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Brant, Herbert John, Ph.D.

University of Illinois at Urbana-Champaign, 1990

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JUNGIAN DREAM ANALYSIS AND THE PROSE OF JORGE LUIS BORGES

BY

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THESIS

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Philosophy in Spanish
in the Graduate College of the
University of Illinois at Urbana-Champaign, 1990

Urbana, Illinois

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

THE GRADUATE COLLEGE

APRIL 5, 1990

WE HEREBY RECOMMEND THAT THE THESIS BY

HERBERT JOHN BRANT

ENTITLED JUNGIAN DREAM ANALYSIS AND THE PROSE OF JORGE LUIS BORGES

BE ACCEPTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR

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O-517

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1990

For M.C.R.. with all my love.

ACKNOWLEDGEMENTS

Like so many others before me, I am simply unable to thank adequately all those friends and colleagues who, directly and indirectly, have assisted me in all my endeavors at the University of Illinois at Urbana-Champaign. It is with pleasure and sincerity that I would like to offer my most heartfelt thanks to the following people:

To my director and friend, Professor Evelyn Picon Garfield: for your endless patience, insight and support throughout every stage in the development of this study. Your sensitive and profound observations were an inspiration to me. I am particularly grateful for your sympathetic concern and gentle encouragement in my scholarly growth.

To the members of my dissertation committee:

Professor Ivan A. Schulman: for innumerable professional and personal considerations which have contributed, to a great extent, to the completion of this work. I am indebted to you for your exemplary standards of excellence which have strengthened and promoted my academic development.

Professor Thomas C. Meehan: for your love and enthusiasm for all Argentine letters in general, and for Jorge Luis Borges in particular.

Professor Michael Palencia-Roth: for your extraordinary seminar on literature and psychology which inspired me to take the royal road leading to Borges' dreamwork. I cannot thank you enough for your suggestions and criticisms which have enriched this dissertation.

To Professor Alejandra Tcachuk: for your concern and dedication at the very earliest stages of my career. In you, the strength, beauty and charm of Argentina, her people, and her culture first came alive for me.

To one of my fiercest critics and staunchest allies, Olga Uribe: for your consistently

stimulating conversation and companionship. You have been a great friend and a great colleague.

To my fellow students in the Department of Spanish, Italian, and Portuguese: Rosa Julia Bird, Kathryn Crabbe, Leticia Díaz, John Lashmett, Frances Matos de Schultz, Ana Menéndez Collera, and Ana Rueda Jenkins.

To some very dear friends: Lora Gail Dorton, Joseph Kennedy, Fadel Khoury, Julie Rae Pratt, and James P. F. Vokoun.

And finally, a very special thank you to my partner, Matthew C. Ruth. You cheerfully gave me the time and distance to do my best work and you solved more than one problem for which I could not find an answer.

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Chapter 1

Introduction

1.1 Introduction

As readers of world literature know, the work of Jorge Luis Borges has had a profound effect on the writing of the twentieth century. Many of the foremost figures in world literature explicitly acknowledge their debt to him: writers such as Pablo Neruda, Julio Cortázar, Gabriel García Márquez, Carlos Fuentes, Alain Robbe-Grillet, John Barth, John Updike, and others. As Eugene Bell-Villada puts it, "Borges is one of the foremost literary innovators of the twentieth century, a true originator and discoverer, a master artisan and meticulous maker, a man whose verbal inventions have effectively altered, in both Americas and in Europe, the guidelines for the writing, reading, and judging of prose fiction" (34). In very general terms, Borges' works have been characterized as anti-human, impersonal, sexless, misogynistic, abstract and artificial, lifeless, lacking in Argentinism or Latin Americanism, purist and aestheticist, evasive or rejecting of reality, even nihilistic. Significantly, such characterizations often serve both those who praise Borges' works, and those who deride them. It appears, therefore, that whatever opinion the critics have, whether positive or negative, they seem to agree quite well on the basic traits that constitute Borges' writing.

Perhaps the term "paradoxical" can best describe Borges' work in general: his fiction is macrocosmic, and yet microcosmic; universal, and yet regional; highly cerebral and collective—it seems to speak with many voices—and yet deeply personal and inspires the strongest emotional responses, especially in lyrical passages that reveal the unmistakable presence of Borges himself; it is highly original and

individual, and yet there is something very familiar about it; it is precise, concise, and straightforward in its expression, and yet there is something ambiguous, nebulous, and seemingly unspoken. These and other paradoxes make it easy to see why there have been such divergent views on Borges' work.[1]

In very general terms, the criticism of Borges' writings revolves fundamentally around two main aspects: the philosophical and religious content, and Borges' particular use of language.[2] A few studies combine these two aspects. Ana María Barrenechea's landmark work, La expresión de la irrealidad en la obra de Jorge Luis Borges, concentrates primarily on Borges' stylistics, but also provides a point of departure for a number of critics who tend to emphasize the nihilistic and anguished nature of Borgesian thought. According to Barrenechea, Borges is seeking some very elusive metaphysical truth that might provide some justification for human existence. Alazraki's La prosa narrativa de Jorge Luis Borges, is divided into two parts, temas and estilo. In the section on theme, Alazraki purports to outline an image of Borges' thought and, like Barrenechea, he concludes that Borges is an anguished soul who has turned to literature since no philosophical system is capable of providing the discovery of truth and the justification that he desperately seeks.

Between these two approaches, there is a highly significant gap in Borgesian criticism. The view that language and/or philosophy form the essence of Borges' fiction concentrates merely on a single aspect: intellect. There is no question that

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[1] It would be difficult to provide exact numbers, but a conservative estimate of 1500 published books and articles and approximately 40 doctoral dissertations is appropriate. See Becco 111-205 and Massuh 15.

[2] A few essays and monographs will suffice to demonstrate this point. In terms of the philosophical content of Borges' work, see Dauster, Lévy, Lorenz, McBride, Mignolo, Paoli, Romero, Volek, Weber, Crossan, Ferrer, Valdés, Nuño, and Agheana. On the linguistic side, see Barth, Bastos, Bratosevich, Echevarría Ferrari, Foster, MacAdam, Maldavsky, Antunes, and Pérez.

Borges' conscious mind was dominated by his rational intellect and that he preferred to confront the world of external reality in what Jung calls the "thinking function," and because of his psychological type,[3] other aspects of his psyche were neglected. But intellect does not and cannot constitute the totality of the mind: feelings, intuitions and sensations must exist also, despite the fact that they may have merely secondary functions. In other words, the imbalance in Borgesian criticism which places almost exclusive emphasis on the author's thinking and intellect should be compensated for by including other psychic elements revealed in such phenomena as dreams and artistic (literary) creations.

How, then, can one bridge the gap between the criticism that explores philosophical ideas on the one hand and individual use of language on the other? Is there a way to link the two, seemingly separate, critical approaches and at the same time account for the above mentioned paradoxical qualities of Borges' writings? I believe there is. A unified and holistic point of view can be achieved through a perspective that explores the psychological foundation of Borges' work and provides a coherent view of artistic creativity. Without this area of investigation, the criticism is not only unbalanced and misleading, but also incomplete. In this dissertation, three

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[3] Jung defines the psychological type as "a specimen or example which reproduces in a characteristic way the character of a species or class. . . . a type is a characteristic specimen of a general attitude occurring in many individual forms. From a great number of existing or possible attitudes I have singled out four; namely, those, that are primarily oriented by the four basic psychological functions : thinking, feeling, sensation, intuition. When any of these attitudes is habitual , thus setting a definite stamp on the character of an individual , I speak of a psychological type. [. . .] A further division into two classes is permitted by the predominant trend of the movement of libido , namely introversion and extraversion. [. . .] A thinking type may belong either to the introverted or to the extraverted class, and the same holds good for the other types" (Psychological Types 6: 835). Psychological type and attitude will be discussed in more detail in chapter three.

Since many reprintings of Jung's works preserve the paragraph numbers found in The Collected Works, reference will be facilitated by making all parenthetical references to Jung's works by showing the volume name, number, and paragraph number, rather than page number.

collections of the short stories of Jorge Luis Borges will be approached from a Jungian psychological point of view which, it is hoped, will allow for a deeper understanding and analysis of the texts than has been achieved up to the present.

1.2 Psychology and the Study of Literature

The combination of psychology and literature is, according to some, a very risky business indeed. There are several reasons for this point of view. First of all, there is the common belief, expounded by the "Formalists," "New Critics," and original "Structuralists,"[4] that the literary text is to be viewed independently of its creator, and, therefore, that any reference to the author or to any (human) factors external to the text is to be shunned and disdained. This rather limiting and anti-personal perspective implies that the works of humankind have, in fact, no human genesis and could be considered to be the products of "spontaneous generation," without the benefit of human creative elaboration.

Another difficulty with psychological criticism lies in the attempt by some critics to

---

[4] See, for example, Selden, when he states: "Structuralist approaches to literature challenge some of the most cherished beliefs of the ordinary reader. The literary work, we have long felt, is the child of an author's creative life, and expresses the author's essential self. The text is the place where we enter into a spiritual or humanistic communion with an author's thoughts and feelings. [. . .] However, structuralists have tried to persuade us that the author is 'dead'. . ." On the same page he emphasizes the following aspect of structuralist thought: "It would not be misleading to use the term 'anti-humanist' to describe the spirit of structuralism. Indeed the word has been used by structuralists themselves to emphasize their opposition to all forms of literary criticism in which the human subject is the source and origin of literary meaning" (52).

Culler makes the case that the individual author ("the self") is a social construct, and citing Foucault, states that "the unit of the author, far from being given a priori, is always constituted by particular operations" (30). Culler goes on to ask: "Indeed, even in the case of a single work, how could the author be its source? He wrote it, certainly; he composed it; but he can write poetry, or history, or criticism only within the context of a system of enabling conventions which constitute and delimit the varieties of discourse" (30). One cannot deny the truth of Culler's argument. His truth, however, is partial.

analyze and emphasize the writer rather than the literary work, and thereby to make causal statements about the work based on the private life of its author, as if the works were the natural, obvious, and even necessary outcome of specific life experiences. The approach that places a work of art in a cause and effect relationship with the psyche is a regrettable excess and an unfortunate exaggeration of the psychological approach to literature, frequently due to the inappropriate application of Freudian psychoanalytic principles, as well as other psychological theories.

The all too obvious lack of psychological studies of Borges' writings[5] implies a certain reticence on the critics' part to delve into the processes of creativity, and ultimately into the human mind itself, the origin of all literary artefacts. It is clear enough that each and every human endeavor is engendered by a particular human mind. The mind is the source of all human creations—that is, objects, ideas, religions, philosophies, fantasies, theories, judgments, etc.—and a deeper understanding of the mind inevitably must lead to a deeper understanding of its creations.[6] It is absolutely vital to take into account the psychological aspect of any human-made product in order to furnish a personal, individual dimension to humankind's inventions. Mario Jacoby has eloquently summarized the relationship between literature and psychology

[5] There are a few studies that could be termed "loosely" psychological, insofar as they examine such psychic processes as creativity and fantasy, but do not approach Borges' works from the perspective of "depth psychology." Jolande Jacobi, in her classic work, Complex / Archetype / Symbol, defines depth psychology in this way: "Strictly speaking, the term 'depth psychology' should be applied only to Freud's 'psychoanalysis' and Jung's 'analytical psychology.' But the term is loosely used for all those schools which in their theoretical and practical work attach fundamental importance to the hypothesis of the 'unconscious'" (3).

[6] According to Jung, "It is obvious enough that psychology, being a study of psychic processes, can be brought to bear on the study of literature, for the human psyche is the womb of all the arts and sciences. The investigation of the psyche should therefore be able on the one hand to explain the psychological structure of a work of art, and on the other to reveal the factors that make a person artistically creative" (The Spirit in Man 15: 133).

in this way:

> What do psychology and the study of literature have in common? Literary criticism analyzes, interprets, and evaluates works of art; psychology tries to throw light on the nature of the human mind and its functions. But every literary composition owes its existence to the creative effort of a human being with special gifts for this particular endeavor. Thus, the poet's human qualities—as far as they affect the creation of his work—become part and parcel of the literary researcher's concern.
>
> Conversely, the literary product itself provides insights into the basic human condition and its problems which do lie in the psychologist's field of interest. Therefore, no serious attempt at understanding literature can be made without an examination of certain psychological aspects. (99)

In short, economic, political, linguistic, cultural and historical elements alone cannot account for the production of humankind's creations. These elements are important and do indeed have an impact on the creator, but they are not the ultimate source of human creativity and its creations. Economic, political, and cultural systems are, after all, themselves the creations of the human mind. According to Jung, the socio-political "delusional systems" should not be regarded "causally, as necessary consequences of external conditions, but as decisions precipitated by the collective unconscious" (The Archetypes 9-1: 49). But when we are faced with a product or object of an individual human being, that has been expressed, dreamed, conceived, formed, thought, felt, sensed, and so forth, then we are confronting the human mind and its functioning, without which absolutely no expression, conception, formation or sensation could be possible.

I must lay particular stress on this point. The work of art and its creator, the psyche, are inseparable; painting, sculpture, literature, music and so forth cannot exist without a human psyche to bring it into existence. As will be demonstrated more fully in the second chapter, the content or subject of art is the mind of its originator. Art is the representation, in symbolic terms, of the psyche that created it; art and dreams are self-portraits of the artist.

One of the reasons that psychological studies of Borges' works are rare may be due to the fact that Jorge Luis Borges himself did not approve of such undertakings.[7] Emir Rodríguez Monegal indicates that Borges was vehemently opposed to Freudian psychological principles, but was somewhat less harsh with regard to Jung's. Citing Richard Burgin's interviews in Conversations with Jorge Luis Borges, Rodríguez Monegal states that ". . .Borges habla de Freud como de una suerte de loco, un hombre preso de una obsesión sexual. Llega a expresarse casi como Vladimir Nabokov que ha calificado a Freud de 'charlatán'. Aunque trata de encontrar alguna justificación a las teorías de Freud, Borges llega a la conclusión de que pueden reducirse a algunos hechos desagradables. . . . Y admite que trató de leerlo pero que lo encontró medio farsante, medio loco" (Borges por él mismo 101). Elsewhere, Rodríguez Monegal cites the same interview with Burgin to state that Borges' reaction to Jung was quite different and that Borges had "always been a 'great reader' of his. In contrasting him with Freud, Borges observed that 'in Jung you feel a wide and hospitable mind'" ("Symbols in Borges' Work" 329).

Although I do not share Borges' rather virulent disdain for Freud's work, I do agree that Jung's "wide and hospitable mind" provides a more integrative approach to the psychology of humankind. Rather than reducing psychological processes to a cause and effect dynamic, Jung finds that the psyche operates within a "compensatory" framework. The compensation provided by works of art, dreams, and other manifestations are thus completely natural and expected; they are not, as Freud

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[7] Von Franz has indicated quite clearly that "sometimes an artist might even have such resistances to the content of his own product that he rejects its psychological interpretation, and the psychologist must dig up the gold in his product against the artist's own wish" ("Analytical Psychology and Literary Criticism" 122-23). Despite Borges' thoughts on the matter, there are, however, a very few studies which operate on a psychoanalytical (Freudian) level: see Aguinis, Lusky, Lusky Friedman, and Páramo Ortega. The only Jungian based analysis that I have discovered is Bettina L. Knapp's "Borges: 'The Library of Babel': The archetypal Hexagonal Gallery" in her Archetype, Architecture, and the Writer.

posited, neurotic symptoms that need to be resolved and purged.

In general terms, the psychology of C. G. Jung is broader and deeper than Freud's, and there are several reasons why Jung's approach is better suited to individual analysis, both of persons and of artistic creations. In Jung's view, Freud analyzed all humanity on the basis of one single myth, the myth of Oedipus, and in so doing, he not only discarded and negated all other myths, but he also violated the symbolic essence of the mind by treating imagery in the most concrete terms. As Mircea Eliade has pointed out so well in his Images and Symbols, the male, for example, who is fascinated by his mother is in reality fascinated more by "the Mother" than by the flesh and blood woman who happens to fulfill the biological mother function (14). Additionally, Freud defined a symbol as something that is created individually and that has a determinate meaning, although the object symbolized may be difficult to discover. In other words, what Freud calls symbols are really no more than mere signs, as will be seen in the next chapter.

Murray Stein summarizes the essential, general features of Jungian analysis in this manner: "Jungian analysis takes place within a dialectical relationship between two persons, analyst and analysand, and has for its goal the analysand's coming to terms with the unconscious: the analysand is meant to gain insight into the specific unconscious structures and dynamics that emerge during analysis, and the structures underlying ego-consciousness are meant to change in their dynamic relation to other, more unconscious structures and dynamics" (29).

To expand very briefly on Jung's approach, one can say that his theories of the human psyche are characterized by the concepts of reconciliation, integration, and harmony between consciousness and the unconscious. For Jung, the unconscious is the original psychic state out of which consciousness develops. It is the peculiarly human experience of a growing, reliable, and continual ego-consciousness that splits

the original wholeness and harmony between ego[8] and the psychic totality, the Self.[9] Edward F. Edinger, in his study of this process, Ego and Archetype, postulates that two unhealthy conditions may result from ego development: the first is called "inflation," in which the Ego becomes so powerful that it identifies itself with the totality of the psyche, and the other is called "alientation," in which the Ego loses its connection with the totality. The ideal situation in ego growth is one in which the Ego develops by recognizing its separateness from the Self, but at the same time is not completely isolated from it (1-187). Jung calls the process of regaining, reestablishing and restoring the harmony and wholeness of the conscious and unconscious sectors of the psyche the process of "individuation." It is with this process of individuation that we can best relate Jungian psychological concepts to the creative works of humankind, especially art and literature. Creativity is compensatory and vital for psychic well-being and therefore is a natural result of the human need to find harmony and equilibrium within itself. The products of creativity are symbolic expressions and

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[8] Jung also calls the ego an "ego-complex": "By ego I understand a complex of ideas which constitutes the centre of my field of consciousness and appears to possess a high degree of continuity and identity. Hence I also speak of an ego-complex. The ego-complex is as much a content as a condition of consciousness, for a psychic element is conscious to me only in so far as it is related to my ego-complex. But inasmuch as the ego is only the centre of my field of consciousness, it is not identical with the totality of my psyche, being merely one complex among other complexes. I therefore distinguish between the ego and the self, since the ego is only the subject of my consciousness, while the self is the subject of my total psyche, which also includes the unconscious" (Psychological Types 6: 706).

