hollow Mercenary Demagogical	Pragmatic Shrewd Democratic	Genuine Ardent Self-directed	Impractical Sentimental Tyrannical
Extraverted Intuition / Introverted Sensation			
Benedick		Othello	
Between endless potential and stable actuality			
Extraverted Intuition: Exploring what could be		Introverted Sensation: Systematising what is	
Ext. Intuition As perceived by Int. Sensation	Ext. Intuition Ideal Values	Int. Sensation Ideal Values	Int. Sensation As perceived by Ext. Intuition
Amorphous Fickle Capricious	Adaptable Flexible Receptive to potential	Rigorous/ Focussed Constant Structured	Rigid / Blinkered Hidebound Dogmatic

¹⁴³² The structuralist approach to the study of Greek religion (“historical psychology”) reads the Greek gods as psychological principles (Henk Versnel, *Coping with the Gods*, Leiden: Brill, 2011, p.26). See Jean-Pierre Vernant, “Hestia - Hermes : The religious expression of space and movement among the Greeks,” *Social Science Information*, 8.4, 1969; Marcel D tienne and Aline B. Werth. “Athena and the Mastery of the Horse.” *History of Religions* 11, 1971.

Extraverted Sensation / Introverted Intuition			
Macbeth		Brutus / Cassius	
Between unrestrained instantiation and pre-defined pattern			
Extraverted Sensation: Exploring what is		Introverted Intuition: Systematising what could be	
Ext.Sensation As perceived by Int.Intuition	Ext.Sensation Ideal Values	Int.Intuition Ideal Values	Int.Intuition As perceived by Ext.Sensation
Sensualist Hedonist Careless / Short-sighted Superficial	Engaged in the Present Epicurean Down-to-Earth Concrete	Forbearing Ascetic Far-sighted / Cautious Extrapolative	Insensible Tight-laced Cagey Generalising / Speculative

Table 5: Function Trait Dichotomies Related the Protagonists’ Fall, and Associated Attitudes and Perceptions Stressed in Shakespeare’s Plays. (The Arrow Indicates the Direction of Enantiodromia)

The Necessity for a Ruling Value of a New Kind

*Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange*
- *The Tempest*, I.ii

The “highest operative value of a human soul,” as we have seen, “is variously located.”¹⁴³³ Different people attribute this “supreme psychic value” to different principles: “There are men whose god is their belly. Similarly, there are men whose God is money, science, power, sexuality and so forth.”¹⁴³⁴ It is all very well to dissociate from one’s central mode of perception and judgement, but how are we to make choices without it? On one hand, Jung suggests that correct psychic equilibrium depends on a choice between these ‘ruling principles’.

Anything despotic and inescapable is in this sense “God,” and it becomes absolute unless, by an ethical decision, one succeeds in building up against this natural phenomenon a position that is equally strong and invincible. [...] Man is free to decide whether ‘God’ shall be a ‘spirit’ or a

¹⁴³³ CW6 ¶67

¹⁴³⁴ *ibid.*

*natural phenomenon like the craving of a morphine addict, and hence whether ‘God’ shall act as a beneficent or a destructive force.*¹⁴³⁵

Differentiation of the different functions allows us a more rounded perspective such that, after having separated one’s ego from an unreflectingly chosen value-system, we are able, amidst the constant chaos of multimodal¹⁴³⁶ impulses, to make an active rather than a default, personality-centred selection of principles.¹⁴³⁷ We cannot, Jung asserts, choose what impulses and patterns of thought may pass through us, but we can detachedly pay attention to what passes through, and, to an extent, choose which ones to follow: “It is merely incumbent on us to choose the master we wish to serve, so that his service shall be our safeguard against being mastered by the “other” whom we have not chosen.”¹⁴³⁸

On the other hand, this confronts us with two new difficulties. Firstly, according to what framework do we choose between values? Is some standard not needed in order to choose the right function at the appropriate time? What value do we place as the superordinate one, once one function no longer dictates one’s priorities? Secondly, assuming some superordinate value is found that allows us to choose between values, how do we then refrain from again falling into the trap of one-sidedness?

Jung suggests the choice of a superordinate principle cannot be made by rational means. He writes that because the intellect is “not a mirror but an infinitesimal fragment of a mirror such as a child might hold up to the sun,”¹⁴³⁹ any answer that can be articulated will be insufficient. It must be ‘born’ and not ‘made’ from the tension between opposites:

The confrontation of the two positions generates a tension charged with energy and creates a living, third thing – not a logical stillbirth in accordance with the principle tertium non datur but

¹⁴³⁵ *CWII* ¶142

¹⁴³⁶ I borrow this term from the field of machine learning to refer to the eight functions’ respective domains and the different modalities of information that they focus on.