[9] Jung defines the Self as "the whole range of psychic phenomena in man. It expresses the unity of the personality as a whole. . . . In so far as psychic totality, consisting of both conscious and unconscious contents, is a postulate, it is a transcendental concept, for it presupposes the existence of unconscious factors on empirical grounds and thus characterizes an entity that can be described only in part. . . . Empirically, the self appears in dreams, myths, and fairytales in the figure of the 'supraordinate personality,' such as a king, hero, prophet, saviour, etc., or in the form of a totality symbol, such as the circle, square, quadratura circuli, cross, etc. When it represents a complexio oppositorum, a union of opposites, it can also appear as a united duality. . ." (Psychological Types 6: 789-90).

representations of the individuation process and are seen primarily in such manifestations as dreams and art. The purpose of this dissertation is, on the one hand, to understand better the often dream-like prose of Jorge Luis Borges by analyzing the texts as dream analogues, thereby demonstrating how the oneiric symbolism of the works exposes the growth processes of the human psyche. On the other hand, I hope that, on a larger scale, it can be shown that literary works of art are equivalent to dreams, inasmuch as they are produced from the same source, have the same symbol-creating mechanism, and have the same goal of expressing the individuation process.[10]

1.3 The Role of the Unconscious in Jungian Thought

Due to the still prevalent misconceptions surrounding Jung's somewhat provocative and radical hypotheses, it is necessary to discuss some of the difficult points of Jungian analysis which have given rise to the erroneous criticism and the wholesale and unfair rejection of all of Jung's propositions. The first area of misunderstanding surrounds his theory of the essential structure of the human psyche as a fundamentally dual entity, divided into two sides, the conscious and the unconscious.

First, one must consider Jung's belief that the psyche is primary, that "there is . . . no ground at all for regarding the psyche as something secondary or as an

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[10] A clear indication of precisely what Jung means by "individuation" may be seen when he states: "This process is, in effect, the spontaneous realization of the whole man. The ego-conscious personality is only a part of the whole man, and its life does not yet represent his total life. The more he is merely 'I,' the more he splits himself off from the collective man, of whom he is also a part, and may even find himself in opposition to him. But since everything living strives for wholeness, the inevitable one-sidedness of our conscious life is continually being corrected and compensated by the universal human being in us, whose goal is the ultimate integration of conscious and unconscious, or better, the assimilation of the ego to a wider personality" (The Structure 8: 557).

epiphenomenon; on the contrary, there is every reason to regard it, at least hypothetically, as a factor sui generis, and to go on doing so until it has been sufficiently proved that psychic processes can be fabricated in a retort" (The Archetypes 9-1: 117). The psyche is, then, an "autonomous reality of enigmatic character" (The Archetypes 9-1: 118) which is utterly unique, since it cannot be reproduced in any organic matter in the laboratory.

With this in mind, the psyche, as a totality, transcends human comprehension, and therefore, we are only able to infer its functioning. In other words, the "ultimate nature [of the psyche] is unknowable (for the psyche cannot know its own psychical substance)" (Jung, "Approaching" 4) since there is no point outside of the psyche from which we can observe its workings. One can gather observable data, however, and from this evidence, we can hypothesize some of its more immediate aspects: "psychic existence can be recognized only by the presence of contents that are capable of consciousness. We can, therefore, speak of an unconscious only in so far as we are able to demonstrate its contents" (The Archetypes 9-1: 4). In other words, since we cannot actually observe the unconscious and its specific structures, we can infer its existence by its consciously perceived manifestations, usually in dreams, visions, fantasies, art and via "projection."[11] As Jung states, "our psyche is part of nature, and its enigma is as limitless. Thus we cannot define either the psyche or nature. We can merely state what we believe them to be and describe, as best we can, how they function" ("Approaching" 6).

Following Freud, Jung divides the psyche into two main parts, the conscious and

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[11] Jung defines projection as "the expulsion of a subjective content into an object. . . it is a process of dissimilation . . . by which a subjective content becomes alienated from the subject and is, so to speak, embodied in the object. The subject gets rid of painful, incompatible contents by projecting them, as also of positive values which, for one reason or another —self-depreciation, for instance— are inaccessible to him" (Psychological Types 6: 783).

the unconscious mind. Freud's pioneer investigations into the nature of parapraxes (mishearing, misreading, mislaying, forgetting, and the famous "Freudian slips" of the tongue), of dreams and other phenomena whose functioning is nearly completely outside of the control of the conscious mind, provide convincing arguments that support the postulation that the unconscious mind does indeed exist. Jung states, "my justification for speaking of the existence of unconscious processes at all is derived simply and solely from experience, . . . where we have undoubted proof that, in a case of hysterical amnesia, for example, the ego knows nothing of the existence of numerous psychic complexes, and the next moment a simple hypnotic procedure is sufficient to bring the lost contents back to memory" (Psychological Types 6: 837). In essence, then, we must not consider the totality of the human psyche as embodied solely in consciousness and its contents, but must always take into account the original and omnipresent unconscious if we wish to speak of the mind as a whole. . . Because of its role in creativity, dreams, and art, the point concerning the existence and function of the unconscious is so important that it must be reiterated: ". . .the significance of the unconscious in the total performance of the psyche is probably just as great as that of consciousness" (The Structure 8: 491).

Despite the work of Freud, Jung and others, some critics still resist the notion that the unconscious mind exists. In fact, some mistakenly believe that any attempt to discover the contents of the unconscious and bring them into conscious examination would "undermine civilization and deliver up our highest values to sheer primitivity" (The Practice 16: 328). This fear of the unconscious is based on the notion that the unconscious is a "demoniacal monster" whose clutches, because they are beyond the reach of conscious control, will threaten to overpower and take possession of our consciousness. In Jung's view, conversely, the unconscious is not evil, as the conscious mind would have it, but is rather a perfectly neutral entity. The unconscious can only pose a danger when repressed and ignored. Thus, the more a person tries

to assimilate its contents, and attempt to understand its functioning, the less threatening it becomes (The Practice 16: 329).[12]

There is, however, a completely understandable reason for this horror of the unconscious mind. As Jung says, "there are historical reasons for this resistance to the idea of an unknown part of the human psyche. Consciousness is a very recent acquision of nature, and it is still in an 'experimental' state. It is frail, menaced by specific dangers, and easily injured" ("Approaching" 6).

Freud was instrumental in bringing the unconscious and its contents to light through his work with dreams and neuroses. Those things that we find unacceptable, unpleasant, and intolerable in ourselves get pushed down (repressed) into the unconscious [13] and remain there, revealing themselves to the conscious mind when a specific stimulus gives them the energy to break into consciousness. Jung, however, amplified and extended Freud's limited concept of the unconscious. Jung postulated that there are really two unconscious layers,[14] because the repression of originally

[12] Jung often speaks of the danger of modern man's ignorance of his own unconscious functioning. Because it is not "rational" (reason being a characteristic of consciousness), the unconscious has been denied or simply ignored as meaningless. According to Jung, "modern man does not understand how much his 'rationalism' (which has destroyed his capacity to respond to numinous symbols and ideas) has put him at the mercy of the psychic 'underworld.' He has freed himself from 'superstition' (or so he believes), but in the process he has lost his spiritual values to a positively dangerous degree. His moral and spiritual tradition has disintegrated, and he is now paying the price for this break-up in worldwide disorientation and dissociation" ("Approaching" 84).

[13] Eagleton, in his Literary Theory: An Introduction, speaking of the primary desire for incest, states that the unconscious "is not a place that was ready and waiting to receive such a desire: it is produced, opened up, by this act of primary repression" (155). As we will see, Jung does not agree that the unconscious is "created" due to repression, but believes instead that the unconscious is the original, primary psychic state.

[14] In 1947, Jung articulated a third layer, the "psychoid" unconscious. Samuels discusses this concept and quotes from Jung: "Jung linked psychology, behaviour, biology and the spirit. He was also to attempt to involve matter as well in the construction of a unus mundus or unitary world view. He felt himself to be concerned with an area of the psyche so buried, and yet so fundamental, that it would be an error

conscious elements cannot account for the phenomena in which unconscious contents, never previously conscious, rise up and become conscious. Essentially, Jung makes a distinction between the personal unconscious and the collective unconscious. The first contains all the contents that were once conscious but have been repressed, "all the acquisitions of personal life, everything forgotten, repressed, subliminally perceived, thought, felt" (Psychological Types 6: 842).[15] The contents of the collective unconscious do not "derive from personal experience" and therefore are not acquisitions (The Archetypes 9-1: 3). These contents are inborn and hereditary in the human species. "The collective unconscious does not develop individually but is inherited" (The Archetypes 9-1: 90). In other words, the contents of the personal unconscious are made up mainly by what Jung called complexes,[16] whereas the contents of the collective unconscious are the archetypes (The Archetypes 9-1: 4, 88).

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to regard it as derived from man's common instinctual, neurological and morphological base. He called this area the psychoid unconscious in 1947 to distinguish it absolutely from all other categories of the unconscious. The psychoid unconscious is a primary ordering agency but its manifestations 'cannot be directly perceived or "represented. . ."' [. . .] Jung likened psychoid contents to 'the invisible, ultra-violet end of the spectrum. . . it does not appear, in itself, to be capable or reaching consciousness. . .'" (Samuels 29-30).

[15] In this same work (Psychological Types 6: 839-40), Jung defines the processes by which once conscious contents become unconscious. They are described as a loss of "energic value" (normal forgetting) on the one hand, and on the other as repression (intentional forgetting due to the painfulness of their content). Additionally, there are also sense perceptions that, "because of their slight intensity or because of the deflection of attention, do not reach conscious apperception" but which must also be considered as psychic contents since the unconscious apperceives them. This is shown by their presence as illuminated by hypnosis.

[16] Complexes are "an agglomerate of the actions of several archetypal patterns, imbued with personal experience and affect. . . . A complex is, therefore, not a simple entity; the 'mother complex' contains emotions derived from the interaction of the ego position with numerous archetypal configurations. . ." (Samuels 47). In other words, a number of personal experiences of a traumatic nature (usually in childhood) cluster around an archetypal "core" and cause conflict within the psyche. See Jacobi, Complex / Archetype / Symbol, 6-30, and Jacobi, The Psychology of C. G. Jung 36-39.

Despite repeated explanations, the notion of the collective unconscious (second only to the concept of the archetypes) is one of the least understood or appreciated of Jung's theories. Thus, we must quote Jung himself in order to make the essence of the collective unconscious clear. The collective unconscious

> . . .is no more than a potentiality handed down to us from primordial times in the specific form of mnemonic images or inherited in the anatomical structure of the brain. There are no inborn ideas, but there are inborn possibilities of ideas that set bounds to even the boldest fantasy and keep our fantasy activity within certain categories: a priori ideas, as it were, the existence of which cannot be ascertained except from their effects. (The Spirit in Man 15: 126; emphasis added)

In effect, the collective unconscious does not contain specific images and ideas, but rather gives structure to imagination and ideation. Thinking, feeling, sense perception, and intuition would be impossible were it not for the innate structural foundation provided by the collective unconscious. The meaning of the word "collective," then, characterizes the universal, non-individually acquired "contents and modes of behaviours that are more or less the same everywhere and in all individuals" (The Archetypes 9-1: 3).

Jung postulates the need for the unconscious as compensatory. "The psyche is a self-regulating system that maintains its equilibrium just as the body does. Every process that goes too far immediately and inevitably calls forth compensations, and without these there would be neither a normal metabolism nor a normal psyche. In this sense we can take the theory of compensation as a basic law of psychic behaviour" (The Practice 16: 330; Psychological Types 6: 843). Research into the physiological functioning of the human body has provided empirical evidence that reinforces Jung's ideas concerning the purpose and value of the conscious-unconscious dynamic. According to the physiological work of W.B. Cannon, there is a self-regulating or homeostatic function which "will not permit the basic body

constituents to get too far out of proper balance. . . . Like the body, the unconscious psyche has an instinctive wisdom which can correct the errors and excesses of consciousness. . . " (Edinger 61). Also worth noting is Mahoney's concise statement: "what happens in the psychic processes is likened to the feedback of servo-mechanisms homeostatically arranged to create their own dynamic equilibrium" (36). Mahoney goes on to quote Norbert Wiener who makes it clear that "The conditions under which life, especially healthy life, can continue in the higher animals, are quite narrow. A variation of one-half degree centigrade in the body temperature is generally a sign of illness, and a permanent variation of five degrees is scarcely consistent with life" (52). Thus, compensation to restore equilibrium is essential to the survival of the organism. In essence, then, the unconscious is a vital and necessary component in the functioning of the healthy human being because it provides the indispensable counterpart to consciousness which would carry on its functioning unchecked and out of control without the balance maintained (in psychically healthy individuals) by the unconscious. The compensation of the unconscious "can create a wider horizon and a greater extension of consciousness —on condition that one succeeds in assimilating and integrating in the conscious mind the lost and regained contents. Since they are not neutral, their assimilation will modify the personality. . . " ("Approaching" 90).[17]

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[17] Samuels provides a most interesting and highly significant support for the concept of compensation: "To add strength to Jung's intuition, it now seems that the hypothesis in physics of 'action-at-a-distance,' originally rejected by Einstein, may in fact be substantiated. This involves the supposed tendency of two very distinct sub-atomic particles to behave harmoniously, as though each 'knew' what the other was doing. If the behaviour or one particle was altered, the other would be expected instantaneously to change in exactly the same way, with no apparent force or signal linking them. Quantum theory predicted this, in contrast to Einstein, and it was reported in the Sunday Times science section of 20 February 1983 that experimental verification has now taken place" (Samuels 30). The theory of "action-at-a-distance" will be discussed further in Chapter 5.

1.4 The Role of the Archetypes in Jungian Thought

In the general scheme of Jungian analysis there is a second essential feature which is perhaps the least understood of Jung's concepts: the archetype.[18] Because the archetype has been taken to mean so many things by so many people,[19] it is necessary to outline as precisely as possible what Jung actually meant by this term. Part of the difficulty in the comprehension of the archetype is due to the fact that "the archetype represents a profound riddle surpassing our rational comprehension. . . there is some part of its meaning that always remains unknown and defies formulation" (Jacobi, Complex / Archetype / Symbol 31).

The most common misconception regarding the archetype is that it is a content filled with meaning, and this belief gives rise to numerous misapplications of the term and to unfair criticism of Jung's theories as a whole. Therefore, a crucial distinction in terminology must be made from the outset. There is a vast difference between the unobservable archetype "as such," and its manifestations as consciousness perceives it. As Jung states, "one must constantly bear in mind that what we mean by 'archetype' is in itself irrepresentable, but that it has effects which enable us to visualize it, namely, the archetypal images" (The Structure and Dynamics 8:417).[20] In essence, then, we are dealing with two discrete entities which most critics have not

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[18] The first mention by Jung of the term archetype is in 1919. Previously (as early as 1912), he had called them "primordial images," following the work of Jakob Burckhardt. See Jacobi's Complex / Archetype / Symbol 33-34.

[19] Examples of the specifically "literary" archetype will be discussed in the next chapter.

[20] Jacobi adds in a note that "in order to distinguish as sharply as possible between the archetype as such, the quiescent, non-actualized, and hence nonperceptible archetype, and the archetype which has already made its appearance in the area of consciousness, i.e., has been concretized by consciousness (transposed into an archetypal image, for example), the term 'symbol' will be used throughout for the latter" (76). A fuller discussion of the term symbol will follow in the next chapter.

appreciated: on the one hand, there is the archetype itself, a structure, a patterning of behavior, and on the other, there is the archetypal image, the specific expression or manifestation of the archetype by the individual human being. Thus, although the archetypes themselves may be universal and common to all humanity, the archetypal images, formed and given shape by a certain psyche in a certain geographical location in a certain historical period, are not.[21]

It must be clearly understood that the archetypes form "a hypothetical and irrepresentable model, something like the 'pattern of behaviour' in biology" (The Archetypes 9-1: 6).[22] Jung's most complete definition is as follows:

> Archetypes are, by definition, factors and motifs that arrange the psychic elements into certain images, characterized as archetypal, but in such a way that they can be recognized only from the effects they produce. They

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[21] For example, critics such as Elizabeth Wright apparently do not understand the distinction. For example, Wright says in her Psychoanalytic Criticism: Theory in Practice that "a major theoretical weakness is to turn what are undeniable historical recurrences, contingent patterns detectable within cultures, into some given absolute realities, autonomous and all-pervading" (75). Wright goes on to criticize Jung's hypothesis by decrying that the archetypes "rise neither from the individual nor from an immediate historical culture" and that "archetypal criticism has made the concept [of the archetypes] float free of all human genesis" (75-76). Wright clearly does not understand that it is the archetypal image that does indeed have a human genesis, but that the archetype as such is suprapersonal. Consciousness can shape the archetypal image into a particular form, but consciousness cannot create the archetype. According to Jung, ". . .if the archetypes were representations that originated in our consciousness (or were acquired by consciousness), we should surely understand them, and not be bewildered and astonished when they present themselves in our consciousness. They are, indeed, an instinctive trend. . ." ("Approaching" 58).

[22] Mahoney cites the geneticist Edmund W. Sinnot, whose work on protoplasm has provided further empirical evidence for the concept of the archetype. He states that the protoplasm is "not a substance but a system possessing a pattern which so regulates the course of the changes that go on within it that a specific form of activity tends to result. . . . There is inherent in the living system a self-regulating quality that keeps it directed toward a definine norm of course and the growth and activity of the organism takes place in conformity to it" (qtd. in Mahoney 57-58). Sinnot's work underscores both the biological reality of the archetype itself and also the homeostatic nature of life mentioned earlier.

> exist preconsciously, and presumably they form the structural dominants of the psyche in general. [. . .] As a priori conditioning factors they represent a special psychological instance of the biological 'pattern of behaviour,' which gives all things their specific qualities. Just as the manifestations of this biological ground plan may change in the course of development, so also can those of the archetype. Empirically considered, however, the archetype did not ever come into existence as a phenomenon of organic life, but entered into the picture with life itself. (Psychology and Religion 11: 222)

In essence, the archetype is an ordering agent, a structural network in the brain which organizes all human experience into patterns that manifest themselves in our psychic behavior.[23] The critics of Jung's concept of the archetype appear to have fallen into the "tabula rasa" belief that the brain is completely empty at birth and gets filled up through personal experiences. This approach implies that all human beings, when confronted with a new specific stimulus, conceive and create a completely original and unprecedented response to it. I agree with Andrew Samuels when he says that "certain fundamental experiences occur and are repeated over millions of years. Such experiences, together with their accompanying emotions and affects, form a structural psychic residue —a readiness to experience life along broad lines already laid down in the psyche" (26). This psychic residue, referred to by Samuels, is historical and can be related to the physiological residue of the human body. As Jung states, "just as the human body represents a whole museum of organs, each with a long evolutionary history behind it, so we should expect to find that the mind is organized in a similar way. It can no more be a product without history than is the body in which it exists"

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[23] Samuels provides an excellent characterization of the archetype: "In the same way that biologists cannot accept that acquired characteristics are inherited, it is impossible for psychologists to hold that mental imagery or other contents can be passed on in that way. However, it is perfectly reasonable to argue that, while content is not inherited, form and pattern are; the concept of archetype meets this criterion. The archetype is seen as a purely formal, skeletal concept, which is then fleshed out with imagery, ideas, motifs, and so on. The archetypal form or pattern is inherited but the content is variable, subject to environmental and historical changes" (Samuels 25).

("Approaching" 57). Along the same lines, Jung clarifies the idea of the archetype by stating that

> in so far as the child is born with a differentiated brain that is predetermined by heredity and therefore individualized, it meets sensory stimuli coming from outside not with any aptitudes, but with specific ones, and this necessarily results in a particular, individual choice and pattern of apperception. These aptitudes can be shown to be inherited instincts and preformed patterns. . . . It is not, therefore, a question of inherited ideas but of inherited possibilities of ideas. Nor are they individual acquisitions but, in the main, common to all, as can be seen from the universal occurrence of the archetypes. (The Archetypes 9-1: 136)

In other words, the archetypes form a kind of psychic instinct, similar to the way that chicks know how and when to emerge from their egg, how birds build nests, and how ants form colonies (Samuels 26). The relationship between instinctual animal behavior and archetypal representations is extremely close: " . . . the instincts are. . . specifically formed motive forces which, long before there is any consciousness, and in spite of any degree of consciousness later on, pursue their inherent goals. Consequently they form very close analogies to the archetypes, so close, in fact, that there is good reason for supposing that the archetypes are the unconscious images of the instincts themselves, in other words, that they are patterns of instinctual behaviour" (Jung, The Archetypes 9-1: 91). Therefore, the concept of the existence of the unconscious and its contents, the archetypes, cannot be more shocking than the existence of instincts (Jung, The Archetypes 9-1: 92).

The origin of the term "archetype," of course, does not come from Jung. The most important of Jung's predecessors is Plato, who "talks of original Ideas from which all subsequent matter and ideas are derived. These Ideas are held to be in the minds of the Gods before the world was created; because of this, Platonic Ideas precede experience" (Samuels 23).[24] In addition to Plato, Jung himself cites his sources as

[24] Jung himself says that "'Archetype' is an explanatory paraphrase of the Platonic

Philo Judaeus, Irenaeus, the Corpus Hermeticum in which God is called το αρχέτυπον φως (archetypal light), Dionysius the Areopagite, and St. Augustine, who never used the term, but did imply the idea of it (The Archetypes 9-1: 5).[25]

Other important influences on Jung's formulation of the concept of the archetype as such come from Kant and Schopenhauer. Kant's legacy to Jung concerns perception and knowledge: "if knowledge depends on perception, then a notion of perception must precede the acquisition of knowledge. From this idea of an a priori perceptive 'form', Kant produced an a priori schema in which all sensory data could be organised in fundamental, innate categories" (Samuels 23). The relationship of these Kantian "innate categories" to the archetype is clear. Schopenhauer's influence can be seen in his concept of "'prototypes', or archetypes as 'the original forms of all things [which] alone can be said to have true being, because they always are, but never become nor pass away. . . " (Samuels 24).[26]

Since, as we have seen, the archetype "as such" is an unobservable phenomenon, it is the archetypal image, then, that is open to scrutiny. The archetypal image is a personal expression formed by the unconscious archetype. These expressions, in general terms, are symbolic and metaphorical because the symbol is the only possible way for man simply to approximate what the archetype signifies. What Jung discovered was that these symbolic expressions, this "imagery fell into patterns, that these patterns were reminiscent of myth, legend and fairytale, and that

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ειδος." (The Archetypes 9-1: 5).

[25] Campbell points out further that there have been other conceptualizations of an archetypal element in man, specifically Adolf Bastian's theory of the "ethnic Elementary Ideas," Sir James G. Frazer's "a similar constitution of the human mind," and Sigmund Freud's dream symbolism that is "characteristic of unconscious ideation" (The Hero With a Thousand Faces 18-19).

[26] Samuels quotes the study by Jarret (201).

the imaginal material did not originate in perceptions, memory or conscious experience. The images seemed to Jung to reflect universal human modes of experience and behaviour" (Samuels 24).[27] An interesting example of just how archetypal imagery does not come from actual conscious perception or experience, and therefore has an internal origin, is given by Jung when he speaks of the atomic theory of Leucippus and Democritus. Their theory "was not based on any observations of atomic fission but on a 'mythological' conception of smallest particles, which, as the smallest animated parts, the soul-atoms, are known even to the still paleolithic inhabitants of central Australia" (The Archetypes 9-1: 116). Jung goes on to underscore the source of this unobserved theoretical formulation: "But where did Democritus, or whoever first spoke of minimal constitutive elements, hear of atoms? This notion had its origin in archetypal ideas, that is, in primordial images which were never reflections of physical events but are spontaneous products of the psychic factor. . . .innumerable facts prove that the psyche translates physical processes into sequences of images which have hardly any recognizable connection with the objective process" (The Archetypes 9-1: 117).

To reiterate: the archetypal image is only partly formulated in the conscious mind and that its source lies in the collective unconscious which functions independently from consciousness. When an archetype is activated or "constellated," its energy forces itself upon consciousness and the processes of the conscious mind must deal with it and give it a useful, identifiable, functional form. Consciousness cannot utilize an amorphous mass of archetypal energy and is required to channel this energy by

[27] Joseph Campbell puts it this way: ". . . there have nevertheless been certain irreducible psychological problems inherent in the very biology of our species, which have remained constant, and have, consequently, so tended to control and structure the myths and rites in their service that, in spite of all the differences that have been recognized, analyzed, and stressed by sociologists and historians, there run through the myths of all mankind the common strains of a single symphony of the soul" ("Mythological Themes in Creative Literature and Art" 141).

giving it a comprehensible appearance. "Archetypes thus have their own initiative and their own specific energy. These powers enable them both to produce a meaningful interpretation (in their own symbolic style) and to interfere in a given situation with their own impulses and their own thought formations" ("Approaching" 67-68).

The function of the archetypes and their images is, therefore, not subject to the will or desire of the conscious mind, but rather carries out purposes of their own. They are not gratuitous; they have a value and a purpose beyond what consciousness can perceive. The archetypes and their images have a very strong effect on consciousness. As Samuels says, the "archetypal layers . . . tend to produce images and situations which have a tremendous impact on the individual, gripping him and holding him in a grip, often, but not always, with an accompanying feeling of mystery and awe; he will be unable to remain unaffected" (29). Because of the compensatory function of the unconscious and its contents, the archetypes, the conscious mind usually perceives unconscious images as something foreign or external, not belonging to the psyche at all, but inspired from somewhere else.[28] This is a completely understandable reaction to archetypal imagery for two main reasons. On the one hand, since this imagery utilizes strange, fascinating, and mysterious symbols for its expression, independent of conscious elaboration, the imagery appears to be "revealed" or "imposed" on the conscious mind from outside.[29] On the other, the conscious mind of modern western man is disturbed by the possibility that there are experiences and entities outside of his conscious grasp.[30] For if there are phenomena

[28] Traditionally, this has been a "divine" inspiration from the gods, or from some personalized creative entity, such as a "muse."

[29] This sensation that the imagery appears from outside the individual will be discussed more fully in Chapter 2.

[30] As Jung says, "common prejudice still believes that the sole essential basis of our knowledge is given exclusively from outside, and that 'nihil est in intellectu quod non antea fuerit in sensu'. . ." (The Archetypes 9-1: 116).

ıat cannot be inspected with microscopes or telescopes, then the entire basis of the modern western orientation towards the world, with its scientific, utilitarian, objective, and extraverted attitude, is upset and thrown into chaos. As will be shown, chaos is a particularly important theme in the works of Borges.

The archetypal images that threaten consciousness and its belief that it is the center and entirety of the psyche are particularly problematic for the individual (or culture) that suffers from ego-Self Alienation. As Edinger states, "Encounters with reality frustrate inflated expectations and bring about an estrangement between ego and Self. This estrangement is symbolized by such images as a fall,[31] an exile, an unhealed wound, a perpetual torture" (37). The archetypal images appear in compensation to this alienation so that the ego may begin to recognize the existence of the unconscious and undertake the task of uniting the two sides of the psyche in the process of individuation. Modern humankind's feelings of alienation, isolation, and meaninglessness are due to the fact that ego development in Western culture has legitimized and fomented the belief that the unconscious does not exist, or at least, that unconscious contents are not "real." Therefore, the compensation furnished by the appearance of archetypal imagery is critically important for twentieth century humanity.

1.5 Organization of the Study

In this first introductory chapter, I have examined some of the fundamentals of

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[31] Thus, the Judeo-Christian belief that mankind is in a fallen state reinforces our sense of alienation and requires that we look outside ourselves to external restoration of wholeness and harmony ("grace," i.e. union with God) in the person of the "Messiah." As we will see, the search for unity in separation, order in chaos, equilibrium, and God that is so frequent in Borges, is really a desire to restore the internal ego-Self union of the psyche. Joseph Campbell is quite right when he says that God is not "out there" but inside all human beings: "all the gods, therefore, all the powers of heaven and hell, are within you" ("The Symbol Without Meaning" 423).

Jungian psychological theory and have attempted to dispel some of the still predominant misunderstandings regarding his approach. My primary objective here is to explore the two main problem areas which cause the greatest amount of confusion and misinterpretation: the notion of the collective unconscious, and the manifestations of the archetypes. It is hoped that pursuant to the careful discussion of these two theories, supported primarily by Jung's own words, the reader may enjoy a clearer understanding of these two aspects of Jungian psychology and how they function.

In the second chapter, I will examine the history and theory of the nature of dreams and their interpretation. Because the interpretation of dreams is essentially an interpretation of dream symbols, I will also analyze in detail the nature and function of symbols themselves. Since dreams and symbols are given form and expression by human creative imagination, the nature of creativity will also be discussed at some length. It is here that the direct and explicit relationship between dreams and literature can be established coherently. The experiences of the psyche seek a comprehensible expression to ego-consciousness which cannot perceive the relationship of its own self to the psychic totality. Therefore the creative mechanism of the mind, via dreams, symbols and art, gives form and content to what is essentially unrepresentable. The literature of Jorge Luis Borges, rich in symbolism, demonstrates precisely how the mind strives to express the inexpressible.

In chapters three, four and five, I will apply the theory of dreams, symbols, creativity and literature to the short stories of Borges. Chapter three will focus on Borges' first collection, Historia universal de la infamia, in which the confrontation between ego and Shadow is explored; chapter four will examine perhaps the most famous of Borges' works, Ficciones, in which a variety of experiences with the Self archetype are expressed; and chapter five will investigate one of Borges' final works, El libro de

arena.[32] which has, up to now, received relatively little critical attention.

The final chapter of this dissertation —and the briefest— will restate some of its main points, especially those which modify existing critical views of Borges' prose, and will provide a point of departure for further study and analysis of the Borgesian opus. The work of Jorge Luis Borges is not at all the cold and impersonal, nihilistic, and pessimistic writing that so many critics have proposed, but rather the natural, harmonizing expressions of a unique twentieth-century Argentinian psyche.

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[32] For brevity and convenience, the following abbreviations of Borges' works will be used in this study: (A) El aleph; (BS) The Book of Sand; (D) Discusión; (F) Ficciones; (H) El hacedor; (HE) Historia de la eternidad; (HUI) Historia universal de la infamia; (IB) El informe de Brodie; (LA) El libro de arena; (LS) Libro de sueños; (OI) Otras inquisiciones; and (SN) Siete noches.

Chapter 2

Dreams, Symbols, Creativity and Literature

2.1 Dreams: Their Physiology, Purpose and Interpretation

Since, as I have noted, the true archetype cannot be represented directly and since only its images can be perceived by consciousness, the primary sources of these images should be discussed. The main source is dreams "which have the advantage of being involuntary, spontaneous products of the unconscious psyche and are therefore pure products of nature not falsified by any conscious purpose" (Jung, The Archetypes 9-1: 100). As we will see, dreams are a natural and ubiquitous function of the human mind. For every culture and for every generation of humankind, dreams have presented a puzzling and mysterious portion of reality which has inspired numerous and divergent approaches to the dream phenomenon. The puzzling nature of the dream has been powerfully expressed by Roger Caillois:

> The mystery of the dream originates in the fact that this phantasmagoria over which the sleeper has no control is at the same time entirely a product of his imagination. When it is unfolded before him without his consent, he can hardly believe himself responsible. On the other hand, it is difficult for him not to persuade himself that this shifting series of images is addressed to him. He postulates a meaning for this rarely explicit message, which would not be so troubling if it were not so enigmatic. The sleeper likes to flatter himself by believing that the dream does not come from himself, but rather from some external power that is superior, inaccessible, auspicious, or ominous—it does not really matter which. At the same time he does not doubt that he is the privileged recipient of something solemn and occult. He experiences the dream as a dictation in which the one who dictates (perhaps knowing neither that he is dictating nor what he is dictating), the one who (like a scribe with neither initiative nor control) docilely takes down those despotic words he hears, and the one who, quite astonished, reads the text back (as text he does not know but which seems nevertheless to bring back memories) are all one person: he himself. (51)

Caillois goes on to say that mankind's need to interpret dreams, to explain their symbolism and to think of them as mysterious riddles is strikingly constant across the globe. "It is present in every culture, adapted to the style, ambitions, and fancies of each of them" (32). For most cultures of the world, there are several fundamental questions related to the dream. First, what is the exact nature of the dream itself? Second, does the dream have meaning and, if so, how does one interpret the dream? And finally, what relationship does the dream have to its sibling, the waking world (23)? In other words, is there an "interference of the waking and dreaming states" and, if so, is it a relationship of opposition, that is, can one place the two states in an order of importance and can they work together? "The world of the dream is another universe. Is it then more real, equally real, or less real than that of the waking state?" (27). To answer these questions, it is necessary to look at the dream phenomenon from physiological, psychological, and philosophical perspectives, the latter including its many interpretations across the cultures of humanity.

William C. Dement, among others, has shown that dreaming is physiologically "real." In reality there are two kinds of sleep "which possess markedly contrasting physiological characteristics and mechanisms, both of which occur normally in any extended period of somnolence" (84). One type is referred to as "paradoxical," "activated" or "rapid eye movement" (REM) sleep. REM sleep, according to Dement, can also be called "dreaming" sleep "because it does, in fact, seem to be the state in which dreaming takes place" (84).

It is generally accepted that electroencephalogram (EEG) readings demonstrate that the sleeping state can be divided up into four stages. Throughout the night there is a rhythmic cycle of the four stages including all four at the beginning of sleep, and an alteranation of the first two stages later on. REM sleep takes place in stage 1 and this stage has a tendency to get longer and longer as the night wears on (Dement 79).

Based upon a variety of experimental data, Dement concludes that dreaming does

indeed take place during stage 1 (REM) sleep. EEG readings, for example, lend credence to the traditional belief that sleeping and waking are perfectly equivalent with the exception that activity is purely internal during sleep because there is little or no motor movement. Tossing and turning are usually not activities found <u>during</u> REM sleep, but rather at the point of the change from one stage to another. Furthermore, researchers have found that the extremely high dream recall rate (83.3%) during REM sleep "unquestionably establishes REM sleep as the time at which the probability of being able to recall a dream is maximal," while arousal during the other three stages of sleep produced very little ability to recall dreams. The investigators discovered several other interesting aspects of dreaming: 1) time in dreams is not condensed, as was previously suspected since, when awakened, the subjects' retelling of the dream took almost exactly the same amount of time as the REM period lasted; and 2) there is a demonstrable correspondence between the specific directional patterns of eye movements and the spatial orientation of events in the dream. In other words, the sleeping human seems to move his eyes "to 'watch' or 'scan' the hallucinatory dream images more or less as he would if he were really seeing them in the waking state" (91). The result is that there "exists a one-to-one correspondence between eye movements and dream imagery, as if the dreamer were seeing and doing exactly the same thing in the waking state" (Dement 91).

Other physiological research from the "sleep labs" has studied the activity of the cerebral hemispheres. Kenneth Lambert has summarized the differences between the right and left hemispheres of the brain in this manner: the left hemisphere contains rational capabilities, "particularly verbalization and language facility. Also are included linear thinking using propositional and mathematical logic; aim directed acting according to a plan; capacities to analyze; and an exact adaptation to clock-time. By contrast, the right hemisphere processes feeling and emotion, musical experience, visual and spatial accuracy. It is the basis for a way of relating to reality within or

without that uses holistic[1] imagery which sums up situations in a way that is usually less available to the left hemisphere" (Lambert 148).[2] Lambert, citing the work of Cohen, states further that right hemispheric activity predominates during REM sleep, and that as the night progresses and the REM episodes become more prolonged, the left hemisphere "seems to exert more and more control of REM dreaming so that more verbal activity comes into the dreams, suggesting a kind of growing cooperation" (Lambert 148-49). This research, demonstrating that the two cerebral hemispheres functioning independently at first but later working together in the elaboration of the dream, appears to confirm, in clinical terms, Jung's concept that the dream has a "compensatory" function: right to left hemisphere, unconscious to conscious.[3]

Thus, from the physiological perspective, dreaming is "real." The high levels of cerebral, cardiac and pulmonary activity make the dreaming (REM) period of sleep the unconscious counterpart to waking physical activity. The Western obsession with empirical evidence has finally determined that, despite the fact that the contents and images of dreams are fleeting, insubstantial and not always available to conscious observation and contemplation, they clearly and demonstrably form a part of another reality, the reality of the unconscious side of the psyche.

If we accept the veracity of the clinical research that substantiates the reality of dreams, we may now turn to the question of the contents of dreams and their interpretation. The history of dream interpretation is as varied as the many cultures that meditate on the meaning of dreams. Sigmund Freud, James A. Hall, Wilse B.

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[1] The word "holistic" here is used in the sense of synthetic rather than analytic, that is, totalities rather than components.

[2] This differentiation of the cerebral hemispheres seems to support, physiologically, the hypothesis that the psyche is composed of two opposite but complementary spheres: consciousness and the unconscious.

[3] The concept of compensation in Jungian thought will be discussed in more detail further on in this chapter.

Webb and Krisna das Gupta have all outlined the history of dream analysis and several features stand out clearly. In general, there is an alternation throughout the history of dream interpretation between such aspects as whether the dream is the inspiration from a god or the result of sensorial and physical stimuli,[4] whether the dream is "true" or "false,"[5] and whether the dream is literal or figurative.

It is important to note, however, that whether for good or for evil, true or false, throughout history the dream was at least meaningful. As Christianity and Western Civilization continued to develop throughout the centuries, mainly in a direction towards a standardization and singularly "correct" (ego-centered) view of truth and reality, the individual messages and interpretations of dreams lost their validity.