¹⁴³⁷ See Myers, “The self as a black hole”, *Myers Briggs Typology vs. Jungian Individuation*, *ibid.*, p.185-86

¹⁴³⁸ *CWII* ¶143

¹⁴³⁹ Carl G. Jung, *Memories, Dreams, Reflections*, New York : Vintage Books, 1989, p.70

*a movement out of the suspension between opposites, a living birth that leads to a new level of being, a new situation.*¹⁴⁴⁰

For the same reason (i.e. the new perspective cannot be arrived at by rational means), Jung states it is not the place of the doctor to pass judgement on the individual’s final decisions, because he knows from experience

*[...] all coercion – be it suggestion, insinuation, or any other method of persuasion – ultimately proves to be nothing but an obstacle to the highest and most decisive experience of all, which is to be alone with his own self [...]. The patient must be alone if he is to find out what it is that supports him when he can no longer support himself. Only this experience can give him an indestructible foundation.*¹⁴⁴¹

All the clinician can do is to help the patient loosen their grip on the certainties binding them to a downward spiral. This is very difficult, because the only alternative to solving one’s problems by means of the known and familiar is the precarious hope that a solution will come from the unknown, from the unconscious. Therefore, at the edges of the known world,

*Something in them clings, often with the strength of despair, as if they or the thing they cling to would drop off into the void the moment they relaxed their hold. They are seeking firm ground on which to stand. Since no outward support is of any use to them they must finally discover it in themselves – admittedly the most unlikely place from the rational point of view, but an altogether possible one from the point of view of the unconscious.*¹⁴⁴²

The emergence of a new perspective from out of the unconscious is often represented in Shakespeare’s tragedies as the emergence of a new ruler who balances the forces which up until that point had been unreconcilable (e.g. Apemanteus in *Timon of Athens* and Edgar in *King Lear*). Jung referred to this emergent perceptual property as the “transcendent function,”¹⁴⁴³ which results from the tension between

¹⁴⁴⁰ CW8 ¶ 189

¹⁴⁴¹ CW12 ¶ 32

¹⁴⁴² Ibid.

¹⁴⁴³ CW6 ¶184, 828; CW10 ¶855;

the opposites and becomes “a new dominant psychological function and a new attitude, which reconciles the opposites and reconciles consciousness and the unconscious.”¹⁴⁴⁴

What makes this ‘birth’ all the more difficult is that the development of this new attitude is a slow and laborious project that appears to go nowhere and only to reduce the individual to something lesser than they had appeared to be when they had identified totally with the ego: “The way to the goal seems chaotic and interminable at first, and only gradually do the signs increase that it is leading anywhere. The way is not straight but appears to go round in circles. More accurate knowledge has proved it to go in spirals [i.e., there is change].”¹⁴⁴⁵ But just because there is no end in sight to the narrow spiralling path, does not mean there has been no progression.

UTILITY OF THIS RESEARCH

These plays can be understood as illustrating the importance of paying attention to one’s own inferior function, because it presents a threat of enantiodromia and a promise of untapped strength. I hope this work may help people better understand the drastically different manner in which people of opposite temperaments reflexively perceive each other’s intentions, and how each foundational principle contains a valuable truth. Ideally, this knowledge will lead us to question ourselves when we encounter seemingly incomprehensible value-systems. It is arguably more important now than ever to keep the reign of the superior function in check. Our fast-growing ability to selectively choose our environment allows us to shut ourselves into echo-chambers where we need only exercise our primary function. Increasingly, we are able to selectively choose where we live, what (specialized) work we do, which people we frequent and what information we consume – and this is not to mention the attention-driven digital algorithms that automatically feed people more of the online information they are already partial to with exponentially increasing precision and accuracy. The resultant silo-effect is likely to inflate our superior functions more than was previously the case. Meanwhile, in our hubris, we wreak havoc in the world outside our

¹⁴⁴⁴ Steve Myers. "The transcendent function in politics: YES!" *Journal of Analytical Psychology*, 67.3. 2022, p.819

¹⁴⁴⁵ CW12 ¶34

purview. Our tacit complicity in the quasi-enslavement of Congolese people in order to mine cobalt for our telephones, computers and electric cars,¹⁴⁴⁶ and in the ecological crisis¹⁴⁴⁷ are two current grand-scale examples – by no means the only ones¹⁴⁴⁸ – of the consequences of this kind of blameful blindness. As Jung wrote,

*Our technical skill has grown to be so dangerous that the most urgent question today is not what more can be done in this line, but how the man who is entrusted with the control of this skill should be constituted [...] Western man has no need of more superiority over nature, whether outside or inside. [...] What he lacks is conscious recognition of his inferiority to the nature around and within him. He must learn that he may not do exactly as he wills. If he does not learn this, his own nature will destroy him.*¹⁴⁴⁹

I hope that my exploration of different forms of one-sidedness can help to identify and untangle some of the personality factors that may play a role in an individual’s ability to see their own shadow. I hope also that this paper’s exploration of personality as a dynamic structure will encourage people to see Jung’s system not as a classification system but as a compass able to put us on guard when we seem to have grown “from man to dragon.”¹⁴⁵⁰

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¹⁴⁴⁷ United Nations’ Intergovernmental Science-Policy Platform on Biodiversity and Ecosystem Services, “UN Report: Nature’s Dangerous Decline ‘Unprecedented’; Species Extinction Rates ‘Accelerating’”, 2019, <https://www.un.org/sustainabledevelopment/blog/2019/05/nature-decline-unprecedented-report/>

¹⁴⁴⁸ See e.g. Pappé, Ilan, *The Ethnic Cleansing of Palestine*, Oxford: Oneworld, 2006.

¹⁴⁴⁹ *CW11* ¶869-70

¹⁴⁵⁰ *Coriolanus*, V, iv

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