During the Renaissance, with the change of focus from the internal to the external, from the mind to the body, intellectual inquiry turned away from the unobservable phenomenon of dreams towards empirical experimentation in the arts and sciences. The voice of the unconscious mind went unheard in favor of the increase and expansion of the conscious mind. Departing from the classical and medieval preoccupations with the true or false nature of dreams, the advances in scientific knowledge led the Western mind to conduct experiments on the purely physical causes and meanings of dreams (Hall, Clinical Uses 14). As time went by, Western Civilization gradually lost the belief that dreams had any value or meaning. According to Carl O'Nell, "it was not until the development of Cartesian mechanistic dualism in the seventeenth century that dreams were finally placed totally within the realm of

[4] Gupta notes that the earlier Greeks, the ancient Hebrews and Arabs, and medieval Christians viewed the dream as having divine origin, while the later Greeks, (Aesculapius, Hippocrates, and Aristotle) and Western Europeans after the Renaissance, interpreted the dream on a physical basis.

[5] According to Gupta, Homer states that dreams come through two gates, the Gate of Horn and the Gate of Ivory, with "true" dreams coming through the former while "false" ones come through the latter (2). Similarly, the early Christians concluded that true dreams came from God and that false ones were the inspiration of the devil.

fantasy or irrational experience. It must be remembered, however, that the Cartesian irreducible dualism of 'spirit' and 'matter,' . . . was an historical development within Western philosophy. A majority of the world's peoples have not focussed their thinking around oppositional dualism. . ." (qtd. in Barbara Tedlock, "Dreaming" 2).

Before considering the modern dream theories of Freud, Jung and their contemporaries, a discussion of the non-Western concept of the dream would be valuable for several reasons. First, it provides a contrast to the Western approaches that have prevailed and thus offers a deeper and fuller insight into the universal phenomenon of dreaming itself. Second, it would be impossible to ignore the multi-cultural influences in the work of Jorge Luis Borges, and thus their presence makes it necessary to investigate other approaches to the dream if one is to formulate a method that may successfully illuminate Borges' texts. Finally, as C. G. Jung has demonstrated so clearly, the Western approach to the mind and its conception of reality is not absolute, complete, or superior. One cannot deny the specificity of the Western views of the mind and its manifestations, but one must take a much broader, multi-cultural perspective in order to enhance and expand our knowledge of the human mind.

While Freud followed and continued the Western scientific exploration of psychic phenomena, Jung expanded, combined, and enriched dream analysis by incorporating Eastern beliefs related to the mind. In other words, by bringing together East and West, "primitive" and "civilized," ancient and modern, Jung brought a broader and more universal meaning to the psyche and its functions, products, and needs.

According to Tedlock, the primary difference between Eastern and Western approaches to dreams and other phenomena lies in the different concepts of reality. She states, that

> Today, in Western culture, we recognize dreaming as self-related but we do not accord this experience the same status as waking reality and thus we

> do not fully integrate dream experiences with our other memories. However, since reality itself is an undeterminate concept influenced by imaginative and symbolic processes, there are cultures other than our own in which waking, dreaming, and various in-between experiences, though they may be distinguished, may well not be sorted out according to the simple oppositional dichotomy of real versus unreal, or reality versus fantasy. ("Dreaming" 1)

In essence, although Freud was revolutionary in his "scientific" approach to dreams, he still followed the Western assumption that all reality was to be interpreted solely on the basis of conscious experiences and stimuli. In other words, the dream and other psychic mechanisms are real only insofar as they are founded on conscious perceptions.[6] In India, for example, reality is not the exclusive prerogative of consciousness, but merely one particular manifestation of it. Wendy Doniger O'Flaherty makes this distinction when she states that "the Western assumption that dreams are 'softer' (more subjective, false, private, transient, and illusory) than the hard facts of waking life (which we think of as objective, true, public, permanent, and real) is an assumption that is not shared by Indian texts devoted to the meaning of dreams" (55).

If we consider the question posed by Caillois at the beginning of this chapter, we can see that the central issue that divides East and West with respect to the dream lies in the question of the nature of reality. Dreams are either valued or denigrated according to how the culture defines what is real and what is not. In the Indian tradition, specified in thirteen sacred texts written between 1,000 B.C. and 800 B.C.

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[6] Caillois examines this conflict between internal imaginal reality and external sense perception reality by mentioning the traditional idea which ponders the "possibility of bringing back from the world of dreams some object—a scar, a mark, a token—which will be proof of the dream's reality, something solid and tangible which will survive after the illusions of the dream have faded away to attest to the unimpeachable existence of the world from which it has been brought" (33). This tantalizing desire to bring back proof from the dream world has been used repeatedly by Borges in a number of his texts, the most important of which is "La flor de Coleridge" (OI 17-20) and two stories from his final collection, El libro de arena: "El otro" (LA 7-14) and "Utopía de un hombre que está cansado" (LA 69-75).

and known as the Upanishads, the nature of reality is discussed at length. In the Prasna Upanishad,[7] four levels or states of consciousness are described in the progressive order from the least to the most "real": waking (Vaisvanara), dreaming (Taijasa), dreamless sleeping (Prajna), and transcendence (Om or Aum) (Tedlock, "Dreaming" 2-3). However, in the Brihadaranyaka Upanishad dreams are considered "emissions, projections, or creations that take place during the 'twilight juncture' between this world and the world beyond. . . . Here dreaming is a liminal state in which the dreamer realizes the relationship between two worlds, neither of which is fully real or unreal" (Tedlock, "Dreaming" 3). As O'Flaherty comments, the projection or emission of dreams is similar to the creation "in which the Creator emits from himself the entire universe, as a spider emits a web. . . . This text has not yet reached the extreme 'softness' of certain later schools (particularly of Mahayana Buddhism) that suggest that all perception is the result of projection" (55-56).

Very similar to the Indian concept of the "liminal" world between reality and unreality is a "middle position, formulated by medieval Muslim philosophers and elaborated by the Sufis [who] described an order of reality existing between physical and spiritual reality" (Tedlock, "Dreaming" 3). This "third world halfway between the world of sensible perception and the world of intelligibility" is called the "imaginal world"[8], also called Alam al-Mithal or mundus imaginalis by the famed French Islamist, Henri Corbin (Tedlock, "Dreaming" 3). In perfect accord with the Indian texts, the intermediary world of the mundus imaginalis is valued in and of itself as an area

[7] The clearest explanation of these states is described in the Mandukya Upanishad, not the Prasna, as stated by Tedlock.

[8] Corbin used the term "imaginal" in order to avoid the negative and derrogatory connotations of the word "imaginary" which generally imply something false or mistrustful. According to Avens, Corbin "proposed this term (or alternatively mundus imaginalis) as pointing to an order of reality that is ontologically no less real than physical reality on the one hand, and spiritual or intellectual reality on the other" (Imagination Is Reality 8).

which must be explored and treasured. Among the theoreticians of the Alam al-Mithal were Avicenna, Sohrawardî, Ibn' Arabî and Molla Sadra. According to Gilbert Durand, these thinkers

> delved into the world of the image, this intemediary world. . . . It is the world where ideas, i.e., the pure spiritual forms of Platonism (the dynamic patterns, as modern psychologists would put it) are actually embodied, where they take on symbolic form or 'body' and polarize desire. Here the bodies, i.e., the objects of the tangible world, are in turn spiritualized, acquiring meaning and extending desire to its semantic and eschatological horizons. ("Exploration" 97-98)

The importance of these Islamic philosophers lies in their belief that "like the Prophet's exemplary mi'raj, visions and dreams give direct access to the world of meaning, i.e., the juncture of the signifying with the signified. . . . Their research into non-perceptual visions, dreams, reverie, symbolic epiphanies enables us to reach and to visualize a level of truth which is inaccessible to the ways of reason or the utilitarian impact of tangible perceptions" (Durand, "Exploration" 98). According to Corbin, one should note that "we are not dealing here with irreality. The mundus imaginalis is a world of autonomous forms and images (mo'allaqa, 'in suspense,' that is, not inherent in a material substratum. . .). It is a perfectly real world preserving all the richness and diversity of the sensible world but in a spiritual state. The existence of this world presupposes that it is possible to leave the sensible state without leaving physical extension" (406-07).[9]

Other examples of this belief in the reality of the imaginal world can be seen in

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[9] Corbin goes on to underscore that what is usually considered a "flight of fancy" away from "what one has agreed to term reality, is symptomatic of the metaphysical impotence of our time. For if one takes the trouble to analyze this concept of 'reality,' the rejection of the mundus imaginalis on its part appears very much like a flight into external reality. In fact, all the rationalistic explanations by causal reduction originate in a 'poor man's philosophy' on which there is no need to dwell futher" (408).

cultural groups as different as the Naskapi Indians of Alaska and Canada who, according to Marie-Louise von Franz, "pay attention to their dreams and who try to find their meaning and test their truth" by entering into "a deeper connection with the Great Man. . . the major obligation of an individual Naskapi is to follow the instructions given by his dreams, and then to give permanent form to their contents in art" ("The Process" 162). Elémire Zolla points out that the Senoi of Malaysia "devote their best energies to the elevation of their dream-life" (72). One could cite a seemingly endless number of examples of precisely how different peoples of the earth, living in isolated or somewhat isolated geographical locations and in different historical periods, have viewed the dream as completely real and have acted upon that belief in tangible ways. It seems that until the work of C. G. Jung, Western Civilization was the only major cultural tradition on the globe that has denigrated and sometimes disdained the dream as useless fantasy and meaningless hallucination.

Not until the upsurge of Western Modernity in the last half of the nineteenth century did dreams begin to regain their value as being real, as meaningful communication and as a source of knowledge. The trend that had grown steadily after the Middle Ages was suddenly reversed with the publication of Sigmund Freud's Die Traumdeutung (The Interpretation of Dreams) in 1900. According to Fosshage and Loew, Freud's basic premise on the psychological function of the dream posits that the dream "was to provide discharge for unconscious impulses and thereby, secondarily, to serve as the 'guardian of sleep.' During sleep the mind regresses to the early developmental form of drive discharge, that is, hallucinatory wish fulfillment. The wish is defined as an unconscious impulse and must be of infantile origin in order to instigate a dream" ("Comparison" 243).[10] Freud hypothesized that there exists a

[10] In Freud's words, "Dreams are things which get rid of (psychical) stimuli disturbing to sleep, by the method of hallucinatory satisfaction (Introductory Lectures 136; original emphasis).

"censor," an ego defense mechanism that prohibits raw and unadapted dream content from entering into the sleeping consciousness. Thus the "dream work" is the process in which dream content is diguised in order to get past the censor and the result is a "compromise formation" which tries to fulfill an infantile wish, as long as it is unrecognizable. Fosshage and Loew call this approach a "discharge-conflict model" through which "the unconscious impulses push for discharge but encounter the conflicting repressive forces of the censor" ("Comparison" 244).[11] Richard M. Jones concludes that the "only function of dreaming that Freud's theory can hypothesize is the catharsis or safety-valve function. Repressed infantile wishes are given periodic opportunities for partial fulfillment in the safety of sleep, thus preventing them from building up intolerable states of psychological tension in waking life" (279-80).

The specifically remembered content of the dream (the "manifest content"), for Freud, is therefore only an acceptable veil that has been drawn over the unacceptable true content (the "latent content") (Fosshage and Loew, "Comparison" 244; Freud, Introductory Lectures 120). The manifest content is often the result of "day residue" still present in the psyche during sleep. In essence, "the day's events stir up a repressed childhood conflictual or traumatic situation. Due to repressive barriers, the conflictual situation typically remains unconscious. These repressive forces are alleviated during sleep but continue to operate through the dream work to disguise the painful traumatic material" (Fosshage and Loew, "Comparison" 244). In other words, the unresolved traumas and conflicts of childhood become the source and material of dreams but are effectively altered in order to fulfill the dream's primary function of the preservation of sleep.

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[11] Again, Freud states that "dream-distortion is a result of the censorship which is exercised by recognized purposes of the ego against wishful impulses in any way objectionable that stir within us at night-time during our sleep" (Introductory Lectures 147).

Freud further theorized that there are four specific processes utilized in the dream work to obscure and camouflage the painful conflicts and traumas: condensation, displacement, plastic representation or symbolization, and secondary revision (Introductory 170-83). Condensation is the process by which "one idea is thought to be able to carry the energy charge of a number of related ideas" (Hall, Clinical Uses, 20). Displacement is the movement of energy from one idea to another, usually from an entity of greater psychological importance and interest to one of lesser value. Plastic representation gives a sensorial impression and form to the dream due to the fact that, according to Freud, the unconscious is not able to express itself by linguistic means. Thus, the unconscious must make use of imagery and signs to communicate with the conscious mind. Secondary revision is the filter through which the dream content is interpreted by the rational, judgmental consciousness and through which the dream is consciously expressed in language. Secondary revision is essential because the dream must be made to seem believable and somewhat coherent to the conscious mind, or else the "reality sense" of the conscious ego might be aroused and cause the dreamer to awaken or, once awake, excite traumatic sensations when the dream was contemplated or described (Hall, Clinical Uses 20-21).

As can be appreciated in the foregoing discussion of the classical Freudian approach to dreams, the actual manifest dream has very little value in itself.[12] The purpose of dream analysis is, then, to find out what the manifest dream content actually refers to and then work therapeutically with the latent content. The "true" meaning of the dream cannot be understood by the dreamer (because of the censor's

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[12] To emphasize this point, Webb states that "we can briefly summarize this period of dream history as a time when dreams were viewed as a provocative intellectual puzzle. They represented a state somehow related to our waking life, for which some generally rational and comprehensible explanation could be found if we looked closely enough at the dream itself. The focus was on explanation of the dream, not on understanding of the dream itself" (10).

required revisions of the latent content) and must therefore be discovered through analysis.[13] However, one must not confuse Freud's theory of dreams and the actual interpretation. Jones, for example, discovered a fundamental distinction, if not a contradiction, between theory and practice in Freud. In theory, there is a repressed infantile wish, usually sexual, that instigates the dream, but upon rereading Freud's The Interpretation of Dreams, Jones has found that although Freud was insistent upon the existence of an infantile wish as the cause of a dream, Freud never once actually identified the supposed repressed wish when he discussed the interpretation of a dream. In other words, Jones finds that Freud never really put his theory of dreams to the test since there is no specific demonstration in his interpretations of what he had postulated to be true (280).

In order to appreciate the Jungian approach to the dream, one should be aware of a number of distinctions between Jung's postulations and those of Freud. The first major difference between these two pioneers lies in the shift from Freud's reductive, "cause-effect" approach to the dream phenomenon and Jung's synthetic, compensatory view. Jung makes a clear distinction between "causality" and "finality." Causality, as Freud believed, indicates that all psychological facts and data are the result of some discoverable past event or explainable cause. As Jones reminds us, "Freud's sole and exclusive intention was to compose the first scientific theory of

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[13] Because of Freud's own dual conceptions of the make-up of the psyche, there is some conflict among psychoanalysts regarding the value of the manifest dream content. On the one hand, Freud's original "topographical" theory of the mind, composed of conscious, preconscious and unconscious localizations, insists that all dreams are the result of revision and therefore do not reveal their true meanings. The manifest content is thus of negligable value. However, on the other hand, Freud's "structural" theory of the mind in which he proposed the id, ego, and superego structures, permits a consideration of the manifest content as a "direct (undisguised) expression of the dreamer's personality" (Fosshage and Loew 247). As will be seen later, this second theory of Freud's creates a somewhat close parallel with Jung's theory.

dreams. Recalling of what science consisted in 1900, this meant that he had to focus on the causes of dreams. If dreams had interesting purposes, or effects, they had to be overlooked until dreams were scientifically proved to be meaningful objects of study" (279). For Jung, however, psychological data have a finality which is "merely the immanent psychological striving for a goal. Instead of 'striving for a goal' one could also say 'sense of purpose.' All psychological phenomena have some such sense of purpose inherent in them, even merely reactive phenomena like emotional reactions" (The Structure 8: 456). In essence, Jung found that dreams, due to their unique form as true psychic products, must have "some special and more significant function of their own. Very often dreams have a definite, evidently purposeful structure, indicating an underlying idea or intention—though as a rule, the latter is not immediately comprehensible" ("Approaching" 11-12).[14] Furthermore, "dreams are often anticipatory and would lose their specific meaning completely on a purely causalistic view. They afford unmistakable information about the analytical situation, the correct understanding of which is of the greatest therapeutic importance" (The Practice 16: 312).

As a result of this move from Freud's cause (trauma) and effect (dream) theory towards a purposive, needful concept of dreams, there must be a revision of the role of the dream's manifest content. Jung departs fundamentally from the Freudian

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[14] Berry puts it this way: "the dream itself intends something of psychic value; the dream itself has telos, purpose, that for the sake of which it exists" ("Defense and Telos" 82). Additionally, it is interesting to note that experimental scientific research may bear out this necessity and purposive nature of dreaming. Considering the experiments conducted on REM sleep and dream deprivation conducted by William Dement, Frey-Wehrlin concludes: "I feel we may agree with Dement when he draws the tentative conclusion from these experimental results that a certain amount of dreaming is a necessity. He further suggests that dream deprivation over a sufficient length of time will result in serious disruption of the personality. This idea strikes us as familiar. ...in my opinion it points in the same direction as Jung's theory of (automatic) compensation and could turn out to be a first step towards putting his theory on an experimental basis" (133-134).

concept of dream analysis by insisting on paying close attention to the actual form and content of the dream. Dreams are not "negligible occurrences. Often enough they appear senseless, but it is obviously we who lack the sense and ingenuity to read the enigmatic message from the nocturnal realm of the psyche. . . . Nobody doubts the importance of conscious experience; why then should we doubt the significance of unconscious happenings? They also are part of our life, and sometimes more truly a part of it for weal or woe than any happenings of the day" (The Practice 16: 325).

Freud's method of "free association" did not in any way address the specifically original manner in which latent contents were being expressed. For example, Jung mentions the experience of a colleague of his who was travelling through the Soviet Union. Jung's friend, not understanding any Russian, was looking at the signs in the railroad car and began to wonder what the Cyrillic letters were and what the signs meant. As a result, he fell into a type of waking-dream state in which his imagination led him to associate freely on the appearance of the Russian words which stirred up several forgotten childhood experiences ("Approaching" 11). In other words, Freud's analytical approach of free association can be performed with almost any stimulus, but does not account for the creation of unique, specific and personal symbols within the dream itself.[15]

The dream, its structure and its symbols, do not occur haphazardly or randomly. As a result, Jung believes that dreams, like all psychic activities, have a particular purpose, a finality (The Structure 8: 462). Like Freud, Jung believes that the dream is "specifically the utterance of the unconscious. Just as the psyche has a diurnal side which we call consciousness, so also it has a nocturnal side: the unconscious psychic

[15] Hall also notes that Jung's criticism of free association lies in the fact that the analysand's associations merely show that certain complexes are in an activated state. This is not particularly instructive since activated complexes are a perfectly normal state of psychic affairs. Thus, the importance of the specific dream images show what the psyche is actually doing with these complexes (Hall, Clinical Uses 129).

activity which we apprehend as dreamlike fantasy" (The Practice 16: 317). This unconscious psychic activity is best described as a "spontaneous self-portrayal, in symbolic form, of the actual situation in the unconscious" (The Structure 8: 505).[16] But in contrast to Freud, since Jung postulated that the unconscious mind is the primordial, original psychic mode and that consciousness was a later acquisition, dream contents cannot be reduced to one or even to several underlying latent meanings. "It is certain that the conscious mind consists not only of wishes and fears, but of vastly more besides; and it is highly probable that our dream psyche [the unconscious] possesses a wealth of contents and living forms equal to or even greater than those of the conscious mind, which is characterized by concentration, limitation, and exclusion" (The Practice 16: 317).

Given the nature of the conscious mind mentioned above, the dream offers a radical departure from what is usually considered meaningful communication. In reality, the unconscious mind expresses itself in its own way, using its own methods of exposition. Jung notes that the "combination of ideas in dreams is essentially fantastic; they are linked together in a sequence which is as a rule quite foreign to our 'reality thinking,' and in striking contrast to the logical sequence of ideas which we consider to be a special characteristic of conscious mental processes" (The Structure 8: 445; emphasis in the original).

Jung differed from Freud not only in the theory of what the dream means and what it expresses, but also in its function. Jung's most important contribution to the interpretation of dreams is his approach which defines the dream's purpose as a compensatory mechanism. As Hall puts it, Jung saw the dream "as producing a point of view in essential counterpoint to the stance of the conscious ego. Jung called this

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[16] The emphasis appears in the original. Hall has stated that "the dream is to the psyche as an x-ray is to the body: it truthfully pictures the actual state of a portion of the whole organism/psyche" ("The Use of Dreams" 128).

process compensation. If the conscious attitude of the waking-ego is significantly distorted, dreams strongly present the opposite position" ("The Use of Dreams" 136). Jung himself defines this aspect of the dream in the following way:

> It should be emphasized, however, that the final orientation of the unconscious does not run parallel with our conscious intentions. As a rule, the unconscious content contrasts strikingly with the conscious material, particularly when the conscious attitude tends too exclusively in a direction that would threaten the vital needs of the individual. The more one-sided his conscious attitude is, and the further it deviates from the optimum, the greater becomes the possibility that vivid dreams with a strongly contrasting but purposive content will appear as an expression of the self-regulation of the psyche. . . .the psychic functions react to unnatural or dangerous disturbances with purposive defence-mechanisms. Among these purposive reactions we must include the dream, since it furnishes the unconscious material constellated in a given conscious situation and supplies it to consciousness in symbolical form. (The Structure 8: 488)

The concept of compensation is an absolutely essential feature of all of Jung's postulations on the nature of the human mind. As has been shown in the previous chapter, the existence of the unconscious mind itself is a function of the compensatory, self-regulating system of the psyche. In other words, as Anthony Storr states, "when the system became unbalanced, because the individual was straying too far from his own true path, compensatory forces would be set in motion to restore equilibrium" ("Individuation" 330).[17] Samuels makes the important point that humankind's instinct to survive is closely related to the need for a person to be "more himself" and that Jung's "self-regulating" psyche "does not mean that perfect psychic balance or harmony is attainable or even desirable, but that whatever happens (for example, dreams or symptoms) can be seen as an attempt by the whole organism to achieve

[17] In Jung's words: "The general function of dreams is to try to restore our psychological balance by producing dream material that re-establishes, in a subtle way, the total psychic equilibrium. This is what I call the complementary (or compensatory) role of dreams in our psychic make-up" ("Approaching" 34).

homeostasis. However, we do need moments of a sense of integration even if this is unattainable as a whole" (28). For this reason, the dream, in Freudian terms, loses its "sick" attributes and becomes merely a natural attempt by the psyche as a whole to reinstate the harmony and wholeness that has been lost due to an over-developed consciousness.[18]

It must be emphasized, however, that the dream does not present a greater reality or a more accurate representation of the whole psyche, but rather only describes an "alternative vision of the ego and its images, bringing to consciousness. . . aspects of the situation that have been unknown or insufficiently emphasized by the waking-ego" (Hall, "The Use of Dreams" 136-37). That is, consciousness and the unconscious exist in an equal partnership in which one does not and should not predominate over the other. All of Jung's work to bring an equal value to the contents of the unconscious mind would not be served if he had placed them on a higher level than those of consciousness.

According to Hall, dreams can be compensatory in three ways. First, by providing information to the conscious mind, since the dreamer is often compelled to interpret the dream; second, by showing a self-portrait of the psyche that is at variance with what the conscious mind believes; and finally, by directly affecting the "structure of the waking-ego itself" ("The Use of Dreams" 137). Jacobi has described how the structure of the waking-ego can be altered. If the contrary position of the unconscious is intensely strong, dreams provide the mechanism that makes it possible for the conscious orientation to be significantly changed or even reversed (The Psychology of C.G. Jung 74-75).

[18] Jung states: "I have therefore come to the conclusion that Freud's view that dreams have an essentially wish-fulfilling and sleep-preserving function is too narrow, even though the basic thought of a compensatory biological function is certainly correct. . . . Dreams, I maintain, are compensatory to the conscious situation of the moment" (The Structure 8: 487).

The compensation of dreams, however, is not always clear to the dreamer, and this point has led Jung to state that "though dreams contribute to the self-regulation of the psyche by automatically bringing up everything that is repressed or neglected or unknown, their compensatory significance is often not immediately apparent because we still have only a very incomplete knowledge of the nature and the needs of the human psyche. There are psychological compensations that seem to be very remote from the problem at hand. . ." (The Structure 8: 483). This difficulty in determining the adequate compensatory function of a dream has led to a questioning of whether the concept of compensation is univerally applicable, or can be observed in only one single type of dream. For Hall, all dreams have a compensatory nature, while Mattoon speculates that certain types do not ("The Use of Dreams" 153).[19]

The theory of compensation may be difficult for some to accept, because it implies that there is some factor that is in control of the whole psyche, an entity that is not conscious. The self-regulating psyche forces one to acknowledge "that he is guided by an integrating factor not of his own making" (Storr, "Individuation" 337). Consciousness resists such a possibility: "the dream describes the inner situation of the dreamer, but the conscious mind denies its truth and reality, or admits it only grudgingly. . . . At this point the dream comes in as the expression of an involuntary, unconscious psychic process beyond the control of the conscious mind" (Jung, The Practice 16: 304).

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[19] Going further than Mattoon, there is a Post-Jungian group of psychologists which generally agrees that compensation, as a concept, is dispensible. Berry, for example, states that "When we focus upon the dream itself—working merely with what is there—reference to compensation becomes unnecessary. It is only when we cannot imagine from and with the dream that we find ourselves speaking of compensation" ("Defense and Telos" 85). In other words, compensation attempts to reconcile an inner reality, fully formed and meaningful, to an outer reality. Dreams, according to the "Archetypal Psychologists" are demonstrations that the psyche is "working toward the imaginal, away from the perceptual" ("An Approach" 62), thereby establishing its own specific and peculiar reality, without reference to the world outside the psyche.

Of primary importance for the interpretation of dreams is the question of the dream ego. Caillois puts it this way:

> First of all, who really acts in a dream? The sleeper's personality is usurped by a double, which he sees living withdrawn from his own control, in complete independence, but in a way that is bound to involve him to a certain extent. At times this actor steps into the dreamer's role, extending his personality, partaking of his sorrows, his fancies, and his desires, baffling and sometimes dumbfounding him. Then again, he is in the skin of his nocturnal double; he sees with the eyes of his counterpart and touches with his hands the other personages of the dream. (33)

In other words, "it is possible to note distinct shifts of the dream-ego from one identity to another" (Hall, "Use of Dreams" 133). The vital distinction between the dream-ego and the waking-ego permits dream interpretation to occupy a central position in Jungian analysis. As Hall states, "the dream-ego may sometimes behave in a manner similar to that of the waking-ego, but at other times it may behave very differently. This contrast may be seen as the dream-ego compensating for the ego-image of the waking-ego, bringing to the attention of waking consciousness ego-images that differ from the visual dominant ego-image of ordinary waking consciousness" ("Use of Dreams" 128-29). In essence, since the waking-ego is the center of subjectivity in the conscious "day" world and the dream-ego is the center of subjectivity in the unconscious "night" world, how the dream-ego reacts to stimuli can be most enlightening with regard to the waking-ego and its usual dominance over the psychic activity in the quotidian pursuits of the conscious external world.[20]

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[20] There are differing opinions concerning the variance between the waking and dreaming ego. Hans Dieckmann, for example, states that "the behaviour of patients in their dreams is mostly extremely similar to that of their waking experience. The dream ego employs the same defence formations, experiences the same feelings and emotions as it would have experienced in a similar situation in reality too. Contrary to what is always stated, the ego complex possesses, with certain restrictions, a far greater measure of consistency and stability and is largely concerned to maintain its function even in the dream ego" ("On the Methodology" 49). It seems, though, that Dieckmann represents a minority opinion on this aspect. In the wake of all the evidence that supports the concept of compensation, homeostasis and equilibrium in organisms, it must be concluded that the dream-ego does indeed represent a

With regard to the actual interpretation of dreams, one must keep in mind that "the Jungian approach clearly recognizes that dreams vary in their depth of symbolic meaning. Some dreams seem to deal with everyday events, as if they were a commentary on daily life. Other dreams may be 'big' dreams, touching upon the characterological structure of the personality and having a valid meaning over months or years. . ." (Hall, "The Use of Dreams" 135-36). In essence, then, Jungian analysis considers two types of interpretation: "Objective" and "Subjective." The objective interpretation of dreams looks at the dream imagery as referring to people or situations in the "outer" world of consciousness. If the dream seems to refer to the internal structure of the psyche itself, then a subjective interpretation is called for. According to Hall, "both objective and subjective interpretations refer to the state of the psyche, objective interpretation emphasizing outer relationships and subjective interpretation emphasizing the intrapsychic structure of the personality" ("The Use of Dreams" 130). As Hall makes clear, the difference between the two approaches is not sharply divisive, but rather more one of emphasis.

In order to judge whether one emphasis is more appropriate than the other, it is necessary to establish the "context in which the images of the dream occur. The context consists not only of the outer situation of life in which the dream occurs, but also of the images of the psyche that are closely related to particular images in the dream" (Hall, "The Use of Dreams" 139). This attention to context highlights the differences between Freud's "free association" mentioned earlier, and Jung's belief that "when we take up an obscure dream, our first task is not to understand and interpret, but to establish the context with minute care. By this I do <u>not</u> mean unlimited 'free association' starting from any and every image in the dream, but a careful and conscious illumination of the interconnected associations objectively grouped round

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complement or antithesis to the waking-ego.

particular images" (The Practice 16: 319). Thus, the primary Jungian interpretive technique is based on establishing the context of the dream in relationship to the dreamer: amplification.

"Amplification consists of eliciting from the patient his associations to each dream motif. The associational process is not permitted to extend too far from the original images. Instead, the dreamer is brought back repeatedly to the actual image, so that one elicits understanding of what images, thoughts, memories, and affects lie in the immediate vicinity of the dream image" (Hall, Clinical Uses 130). Jungian dream amplification takes place on three levels, listed here in order of importance: personal, cultural, and archetypal. The personal amplification is provided by the dreamer, who suggests what associations can be made in reference to the dream images, according to his or her own experiences and intuitions. The dreamer's role is essential in placing the images into a meaningful context. Quite frequently, the dreamer cannot find any specific meaning for an image on the personal level, and thus it is useful to move into the cultural level of amplification that seeks out "common cultural meanings that are presumably present in the psyches of both analyst and analysand" (Hall, "The Use of Dreams" 140). Certain images or motifs have a very particular significance within a specific cultural context and can therefore add important information in the interpretation of the dream. The final step in the amplification process of dream analysis is the archetypal level of amplification. Archetypal amplification attempts to elucidate the deepest and most essential messages from the unconscious and is therefore properly reserved until after the more surface associations have been established. "Archetypal amplifications are found in folklore, religion, and mythology. They represent archetypal images that have been accepted into collective conscious lore and have been sufficiently powerful to appeal to a large number of people over an extended period of time" (Hall, "The Use of Dreams" 141).

2.2 Symbols: Definitions, Values, and Sources

In order to discuss the meaning(s) of dreams and their interpretation in any way, one must have a clear understanding of the language of dreams. Basically, "the unconscious aspect of any event is revealed to us in dreams, where it appears not as a rational thought but as a symbolic image" (Jung, "Approaching" 5). Due to the symbolic language of dreams, Jung concludes that "dreams are the most frequent and universally accessible source for the investigation of man's symbolizing faculty" ("Approaching" 8). Therefore the intention to demonstrate that dreams and literary creations, both displaying humankind's symbol forming capacity to concretize thoughts, feelings, intuitions and sensations not expressible in more effective ways, is predicated upon the belief that both dreams and artistic products tap into the creative faculty in the unconscious mind and express themselves in the symbols formed there.

The importance of symbolism for the human being cannot be understated. All too often we tend to think of symbols as having importance only in works of the arts and that in ordinary, daily life there are no symbols to be found or considered. Symbols are everywhere and in all aspects of life. In fact, it has been suggested that the "symbolical attitude" or "symbolical life" is essential for human survival. Gerhard Adler, for example, notes that mental illness is the result of a person's symbolizing faculty gone awry. He states that any neurosis "can be defined as a loss of the 'symbolical attitude,' i.e., as a break in the spontaneous relationship between the conscious mind and its matrix, the unconscious." Adler goes on to say that the symbolical function of the psyche has four values: first, it provides humanity with an awareness of the very meaning of human experience; second, it permits humankind to relate to those aspects of the world that go beyond his conscious logic and reason, transcending "the limits of the ego personality"; third, it makes humanity aware of the existence and reality of the unconscious source of psychic life; and finally, it furnishes a "realization of the transpersonal archetypal factor of inner order and significance. This realization

is communicated to consciousness in symbols, as the best possible formulation of the new realization emerging from the unconscious" (The Living Symbol 9-10).

Eliade echoes Adler's views by emphasizing the functional use of symbols as a unique means of knowing: "The symbol reveals certain aspects of reality—the deepest aspects—which defy any other means of knowledge. Images, symbols and myths are not irresponsible creations of the psyche; they respond to a need and fulfil a function, that of bringing to light the most hidden modalities of being" (Images and Symbols 12).

The etymology of the word "symbol" is highly instructive. According to Leopold Stein,

> The Greek word is symbolon. It is usually translated as an agreed sign wherefrom one can recognize or infer something; a pledge, a token, a distinctive mark; a premonitory sign. . . . It [the word] consists of the syllable syn, i.e. συν, which means 'together, common, simultaneous, with, according to', and bolon, i.e. 'that which has been thrown', from ballo (Βαλλω)—'I throw'. 'Symbol' thus means something perceptible that is the result of an activity which throws together such things as have something in common, and in such a way that one thing somehow accords with another not presented to the senses, and is synchronous with it. (74)

It is important that the original use of the word "symbol" among the Greeks was applied to objects such as coins or pieces of bone that were broken apart. One party kept one half and in this manner could recognize the other party if their two halves fit together to form a perfect whole. These pieces were used between friends who "would each take one such half to seal a friendship that often extended to every member of their respective families. The pieces were used as means of identification and were handed down through the generations in each family. If two halves fitted together to make a whole, the bearer of the fragment was legitimately identified and made welcome" (Jacoby 105-06). These "symbols" were a method to verify the identity of the possessor and thus the two parts contained "the familiar (known) and

the uncanny (literally unknown). The symbol links perceptions. . ." (Stein 77). As will be shown, this link between two elements, one known and the other unknown, is an essential characteristic of Jung's concept of the symbol and its functions.

For Freud, symbols produced in the dream are the result of the requirements of the censor. Symbols are no more than the disguises of a known entity. There exists in the Freudian approach, according to Jung, a one-to-one relationship between the object being disguised and its mask. For Jung, the symbol, expressed in a dream or in any other human activity, indicates the presence of something much more difficult to uncover. "What we call a symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning. It implies something vague, unknown, or hidden from us" (Jung, "Approaching" 3). Jung goes further to say that the symbol can never really be "precisely defined or fully explained. Nor can one hope to define it or explain it. As the mind explores the symbol, it is led to ideas that lie beyond the grasp of reason" ("Approaching" 4). Similarly, Eliade emphasizes the multiple values of the symbol: "Images by their very structure are multivalent. If the mind makes use of images to grasp the ultimate reality of things, it is just because reality manifests itself in contradictory ways and therefore cannot be expressed in concepts" (Images and Symbols 15).

In other words, the difference between Freud and Jung in terms of their approaches to the symbol lies in the fact that

> even though they are 'condensed' and 'overdetermined,' the Freudian 'symbols' are always causally explicable: in this sense they are unambiguous and unipolar. The symbol as Jung sees it is a psychic factor that cannot be analyzed or apprehended on the basis of causality, nor can it be determined in advance; it is ambiguous and bipolar. . . . Here the difference between the personalistic-concrete and the symbolic-archetypal understanding and interpretation of symbols, the fundamental difference between Freud and Jung, becomes apparent. (Jacobi, Complex /

Archetype / Symbol 89-90)[21]

Jung points out that Freud's causal perspective regarding symbols defines the dream image as a "desire or craving," that is, a repressed dream-wish. In this respect, the image has no intrinsic value in and of itself. For Jung, then, "all the dream-images are important in themselves, each one having a special significance of its own, to which, indeed, it owes its inclusion in the dream" (The Structure 8: 471). The danger inherent in a causal, one-to-one symbol-object relationship lies in the fact that the symbol becomes completely interchangeable. Consider, for example, Freud's discussion of phallic symbols:

> the male organ, finds symbolic substitutes in the first instance in things that resemble it in shape—things, accordingly, that are long and up-standing, such as sticks, umbrellas, posts, trees and so on; further, in objects which share with the thing they represent the characteristic of penetrating into the body and injuring—thus, sharp weapons of every kind, knives, daggers, spears, sabres, but also fire-arms, rifles, pistols and revolvers (particularly suitable owing to their shape). (Introductory Lectures 154)

Thus, if any of the above mentioned "symbols" can represent the phallus, they do not have any value in themselves and lack specificity. But the question still remains, why and how has the dreamer in his or her dream chosen one of these images rather than another? Is a knife not different from a dagger? The Freudian causal approach seems, then, to undermine the integrity of a specific image.

According to Jung, Freud, in effect, spoke merely of "signs" and not true symbols. Jung's definition of the symbol states that the symbol "always presupposes that the chosen expression is the best possible description or formulation of a relatively

[21] Eliade underscores Jacobi's views by stating that "it is therefore the image as such, as a whole bundle of meanings, that is true, and not any one of its meanings, nor one alone of its many frames of reference. To translate an image into a concrete terminology by restricting it to any one of its frames of reference is to do worse than mutilate it—it is to annihilate, to annul it as an instrument of cognition" (Images and Symbols 15).

unknown fact, which is none the less known to exist or is postulated as existing" (The Structure 6: 814). Following Jung's belief that "the images and ideas that dreams contain cannot possibly be explained solely in terms of memory" ("Approaching" 26) and that these images and ideas convey completely new thoughts unknown to consciousness, Jacobi states that the symbol can never be consciously elaborated by the use of such conscious tools as reason, thought, or will. Symbols are true "spontaneous products of unconscious psychic activity" (Complex / Archetype / Symbol 105) and therefore reveal, translate, and illuminate the contents of the unconscious for consciousness. Given that symbols materialize so effortlessly and so fluidly within dreams, and that dreams just "happen and are not invented" (Jung, "Approaching" 41), it is evident that true symbols are indeed spontaneous and unintentional while intentions and "logical analysis [are] the prerogative of consciousness; we select with reason and knowledge. The unconscious, however, seems to be guided chiefly by instinctive trends, represented by corresponding thought forms—that is, by the archetypes" (Jung, "Approaching" 67).

To emphasize the distinctions between such phenomena as signs, symbols and allegories, Jung states that

> every view which interprets the symbolic expression as an analogue or an abbreviated designation for a known thing is semiotic. A view which interprets the symbolic expression as the best possible formulation of a relatively unknown thing, which for that reason cannot be more clearly or characteristically represented, is symbolic. A view which interprets the symbolic expression as an intentional paraphrase or transmogrification of a known thing is allegoric. (The Structure 6: 815)

In short, symbols are "living" and "true" only as long as they refer to something not clearly and completely understood by consciousness. "Dead" symbols have been weakened to the level of signs and can in time become conventional or standard.[22]

[22] Both Jung and Freud disapproved of "dream books" by saying that "it is plain foolishness to believe in ready-made systematic guides to dream interpretation, as if

Therefore, a veritable symbol can be neither created nor manufactured by the conscious mind.

The true symbol, the conscious manifestation of a relatively unknown unconscious entity, is the representative of the archetype an sich. That is, the archetype itself, incapable of direct representation, determines and shapes an experience which can be expressed only through symbolization. As Jacobi states: "When the archetype manifests itself in the here and now of space and time, it can be perceived in some form by the conscious mind. Then we speak of a symbol. This means that every symbol is at the same time an archetype, that it is determined by a nonperceptible 'archetype per se'" (Complex / Archetype / Symbol 74). This, however, does not mean that all symbols are transpersonal, independent of the actual specific psyche in which they are produced. On the contrary, Jung makes it clear that symbols "are always grounded in the unconscious archetype, but their manifest forms are moulded by the ideas acquired by the conscious mind" (qtd. in Jacobi, Complex / Archetype / Symbol 74). Basically, the archetype has the energy and power to grasp at the contents of the individual conscious mind,[23] those contents that are specific to such influences as the

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one could simply buy a reference book and look up a particular symbol. No dream symbol can be separated from the individual who dreams it, and there is no definite or straightforward interpretation of any dream" ("Approaching" 38). A distinction must be made, however, between the useful guides that explore the various meanings of certain symbols which provide insight into the variety of possible interpretations, and those books which state definitive meanings, regardless of culture and time.

[23] The "grasping at the contents of the individual conscious mind" is due to the fact that the symbol "'irritates' the conscious mind into attempting to understand and formulate its meaning by a continual process of circumambulation and approximation. Symbols have thus a peculiar fascination for and a dynamic effect on the conscious mind, 'provoking' it to integrate them into consciousness" (Adler, The Living Symbol 42). The action of attempting to find meaning in the symbol has been described by Hillman in vivid terms concerning the sense perception of symbols: "We do not literally see images or hear metaphors; we perform an operation of insight which is a seeing-through or hearing-into. The sense words see and hear themselves become metaphors because, at one and the same time, we are using our senses and also not using them as we may believe we are. By appearing together in the single psychological act of studying an image, seeing and hearing relativize each other. We

time, place, and culture of the person. The symbol, then, takes on a form, a "body," a concrete image which transforms the raw material of the "concentrated psychic energy" of the archetype and permits it to be perceived. Due to its function as a transformer of energy, Jung called the symbol a "libido analogue." "By symbol he means a representation that can supply an equivalent expression of the libido and so canalize it into a new form. The psychic images in dreams, fantasies, etc., are products and expressions of psychic energy. . . " (Jacobi, The Psychology 94).

Jacobi provides us with one of the most complete descriptions of the process by which the archetypal symbol appears to consciousness. The initial phase occurs when the archetype itself is simply a "quiescent, . . .structural factor in the psychoid realm of the collective unconscious." Next, the stimuli of consciousness touches upon the archetype and provides it with "additional energy; its charge is increased, and its dynamic operation begins." The archetype then forms as a kind of "magnetic pull" on the contents of the conscious mind and certain elements "constellate" around the energy of the archetype.[24] As a result, the archetype is actually perceived, requiring the "raw material of imagery and meaning" to be aggregated to it. The images from consciousness are necessary to give form and shape to the archetype, and thus, the symbol appears. The final phase in this symbol forming activity is determined by exactly how the conscious mind reacts to the symbol. Consciousness can attempt to understand the symbol on a superficial level; it can "assimilate" the symbol by a profound and detailed exploration of the symbol and its sources; or it can ignore the

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see-through our hearing and listen-into our seeing" ("Image-Sense" 130).

[24] Adler describes the transfer of energy as "a regression of libido due to a suspension of psychic activity caused by an insoluble conflict of opposites. This suspension makes the libido flow back to its psychic source, and the archetypes—in themselves 'nonmaterial' and 'invisible'—become 'material' and 'visible' as archetypal images, i.e., as symbols. The images are empirical, whereas the archetypes per se are, as transconscious 'eternal presences,' transcendental (The Living Symbol 41).

symbol completely (Complex / Archetype / Symbol 119-21).

It is evident from the preceeding discussion that the symbol is the bridge, the link between the unconscious and consciousness. It joins together two opposite elements: the hidden and the manifest, the abstract and the concrete, the rational and the irrational. In this sense, then, "Jung calls [the] symbol-forming function of the psyche, i.e., its ability to synthesize pairs of opposites in a symbol, its transcendent function. By this he does not mean a basic function (such as the conscious functions of thinking, feeling, etc.), but a complex function composed of several factors, and by 'transcendent' he implies no metaphysical quality, but the fact that this function creates a transition from one attitude to another" (Jacobi, Complex / Archetype / Symbol 99). This transition is described by Adler when he states that "the symbolical process, if successful, leads to a constant narrowing of the gap between conscious and unconscious, and in the end to a reconciliation of the conflict by the transcendent function. The opposites will be seen to have become synthesized in a uniting symbol in which are formulated certain as yet unknown and unconscious facts, or tendencies, aiming at an as yet unrecognizable goal (The Living Symbol 43).

One of the single most profound and complex "uniting" symbols, mentioned above by Adler, is the symbol of "Self." More simple symbols, as we have seen, "transcend opposites but some symbols take this further to embrace the totality; these are symbols of the self" (Samuels 95). In the simplest terms, the Self represents "anything that a man postulates or conceives of as being a greater totality than himself" (Samuels 95). The importance of this one symbol cannot be stressed enough. For some, the ultimate goal of Jungian psychology is to guide and facilitate the analysand in his or her psychic growth through which the person may eventually have a conscious relationship with the Self. At the point in life when the analysand creates his or her own symbols of Self, that is, has certain experiences that, due to the limitations of the intellect which cannot adequately express these experiences and

require the symbolization of his or her own totality as a person, then the analysand can be said to have achieved, if only momentarily, some measure of the integration of all the aspects that form the totality of the human being. The process towards integration is, according to Jung, the absolute purpose and aim of human life: "the self is our life's goal, for it is the completest expression of that fateful combination we call individuality, the full flowering not only of the single individual but of the group, in which each adds his portion to the whole" (qtd. in Jacobi, The Psychology 131). When Jung uses the word "goal," one may be tempted, erroneously, to consider the individuation process as the result of the conscious will. Adler clarifies the goal by declaring that the process of integration is "innate behaviour:" "It has to be understood that such factors as meaning and inner order are essential aspects of the human instinctual pattern, and that they express themselves in the a priori archetypal organization of the psyche." He adds further that, in his experience in psychotherapeutic work, "the 'specific mode' of human existence is the inherent need for and drive toward self-realization, and that human 'instinct' includes as one of its most powerful factors the instinct for individuation" (The Living Symbol 15). The individuation process then, is a task in which

> the center of the personality shifts gradually away from the ego to the self, in the sense that the ego becomes gradually and increasingly aware of the transpersonal archetypal factors—culminating in the self—which rule and shape the personality. Whereas the individuation process expresses itself in the first half of life in the continuous formation and differentiation of the ego, in the second half of life the ego's growing awareness allows it to limit itself in favor of the nonego" (Adler, The Living Symbol 8).

The importance of the Self in the individuation process of each human being is apparent if one considers that the Self, "the organizing center from which the regulatory effect stems seems to be a sort of 'nuclear atom' in our psychic system. One could also call it the inventor, organizer, and source of dream images. Jung

called this center the 'Self' and described it as the totality of the whole psyche. . ." (von Franz, "The Process" 161). Von Franz further defines the Self as the "inner guiding personality. . . that can be grasped only through the investigation of one's own dreams. These show it to be the regulating center that brings about a constant extension and maturing of the personality" (163). Adler states that it is through the mediation of the Self symbol that the ego may gain "increasing awareness" by providing a glimpse at the "potential wholeness" of the psyche. "This process of increasing awareness is synonymous with the process of individuation" (The Living Symbol 9).

2.3 Creativity: Purposes and Processes

The Self, as an archetype, cannot be directly observed, but rather manifests itself in symbolic form, appearing frequently in dreams and dream-like creations. It can be said, then, that the symbols that appear in dreams as spontaneous products of the unconscious also appear spontaneously in the works of creative persons.

> The creative-formative process is the general informing principle of the psyche which enables it to express inner experiences in terms of objective reality. In its creative function, the process engenders the activities of the non-objective system of the psyche. In its formative mode of behaviour, the process seeks to relate these activities to contents in the objective world of sense perception. In this fashion, the creative-formative process attempts to integrate the two systems into a totality. (Crabbe 29)

In attempting to describe the creative process, one must recall that creativity itself is not a "talent," nor is it a "faculty." According to James Hillman,

> We have considered it one function among others; whereas it may be essentially different from thinking, willing, believing, etc. Rather than an independent operation or place, it is more likely an operation that works within the others and a place which is found only through the others—(is it their ground?). So we never seem to catch imagination operating on its own and we never can circumscribe its place because it works through,

> behind, within, upon, below our faculties. An overtone and undersense: is imagination prepositional? ("Image-Sense" 133)

Since all human beings have the creative capacity to form symbols (in their dreams), it must be stated that all persons are creative. Creativity is an essential feature of the human psyche. Therefore, the so-called "creative" or "talented" person is one who is especially "open to an active interchange" between the unconscious side of the psyche and the conscious side. Creativity begins, then, with a person's ability to permit the movement of images from the unconscious into consciousness and give them meaningful form. The "special" capacities of talented persons lies precisely in their extraordinary abilities when providing a vehicle for the unconscious images and symbols that have come up from the unconscious: Maud Bodkin remarks that "the artist is distinguished from all dreamers and thinkers who are not artists by his command over the particular medium in which his thoughts and dreams find expression" ("Literary Criticism" 462).

In general, the ability to pay heed to the incursion of unconscious elements into consciousness is directly affected by how much the individual has adapted to the "collective consciousness of the psycho-social group" (Crabbe 59). As has been noted by Hillman, Berry, Casey, Durand and others, in the Western world there has developed an almost virulent disdain for the imaginal realm of psychic reality and thus the most adapted to this collective consciousness have tended to ignore or crush the spontaneous imagery arising out of the unconscious. On the other hand, the more creative persons who have not adopted the predominant reigning collective consciousness[25] work to utilize the images and give them a tangible form, usually in

[25] Campbell makes explicit the differences between those who have adapted to the collective consciousness and those who have not: the former behave according to the traditional thought patterns formulated by "authorities" (especially in religion) and, he concludes, follow an "inauthentic" path. He continues: "The authentic creative way, on the other hand, which I would term the way of art as opposed to religion, is, rather, to reverse this authoritative order. The priest presents for consideration a compound of inherited forms with the expectation (or, at times, even, requirement) that

works of art.[26] In sum, Ira Progoff defines the creative person as those

> in whom the creative process of the psyche has been allowed to happen, and who have also been able to draw the dialectic of the psyche forward in their life experience. Their creativity consists essentially in their ability to move freely from the inner level to the outer level, and continue to go back and forth. The creative person is one who is able to draw upon the images within himself and then to embody them in outer works, moving inward again and again for the inspiration of new source material, and outward again and again to learn from his artwork what it wants to become while he is working on it. (184)

Given the nature of the unconscious elements in the creative process, Jung points out that the creative urge is "irrational and will in the end make a mock of all our rationalistic undertakings" (The Spirit in Man 15: 135). In other words, creativity, like dreams and symbols, is not the result of conscious willing or desire, but is rather the product of unconscious functioning quite beyond the reach of conscious prerogatives. Jung continues, "whenever the creative force predominates, life is ruled and shaped by unconscious rather than by the conscious will, and the ego is swept along on an underground current, becoming nothing more than a helpless observer of events. The progress of the work becomes the poet's fate and determines his psychology. It is not Goethe that creates Faust, but Faust that creates Goethe" (The Spirit in Man 15: 159).

One of the most notable and perceptible functions of the unconscious is symbol formation, as we have seen, and therefore the creative "inspiration" that reaches consciousness is communicated by symbols. These symbols and images are specific

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one should interpret and experience them in a certain authorized way, whereas the artist first has an experience of his own, which he then seeks to interpret and communicate through effective forms. Not the forms first and then the experience, but the experience first and then forms!" ("Mythological Themes" 148).

[26] Crabbe indicates, quite rightly, that "creativity, however, is not the exclusive territory of those artists involved in the arts. The creative individual is anyone who relies on an active interchange between contents of consciousness and those of the collective unconscious" (83).

formulations of the archetypes themselves. As Eliade states, "The imagination imitates the exemplary models—the Images—reproduces, reactualises and repeats them without end. To have imagination is to be able to see the world in its totality, for the power and mission of the Images is to show all that remains refractory to the concept: hence the disfavour and failure of the man 'without imagination'; he is cut off from the deeper reality of life and from his own soul" (Images and Symbols 20).

If one is to furnish a value or rationale for creativity in this context, one must link it to Jung's concept of the individuation process. As has been mentioned earlier, individuation—that is, integration, wholeness, harmony and the uniting of opposites which gives rise to a transcendent third element—is the primary goal of the psyche. The role of creativity in this process is paramount because the ability to create a symbol that satisfies a paradoxical linking of opposites is a creative one.[27] As Storr reminds us, "Both artists and scientists are concerned with bringing about new syntheses, and with integrating opposites; and the state of mind which artists and scientists describe as conducive to new discovery is the same as that which Jung advocated for active imagination" (329). Storr goes on to provide a number of examples from both the scientific as well as the artistic community in which the discoveries or methods of creative persons demonstrate a synthetic, linking capacity. The individuation process that fuels the creative urge is highlighted by the composer, Aaron Copeland, when he states that

> The reason for the compulsion to renewed creativity, it seems to me, is that each added work brings with it an element of self-discovery. I must create in order to know myself, and since self-knowledge is a never-ending search, each new work is only a part-answer to the question 'Who am I?' and brings with it the need to go on to other and different part-answers.

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[27] According to Marie-Louise von Franz "The individuation process is more than a coming to terms between the inborn germ of wholeness and the outer acts of fate. Its subjective experience conveys the feeling that some supra-personal force is actively interfering in a creative way" ("Process" 164; emphasis added).

(qtd. in Storr 334)

There is a clear and distinct relationship between creativity and dreams, but this relationship has not enjoyed its fullest expression in the West. In the West, then, the original source of artistic or scientific creativity has been confused with the actual elaboration of the creative impulse. The creative urge, like dreams, have their origin in the unconscious, out of reach of the rational expressive modes of consciousness. Hillman clarifies the relationship between dreams and creativity in this way: "a primary purpose of the dream is not to redress the balance of consciousness but to re-train the senses, our simplistic belief in them, by means of the dream. Dreams, after all, are incursions of imagination into the usual world of sense which we pretentiously call 'consciousness'. In this world, dreams don't make sense because sense doesn't make dreams. Dreams are images, made of imagination" ("Image-Sense" 131).

The usual description of the creative impulse by artists and scientists almost always includes the expression of a feeling of possession by an image or the feeling of not being in control of one's thinking—the individual is "invaded" by something that feels "foreign."[28] In general, creative persons believe that either they create solely from their own conscious effort or, on the other hand, they create due to some inexplicable force or inspiration. In effect, the creative impulse in both types still comes from the same source. Jung describes the process in this manner: "it might well be that the poet, while apparently creating out of himself and producing what he

[28] Storr emphasizes that "the great creators recognise, and over and over again describe, that the ideas which come to them in reverie are far from arbitrary inventions; and arise from a source which they cannot control, but with which they have to put themselves in touch" (337). Mahoney provides examples of this experience from the world of science: "Among the scientists the physicists are most articulate about the inner faculty of 'comprehending-without-intellection,' of 'intuiting,' of 'instant knowing,' a phenomenon preceding some of the greatest scientific discoveries of the present age. Nobel physicist Wolfgang Pauli has described the process known to himself and fellow physicists as intrinsic to their field and declared the archetypal image to be at the root of the phenomenon" (61-62).

consciously intends, is nevertheless so carried away by the creative impulse that he is no longer aware of an 'alien' will, just as the other type of poet is no longer aware of his own will speaking to him in the apparently 'alien' inspiration, although this is manifestly the voice of his own self" (The Spirit in Man 15: 113). Jung further elaborates by stating that the creative process can and should be considered as a "living thing implanted in the human psyche" and behaves in the same way as an "autonomous complex. It is a split-off portion of the psyche, which leads a life of its own outside the hierarchy of consciousness" (The Spirit in Man 15: 115). This autonomous complex is a psychic formation which remains unconscious and reveals its workings to the conscious mind when it is charged up with enough libido[29] so that its effects are brought across the boundary between the unconscious and consciousness. The complex is autonomous because it cannot be coaxed into activity by conscious desires or wishes because "it appears and disappears in accordance with its own inherent tendencies, independently of the conscious will" (The Spirit in Man 15: 122).

"The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image, and in elaborating and shaping this image into the finished work. By giving it shape, the artist translates it into the language of the present, and so makes it possible for us to find our way back to the deepest springs of life" (Jung, The Spirit in Man 15: 130). Jung has articulated the essential two-part process of the creative act: unconscious activation and conscious elaboration. In a more detailed manner, Edward S. Casey defines the creative

[29] It must be carefully noted that the word "libido" has quite different meanings in the works of Freud and Jung. As Mahoney states, "In the Jungian sense libido is the energy of the psyche powering all of man's drives. These are seen to be many more than the single drive of sexuality, to which Freud has actually attributed all that man has wrought throughout history. To Freud libido is the synonym for sexual energy" (38).

process as a "general movement from the unconscious to consciousness." There is a synthesis which "implies a change in psychic level or, more exactly, a change in the kind of awareness with which psychic contents are apprehended." Second, there is a "subsequent elaboration and unfolding" in which

> the synthesis proceeds primarily at the conscious level as the contents delivered in the first synthesis are expanded and unfolded to reveal aspects which had not been apparent initially. These aspects are now focussed upon and developed as the imaginative act proceeds. To be sure, the unconscious is still present as a motivating factor and as a source of new images. But it is kept in the background as one focuses on what is brought within the range of consciousness. (2-3)

The individuation process of the creative person is partially satisfied in the creative act and the purpose of creativity itself is experienced. As Progoff puts it, "As these works are carried through and completed, the inner drives, which are the patterns of potential behavior inherent at the organic seed level of each personality, are brought to fulfillment. As the image is actualized in a work, content is given to the personality, builds in the individual and gives him an actively inner way of relating to the world around him" (183).

Creativity and imagination proceed by a variety of methods. In addition to dreams, unconscious elements and imagery manifest themselves when the control of the conscious mind is diminished as it is in fantasy, reverie, waking dreams, and active imagination. We must not think, however, of these states of lesser consciousness as "unreal" or inconsequential; in these states the psyche uses an alternate, but no less valuable, mode of functioning, for as Corbin states, "imaginal knowledge apprehends its proper object with as much right and validity as the senses and the intellect do theirs" (407). Imaginal states of mind permit the flow of unconscious communication into consciousness, thereby widening and enriching consciousness for more balanced psychic functioning. In fact, such states as fantasy and reverie are necessary for the

balanced and healthy operation of the psyche since, as Casey asserts, "fantasy draws together and mediates between every aspect of psyche. It is the universal solvent of mind" (2).

Creativity, then, is a mode of psychic functioning that confronts "the upsurge of unconscious contents in fantasy" (Casey 2), and making use of them in meaningful and valuable ways. As Storr puts it, "most discoveries are made when the creative person is in a state of reverie: a condition halfway between waking and sleeping" (336). Jung developed a technique for therapy that deliberately encourages this state of reverie so that the power and control of the conscious mind of the analysand would be diminished to permit the interplay of unconscious elements. He called the technique "active imagination."[30] "Active imagination is a process in which the gap between conscious and unconscious is narrowed deliberately until the new and constructive contents of the latter can flow over into the former. . . . In this way a consciousness which has taken up voluntarily a passive attitude can contact the archetypal images and open itself up to the 'unconscious influences'" (Adler, The Living Symbol 49-50). Very often active imagination is used in conjunction with dream interpretation because, according to Elie G. Humbert, the two techniques "are

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[30] It must be noted that there have been a number of psychologists who have developed techniques to gain direct access to the unconscious through the waking conscious mind. Watkins discusses several of these techniques: Binet and his "provoked introspection," Happich and his "emergent images," Frank's "cathartic method," Guillerey's "directed reverie" and "lived dreams," Desoille's "rêve eveillé dirigé," Virel and Fretigny's "oneirodrama," and Leuner's "guided affective imagery" are among the most important. The point to emphasize is that, with each of these techniques, scrutiny and directedness on the part of the therapist is an essential feature. Watkins correctly questions the need for the analyst's intervention and comes to the conclusion that the analyst's paternalistic, overprotective, all-positive direction in fantasy states implies that the analyst must believe that there is one correct mode of unconscious imagining and that the natural unconscious contents cannot be trusted to participate in their own unique manner. Jung, on the other hand, as von Franz indicates, was adamant concerning the non-intervention of the analyst during active imagination.

complementary. The former takes place in a diurnal consciousness which it tends to render more and more impervious to the unconscious. The latter, in the broad light of day, picks up on what has occurred during the night. The former seeks direct confrontation, whereas the latter goes through the mediations of which the conscious is made up: the concept of perception, amplification, associations and dialogue" ("Active Imagination Questioned" 134).

According to von Franz, the practice of active imagination can be characterized by several stages: 1) the emptying of "one's mind from the trains of thought of the ego;" 2) permitting an "unconscious phantasy image [to] enter into the field of inner attention," focusing carefully on that image, and allowing the image to move and evolve by itself; 3) "giving the phantasy some form of expression," usually painting, sculpting, music, dance, or writing ("On Active Imagination" 88-91). These expressions, however, tend to turn the movement of images into a work of art due to the imposition of the innate form of the medium used.

The creative person becomes the "agent" of fantasy because he spontaneously amplifies the archetypal images that enter consciousness. This amplification is "a means for unleashing their prolific potentialities. To imagine actively is to make archetypal patterns psychically real: actual and effectual in the psychic life of the imaginer" (Casey 5). Since the imaginer does not slide from image to image, active imagination is completely different from free association (Humbert, "Active Imagination: Theory" 102). The word "active" indicates that the analysand does not merely sit back and observe the images that appear out of the unconscious, but rather "enters into dramatization—or, more precisely, self-dramatization. The imaginer. . . becomes the dramaturge of his own psychic creations" (Casey 3-4). As a result, due to the dynamic activity and interplay of the unconscious images in the sphere of consciousness, the images exert an influence and power that can be used by the therapist to transform and modify the conscious mind of the subject.

2.4 Literature: Its Relationship to Dreams, Symbols and Creativity

To conclude this chapter, I will clarify the relationship between the previous discussion of dreams, symbols, and creativity, and apply it to the literary work of art. As has been mentioned in the previous chapter, the application of psychological theories to the analysis of art and literature has been viewed by some as a questionable practice. But it must be reiterated that "the practice of art is a psychological activity and, as such, can be approached from a psychological angle. Considered in this light, art, like any other human activity deriving from psychic motives, is a proper subject for psychology" (Jung, The Spirit in Man 15: 97). It is important, however, to contrast the psychological approach utilized by the followers of Freud's theory of the psyche with those proposed by Jung.

The analytical emphasis proposed in this study is one that connects the dream to the literary work in a relationship of equivalency.[31] This relationship begins with Freud. "There is, I think, an awesome significance in the fact that it was on dreams that Freud chose to center the psychoanalytic theories of human development. Dreams are stories. The only thing that all dreams have in common (excepting some schizophrenic ones) is that they are remembered and expressed in storied form. . . . So, what we have in the psychoanalytic theory of human development, centered as it is on its theory of dreams, is a scientific story about the making of stories" (Jones, "Freudian" 272). Although it may be agreed that it is of paramount importance that Freud chose to base his theory of culture and art on the dream, there remains the problem that Freud's theory of dreams, as discussed earlier, requires that one view

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[31] Laurence M. Porter has discussed the relationship between dreams and literary creations in his very brief study, "Do Literary Dreams Have a 'Latent Content?': A Jungian View." Unfortunately, Porter's title does not reflect the content of his essay: the critic bases the foundation of his argument on the Freudian, rather than the Jungian model of dreams.

dreams and art works as causal and censored. Jacoby sums up the problem by saying that, in the Freudian view, the artist's work "is made the object of psychoanalytical interpretation. It resembles the dream in that it, too, is based on imaginary fulfillment of unconscious wishes. Therefore, the methods of dream interpretation can be applied to the interpretation of a work of literature. The work as such is not valued; instead the psychoanalyst regards it as a façade behind which to search for the latent instinctual wishes of the author. The work is reduced to a manifestation of the author's personal experiences" ("Analytical" 102).

Edinger also makes the connection between dream analysis and literary analysis. According to him, "In general there are two basic and contrasting procedures of psychological interpretation. The first and by far the more common procedure is to consider the imagery of dream, phantasy, or work of art as a secondary derivation of personal experiences. This interpretation reduces the images of the imagination to the personal experiences that supposedly evoked them. The 'meaning' of the image is thought to be found by tracing its origin back to its source in the concrete events of the individual life" (Melville's Moby-Dick 1). In contrast, Jung's approach to creativity as it relates to art and literature is based on the assumption that the work of art is not a censored falsification of a latent unconscious desire and that it cannot be explained by a causal-reductive method which attempts to explain artistic creations in terms of certain "symptoms" of the "sick" or "neurotic" mind. As Jung states, when "our interest is insidiously deflected from the work of art and gets lost in the labyrinth of psychic determinants, the poet becomes a clinical case and, very likely, yet another addition to the curiosa of psychopathia sexualis" (The Spirit in Man 15: 101). In other words, if the work of art can be causally explained as the result of complexes (in the Freudian sense), then "the artist's creativity would be revealed as a mere symptom" (Jung, The Spirit in Man 15: 134). Jung goes on to say that

> Freud considers a neurosis to be a substitute for a direct means of gratification. For him it is something inauthentic—a mistake, a subterfuge, an excuse, a refusal to face facts: in short, something essentially negative that should never have been. . . . By treating a work of art as something that can be analysed in terms of the artist's repression we bring it into questionable proximity with a neurosis. . . . When the Freudian school advances the opinion that all artists are undeveloped personalities with marked infantile autoerotic traits, this judgment may be true of the artist as a man, but it is not applicable to the man as an artist. (The Spirit in Man 15: 156)[32]

Therefore, Jungian analysis does not equate neurosis with creativity, symptom with art work, sick mind with artist. Essentially, then, the individual, personal, private elements of artists' lives may be included in the analysis of their work, but these elements must be carefully analyzed and cautiously applied, as causal data, to the structure of the author's psyche. As Jacoby states, "How far the artist's personal sphere has influenced his work—the relationship between private biography and the contents of literary creations—is a matter that must be examined in each individual case and that will, of course, show very different results with different artist personalities" ("Analytical" 113).

Essentially, one may say that Jung developed a view of art that accounts for both the biographical elements of the artist's life and the collective residue that emerges from the unconscious mind. Speaking in the broadest possible terms, there are certain artists who appear consciously and carefully to control every detail of their works, while there are others who create works which seem to have arisen, almost

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[32] Jung discussed the "falsification" of the manifest dream in another essay where he compares the façade of a house with that of the dream: "But the so-called façade of most houses is by no means a fake or a deceptive distortion; on the contrary, it follows the plan of the building and often betrays the interior arrangement. The 'manifest' dream-picture is the dream itself and contains the whole meaning of the dream.... What Freud calls the 'dream-façade' is the dream's obscurity, and this is really only a projection of our own lack of understanding. We say that the dream has a false front only because we fail to see into it. We would do better to say that we are dealing with something like a text that is unintelligible not because it has a façade—a text has no façade—but simply because we cannot read it. We do not have to get behind such a text, but must first learn to read it" (The Practice 16: 319).

complete, out of some strange, dark and unfamiliar place. Jung calls the work of the first type of artist "psychological" and the second he names "visionary." "The psychological mode works with materials drawn from man's conscious life—with crucial experiences, powerful emotions, suffering, passion, the stuff of human fate in general" (The Spirit in Man 15: 139). In the visionary mode of creation,

> everything is reversed. The experience that furnishes the material for artistic expression is no longer familiar. It is something strange that derives its existence from the hinterland of man's mind, as if it had emerged from the abyss of prehuman ages, or from a superhuman world of contrasting light and darkness. It is a primordial experience which surpasses man's understanding and to which in his weakness he may easily succumb. . . . Sublime, pregnant with meaning, yet chilling the blood with its strangeness, it arises from timeless depths; glamorous, daemonic, and grotesque, it bursts asunder our human standards of value and aesthetic form, a terrifying tangle of eternal chaos, a crimen læsæ majestatis humanæ. On the other hand, it can be a revelation whose heights and depths are beyond our fathoming, or a vision of beauty which we can never put into words. (The Spirit in Man 15: 141).

Naturally, the two types of artists and their art so described above by Jung are two extremes on a wide spectrum, where there are a nearly infinite number of possibilities in which a work can, for example, appear primarily or only partly visionary rather than psychological.

The relationship between the literary creation and the dream is particularly apparent with the visionary work. According to Jung, with the visionary work "we are astonished, confused, bewildered, put on our guard or even repelled; we demand commentaries and explanations. We are reminded of nothing in everyday life, but rather of dreams, night-time fears, and the dark, uncanny recesses of the human mind" (The Spirit in Man 15: 143; emphasis added). The dream and the work of literature, therefore, are equivalent in three ways: in terms of their content, their purpose, and their source.

As we have seen, the dream expresses the contents of the unconscious psyche (the archetypes) by means of symbolic language. So, too, the artistic creation: the content of literary and other art works are archetypal images expressed in symbolic form.[33] Thus, in contrast to the Freudian view, Edinger states that in the work of art we must "consider the imaginative images as primary entities in their own right that convey the meaning of the experience to which they refer. It may even seem in some cases that the latent, a priori image causes the concrete, personal experience, rather than the experience being the cause of the image. Thus the psyche, the imagination, and the spirit are the primary data existing prior to, and indeed determining, personal experience" (Melville's Moby-Dick 2). In other words, the content of art is not disguised personal experience, but rather symbolic, in that it precedes conscious experience and knowing. The content of literature points to something unknown and unexpected: "thoughts that can only be apprehended intuitively, a language pregnant

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[33] It must be emphasized that the sense and meaning of the term "archetype" in conjunction with literature used here does not correspond to the way in which it is used by other literary critics such as Wheelwright, Lane, Chouinard and Frye, who imply that the literary archetype is nothing more than a "traditional motif" that appears throughout the history of literature. Wheelwright states that "Questions of humanistic universality, ... can be raised only regarding Symbols. And such Symbols as are found to be universal or nearly so, in their broadly human manifestations, are called archetypes" (222). Lane, for example, defines the archetype as "a literary element or construct which, by its traditional and universal importance, brings certain meanings, implications, and overtones into the literary work in which it is introduced and hence into the reader's reactions to that work.... A literary work is archetypal when its dominant tone or meaning is provided by its traditional and archetypal qualities rather than by its unique and individual ones" (232). Chouinard's view is that "An archetype is defined as a symbol which is significantly pervasive in traditional literature and/or in the body of work of any author. It must be part of an overall intelligible pattern of similar symbols in a broader context" (164). And finally, there is Northrop Frye. Baird rightly indicates that "Frye's use of the term archetype leaves us in no doubt. Jung and the collective unconscious are fully rejected" (25). Baird directs the reader's attention to Frye's statement in his Anatomy of Criticism that the "emphasis on impersonal content has been developed by Jung and his school, where the communicability of archetypes is accounted for by a theory of a collective unconscious—an unnecessary hypothesis in literary criticism, so far as I can judge" (111-12).

with meanings, and images that are true symbols because they are the best possible expressions for something unknown—bridges thrown out towards an unseen shore" (Jung, The Spirit in Man 15: 116).[34]

If one accepts that the content of the dream and the content of works of art are the same, then it follows that literature concerns, treats and expresses what Jung postulates as the subject of dreams: dreams (and, therefore, literature) show a "spontaneous self-portrait, in symbolic form, of the actual situation in the unconscious" (The Structure and Dynamics 8: 505; original emphasis). Dreams and art are about the psyche itself. In the following three chapters, this will be amply illustrated in the works of Jorge Luis Borges.

In addition to being analogous in content, dreams and literary creations are usually analogous in structure. Drama[35] and prose fiction[36] are especially close to the dream.

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[34] Jung makes this same point in "Psychology and Literature" wherein he states that "in the work of art (irrespective of the personal psychology of the poet) the vision represents a deeper and more impressive experience than human passion. In works of art of this nature—and we must never confuse them with the artist as a person—it cannot be doubted that the vision is a genuine primordial experience, no matter what the rationalists may say. It is not something derived or secondary, it is not symptomatic of something else, it is a true symbol—that is, an expression for something real but unknown.... In itself it [the vision] had psychic reality, and this is no less real than physical reality" (The Spirit in Man 15: 148).

[35] Crabbe reminds us that the work of art, drama in particular, is an external expression of the inner workings of the psyche (64-66), as is the dream. It is interesting and significant to note that the relationship between dream and theater was clear to Borges. In Borges' essay, "Nathaniel Hawthorne," speaking of the metaphor that equates dreams to drama, Borges states: "Ésta que digo es la [metáfora] que asimila los sueños a una función de teatro. En el siglo XVII, Quevedo la formuló en el principio del Sueño de la muerte; Luis de Góngora, en el soneto Varia imaginación.... En el siglo XVIII, Addison lo dirá con más precisión. 'El alma, cuando sueña —escribe Addison—, es teatro, actores y auditorio'" (Otras Inquisiciones 59).

[36] The Archetypal Psychologists, however, are quite firm in their rejection of the narrative nature of expressing the dream. For example, Berry states that "Even though words contain images, words cannot altogether contain them: words and images are not identical. Since for us images are primary, then any form into which the image is cast is a transposition of it, perhaps a step away from it" ("An Approach" 68). For Berry, the language context of the narrated dream deforms the dream itself because

Hall states that "Jung suggested looking at the structure of dreams as dramatic forms. . . , identifying the characters, the initial problem, developments in the plot, the climax of the action, and the result or solution (the lysis)" ("The Use of Dreams" 132). The relationship between the dream and the work of literature is again made explicit by Jung's application of literary terminology (characters, plot, climax) to the analysis of the dream.

Not only are dreams and literary works equivalent in terms of their underlying dramatic structure, but also in terms of the structuring of their surface expression. Dreams are communications expressed in sensorial symbols, usually visual and auditory, but occasionally olfactory, gustatory, and tactile. The dream cannot be related to the outside world without translating it from imagery into language. The language chosen and the organization given to the contents to describe the dream are the only means an analyst has to perceive the original message. As a result, the analyst may not probe the actual dream itself, the pure images that arise from the unconscious, but rather, must investigate its exposition, as related by the dreamer. This aspect of converting unconscious dream images into language is one of the bonds that so closely links dreams to works of literature.

The purpose of art, as well as the purpose of the dream, is to provide a necessary compensation: "What is of particular importance for the study of literature. . . is that the manifestations of the collective unconscious are compensatory to the conscious attitude, so that they have the effect of bringing a one-sided, unadapted, or dangerous state of consciousness[37] back into equilibrium. . . ." (Jung, The Spirit in Man 15:

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language has its own kind of coherence through sequencing, a mode which is completely foreign to the unconscious. Translating dream images into sequential language is akin to explicating a complex metaphor or transcribing poetry into prose. For a criticism of Berry's approach, see Hall's "The Use of Dreams" 153.

[37] The question of whose conscious attitude and whose consciousness may be answered in terms of the purpose of dreams and art. Naturally, the messages contained in dreams and art are messages conveyed from the unconscious to the

152). Literature and dreams point out the defects, the foibles, the errors of humankind's psychic state of affairs and often contain the required solution to restore the balance, order, and harmony that is lacking. Unfortunately, the presentation of the problem and its remedy are rarely clear-cut or transparent: "A great work of art is like a dream; for all its apparent obviousness it does not explain itself and is always ambiguous. . . . If a person has a nightmare, it means that he is either too much given to fear or too exempt from it; if he dreams of a wise old man, it means he is either too much of a pedant or else in need of a teacher. . . . [The artist] has plunged into the healing and redeeming depths of the collective psyche. . ." (Jung, The Spirit in Man 15: 161). However difficult it may be to interpret clearly and precisely what the dream or the work of art is suggesting, the sensitive individual quite often perceives the positive force that is operating there. As Ingmar Bergman has said, "The dream is never intellectual. But when you have dreamt, it can start your intellect. It can start you intellectually. It can give you new thoughts. It can give you a new way of thinking, of feeling. . . . It can give you a new light for your inner landscape. And it can give you suddenly a little bit of a new way of handling your life" (qtd. in Progoff 188).

Finally, the similarities between dream and art can be seen in the manner in which creative artists feel themselves under the power of an "alien will" while producing a work.[38] "Art is a kind of innate drive that seizes a human being and makes him its

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conscious mind of the artist. There is, then, a healing and harmonizing effect on the psyche which created the work. However, since the dream, in artistic form, has been made known to the world outside the psyche of the creator, one may also consider that the art work's positive effects will extend to its public, benefiting society as a whole.

[38] In a highly provocative analysis of Blake's "The Book of Thel," Mary Zeiss Stewart has described the effect of the alien will on the critic attempting to approach a literary text. Consistent with the philosophical bases of such post-Jungian Archetypal psychologists as Hillman, Berry, Whitmont, and Stein, Stewart indicates that "we cannot take in the image without being taken in by it" (142). Further on, the critic

instrument. The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purposes through him. As a human being he may have moods and a will and personal aims, but as an artist he is 'man' in a higher sense—he is 'collective man,' a vehicle and moulder of the unconscious psychic life of mankind" (Jung, The Spirit in Man 15: 157). This sensation, described by artists as well as scientists throughout the history of humankind, finds its source in the collective unconscious which directs its messages in symbolic form into the consciousness of the creative artist who is almost powerless to stop the flow of images. According to Jung, the resultant works

> force themselves upon the author; his hand is seized, his pen writes things that his mind contemplates with amazement. The work brings with it its own form. . . . Yet in spite of himself he is forced to admit that it is his own self speaking, his own inner nature revealing itself and uttering things which he would never have entrusted to his tongue. . . . Here the artist is not identical with the process of creation; he is aware that he is subordinate to his work or stands outside it, as though he were a second person; or as though a person other than himself had fallen within the magic circle of an alien will. (The Spirit in Man 15: 110)

As the discussion above demonstrates, dreams and works of art are indeed analogous. However, there are differences which make dreams and art different. The most important difference between the dream and the work or art lies in the post-inspirational elaboration of the images by consciousness.[39] Jung describes above a

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explores her own feeling of "lostness" when faced with dream-text imagery and comes to the conclusion that "I may approach the image and work it, and, yes, let it work me; take it in and be taken in by it; go with it, stay with it, look into it; let it look into, get into me" (153).

[39] John Briggs indicates that for him, the essence of the literary work is 1) isomorphism (an interrelatedness of all the elements which combine together to form a coherent whole), 2) omnivalence (unresolved ambivalence in which the "richness of meanings" stands together in perfect equality) and 3) "this*other-ness" (a "back-and-forth simultaneity of meaning" between the expression and what is expressed) (108-09). Thus, for him, "to accept as valid an analogy between literature and dreams" would require the presence in the dream of the three features of literature mentioned

rather extreme example of how the unconscious permeates consciousness and makes the latter the instrument of the former. More often than not, the unconscious takes hold of consciousness and delivers images and symbols which the conscious mind must form, structure, and organize. It is here that we may clearly see the distinctive "talent" of the creative person: "Artistic sensibility and talent are usually characterized by the vividness of fantasies rising from the unconscious and striving to take on form; and also by the ability to give them form" (Jacoby 111).

The conscious elaboration of the raw material from the unconscious is the artistic process itself. This process has been described cogently by the English poet Graham Hough who relates the act of artistic creation to the translation of dream imagery into words:

> When we dream, as long as we are still dreaming, what we receive is a message from the unconscious, without conscious control. If we leave it at that, the message remains buried in the unconscious and the dream is forgotten, as happens with most of our dreams. . . . What we write down is not the message from the unconscious in its pristine, primitive state. Because we are now awake and writing, it has been filtered through consciousness; it has been put into words; it has been given a form different from its original one. The selection of what is important and what insignificant in the shadowy confused recollection of the dream has been made by the conscious intellect and the conscious will. Whatever the dream itself was, the record of a dream is always a collaboration between the unconscious and the conscious mind. (88)

In other words, true creativity is involuntary and beyond the control of conscious will. However, it is important to note that creative thought "requires the directive interaction of what has been integrated as conscious form and recognised purpose with what emerges, still unformed, from the dark of unconsciousness" (Bodkin, "Literary Criticism"

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above. Briggs concludes, erroneously, that since dreams lack internal coherence and express themselves in a private code (an image "means" a determinate thing), the analogy is not justified. From a Jungian perspective, however, dreams do indeed contain their own coherence of imagery and express themselves in symbols, not code.

461). Naturally, of course, the amount of conscious control over the unconscious contents depends entirely upon the individual nature of the particular artist. Some artists seem to permit the unconscious elements to appear in their natural unadorned state, while others refine, shape, and polish these contents so that the voice of the unconscious has been highly stylized. As Jung puts it, "there are literary works, prose as well as poetry, that spring wholly from the author's intention to produce a particular result. He submits his material to a definite treatment with a definite aim in view; he adds to it and subtracts from it. . . . His material is entirely subordinated to his artistic purpose; he wants to express this and nothing else" (The Spirit in Man 15: 109).

In addition to submitting the unconscious elements to conscious moulding, literature and art differ from dreams inasmuch as the latter are completely private communications between the unconscious and consciousness. On the other hand, art is public and communicates to the collectivity. "Rather than being an expression of the artist's personal neurosis, a great work of art is a self-revelation of the transpersonal objective psyche which speaks potentially to all men. Artistic creation, including philosophy and scientific theories, as well as literature and the visual arts, is inner vision incarnate" (Edinger, Melville's Moby-Dick 3). Edinger goes on to say that "artistic creations perform for society much the same function that dreams perform for the individual. They are the mirror that reveals to us what we really are. Dreams reveal to the individual the dynamics of his personal destiny. Art makes manifest the collective Zeitgeist of society. In the case of the true artist these two functions become one" (Melville's Moby-Dick 3). Thus the compensation indicated in individual dreams now becomes in literature, the compensation for society. As Durand states, Jung and others have shown us that "works of art are the guide, the anti-fate (according to Malraux), which give any human society the possibility of compensating for the pressing needs of its socio-historical destiny" ("Exploration" 94).

This chapter has outlined the nature of dreaming and the history of dream

interpretation. It has discussed dreams as spontaneous self-representations that emerge from the unconscious depths of the psyche in order to correct the imbalances between the conscious mind and the unconscious, and in this way to serve a compensatory function for the reestablishment of psychic order, equilibrium and harmony. Dreams speak in a symbolic language that does not refer, on a one-to-one basis, to something consciously known or completely explicable. As unintentional communications from the unconscious, dreams are a manifestation of the creative aspect of the psyche. Works of art and literary creations form a close bond with and are equivalent to the dream insofar as the content (symbols), purpose (compensation) and source (the unconscious) are the same. Thus, the method for the interpretation and analysis of dreams can reasonably and validly be applied to the work of art. As we will show in the following chapters, if we view the stories of Jorge Luis Borges as dream analogues, dream interpretation will provide a significant elucidation of Borges' prose works and furnish a unique appreciation of his creative genius.

Chapter 3

Historia universal de la infamia:
Encounters with the Shadow

3.1 Borges and Dreams

Before beginning a discussion of Borges' first works of fiction or his "initial dreams," it might be valuable to recall that the relationship between literature and dreams is explicit in Borges. We find the author examining and re-examining this relationship in his fiction, as well as in his essays and poetry. A few examples will make this point clear. In an essay entitled "El escritor argentino y la tradición," Borges states that "creo que si nos abandonamos a ese sueño voluntario que se llama la creación artística, seremos argentinos y seremos también buenos y tolerables escritores" (D 162; emphasis added). Late in his life, Borges states unequivocally in the prologue to El informe de Brodie that "la literatura no es otra cosa que un sueño dirigido" (IB 11); and in the epilogue to El libro de arena, Borges actually calls his stories "dreams:" "Espero que las notas apresuradas que acabo de dictar no agoten este libro y que sus sueños sigan ramificándose en la hospitalaria imaginación de quienes ahora lo cierran" (LA 103).

One of the most complete and detailed studies of this relationship can be found in Borges' essay "El sueño de Coleridge." Borges discusses the now famous genesis of Coleridge's poem "Kubla Khan" where he states that "a Coleridge le fue dada en un sueño una página de no discutido esplendor" (OI 22). The Argentine author continues: "otro clásico ejemplo de cerebración inconsciente es el de Robert Louis Stevenson, a quien un sueño (según él mismo ha referido en su Chapter on dreams) le dió el argumento de Olalla y otro, en 1884, el de Jekyll y Hyde" (OI 22). Borges describes the creation of Coleridge's poem:

> El fragmento lírico Kubla Khan (cincuenta y tantos versos rimados e irregulares, de prosodia exquisita) fué soñado por el poeta inglés Samuel Taylor Coleridge, en uno de los días del verano de 1797. . . . En el sueño de Coleridge, el texto casualmente leído procedió a germinar y a multiplicarse; el hombre que dormía intuyó una serie de imágenes visuales y, simultáneamente, de palabras que las manifestaban; al cabo de unas horas se despertó, con la certidumbre de haber compuesto, o recibido, un poema de unos trescientos versos. (OI 21)

Borges does not simply consider the strange inspiration of the poem, he goes much further by examining the set of circumstances that may explain where the poem and the dream came from. Essentially, Kubla Khan's descendant, Ghazan Mahmud, builds a palace in the thirteenth century based on a plan that came to him in a dream. Five hundred years later, Coleridge writes a poem that comes to him in a dream about Kubla. How can this be, inquires Borges? His explanation is based upon, what seems to be, his own understanding of the archetypes: "el primer sueño agregó a la realidad un palacio; el segundo, que se produjo cinco siglos después, un poema (o principio de poema) sugerido por el palacio; la similitud de los sueños deja entrever un plan; el período enorme revela un ejecutor sobrehumano" (OI 24). Borges conjectures that perhaps an as yet unrevealed archetype secretly became manifest in the world and that its first manifestation was the palace, and the second was the poem. That is, some pattern or outline for a specific structure, which is not of humankind's creation, provided the basic foundation for two distinct works. For Borges, whoever may have compared them would certainly see that they are, in essence, the same (OI 25). From this discussion of Coleridge,[1] it becomes apparent that Borges has intuited some of Jung's theories and has explored and embodied them in his essays and fiction.[2]

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[1] For a more detailed discussion of Coleridge's views on creativity from a Jungian perspective, see Robert S. Dupree's "Samuel Taylor Coleridge: The Literary and the Psychological Imagination."

[2] In his essay, "Nathaniel Hawthorne," Borges mentions Jung: "el suizo Jung, en

As was discussed in the previous chapter, the dream can, according to some, be considered "real," although in the Western world this is not the traditional view. It is clear, however, that Borges shares this non-traditional, Jungian perspective. As Hayes states, Borges' stories direct the readers' attention to the

> fact that we can never know the true nature of reality. Borges achieves this, in part, by blurring the distinctions which exist between fact and fiction within his stories. This strategy, . . . constitutes an attack upon our normal conception of objective reality by formulating the question of what is truth and what is fiction in such a manner that it is unanswerable. In effect, Borges forces us to recognize that to a very real extent the external reality we experience is imaginary. ("Borges" 9)

In other words, Borges creates a world that is strange and unreal. Botsford describes the Borgesian universe as ". . . like ours and yet somehow disquietingly different, alien, magic. Its deceptions are many and marvelous. Some are deceits of language, others of style; some are games and others puzzles, enigmas; some are illusions, others dreams or nightmares; some are his fears, some are ours" (99). Essentially, Borges recreates a dream world in his fictions, a world that does not attempt to imitate the "reality" of the daytime, waking world.[3] Borges is explicit on this point: "cabe

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encantadores y, sin duda. exactos volúmenes. equipara las invenciones literarias a las invenciones oníricas, la literatura a los sueños" (OI 59). As many readers will appreciate immediately, Borges' use of adjectives, in this case "encantadores" and "exactos," is highly significant.

[3] Certain critics, such as Hayes, do not appear to appreciate the reality of dream messages and images. For example, Hayes states in his introduction that "the images in Borges' stories, which are similar to mythical consciousness, are also similar to those which occur in dreams. Dreams, unlike mythical consciousness, do not replace the concepts of the understanding with other concepts; consequently they do represent the free operation of imagination. However, dreams, unlike mythical consciousness, are not a conscious response to the sensate universe. They are a retreat from reality, and they do not demonstrate the free operation of imagination in the quotidian" (5; emphasis added). Clearly, this approach to the dream is antithetical to Jungian concepts. As Humbert declares, "For Jung reality does not just exist, but is brought into being by psychic creativity. Thus a concern with images has nothing to do with a flight from reality. Rather, it is the psychological interpretations and reasonable decisions that lead to an irreality. Reality comes with the awakening, with

sospechar que la realidad no pertenece a ningún género literario; . . . sueños y símbolos e imágenes atraviesan el día; un desorden de mundos imaginarios confluye sin cesar en el mundo . . . " ("Premios" 120). As Rodríguez Monegal points out, however, Borges' beliefs go beyond the merely non-traditional—he is radical in his notion of the reality of the dream. Borges does not share the traditional view that "life is a dream" because it may be transitory and fleeting, but rather believes that in addition to life, reality itself is oneiric by nature (Borges por él mismo 100). Borges, in Rodríguez Monegal's opinion, is a true revolutionary, for "all his metaphysical speculations, all the inquisitions of his best essays, are directed towards destroying the coherence of reality and superimposing on it a dream vision" ("Symbols" 328; emphasis added).

In this matter, one must recall that Borges is following a long standing tradition and a number of models, both western and non-western. Arango makes this tradition clear when he notes a unifying element in Borges' favorites authors, such as Coleridge, De Quincey, H. G. Wells, Chesterton, and Stevenson:

> Un rasgo peculiar de estos autores, por lo menos en algunos casos, es que coinciden sorprendentemente en la utilización del sueño dentro de su creación literaria. La literatura, y en particular la inglesa, ha hecho siempre uso de los sueños y los autores los han considerado valiosos para descubrir la naturaleza del hombre y su destino, así como para explicar el pasado y el futuro. . . . los autores recurren a los sueños como una manera de sobrepasar los límites de la experiencia humana y crear niveles que corresponden a un orden distinto de la realidad. (249)

The equivalence between the dream and the literary creation in Borges has not gone completely unnoticed by certain critics. Goloboff comments: for Borges, "la página en blanco remite a la noche, en la que un nuevo trabajo comienza; al sueño,

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the movement by which I confront my psyche and oblige it to advance something" ("Active Imagination" 103).

cuya llegada es el día primero; al trabajo del sueño, elaboración en la que la forma es su misma sustancia. La página en blanco no tiene otra sustancia que su propia forma, y esa forma es la del vacío a poblar, la del sueño a construir" ("Sueño" 7). Goloboff continues by saying that both dream and writing are not directed or created by the author, but rather "han sido soñados (o escritos) por otro soñador, por otra mano. . . . Pero en compensación, ambos habrán producido, en su unanimidad . . . , la ficción de un sueño y el relato de una ficción" ("Sueño" 13). It is interesting to note that Goloboff is echoing here what has been mentioned earlier about the sensation of the imposing "alien will" (the unconscious) which has been experienced by many creative men and women.[4]

Gertel also notes the relationship between the dream and Borges' works. Speaking of the fantasy element in Borges, she states that "la fantasía confiere al poeta la capacidad de soñar. Borges aplica la teoría de Jung, que equipara las invenciones literarias a las invenciones oníricas. Ve así a la literatura como 'un sueño, pero un sueño dirigido y deliberado'. Anota que ya en siglos pasados era común la metáfora sueño : representación" ("Borges y la creación" 9). Gertel is explicitly making a case for Borges' use of the "waking dream" or "active imagination" discussed in chapter two. She remarks that

> El sueño en la obra borgiana es el sueño poético equivalente a fantasía creadora cuyo contenido nace de las zonas más profundas, tanto desde lo soñado estando dormido, como desde lo soñado estando despierto. En Borges, el sentido de soñar estando despierto abarca una doble proyección, pues además de las fuerzas secretas que infunde la fantasía creadora, y que significa la intuición inicial, el sueño poético adquiere un valor de consciente meditación, una percepción subjetiva dirigida por la

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[4] A very fine example can be seen in relation to the writer E. M. Forster. Centola points out that "In 'The raison d'être of criticism in the arts', E. M. Forster differentiates between the critical and the creative states of mind by associating the creative state with the unconscious and the critical state with the conscious mind. Forster describes the creative state as being 'akin to a dream' . . . " (49).

> inteligencia que se propone lograr un objetivo, una creación irreal, que es al mismo tiempo realidad artística. ("Borges y la creación" 9-10)

Arango restates the same idea in this way: "Es manifiesto que el proceso onírico está presentado como una vigilia perenne, el producto coherente de un deliberado y persistente raciocinio . . . . El sueño es, en suma, la 'vigilia creadora'" (252).

Lima finds that the "enigma of the Dream-Life relationship forms a major premise in the narrative writing of Borges" ("Internal" 145). The conclusions reached by Lima are echoed by Gertel when they both relate Borges' belief that human life and the universe are merely dreams, and that hence, if the "reality" of literature is only its creator's dream, then the reality of life must be the dream of some higher being. Lima states that, "as Borges sees it, Life is the result of a grand dream—whose possibilities are infinite—in which a deity or even another man creates his pertinent reality" ("Internal" 145), while according to Gertel, the theme of the dream as being equivalent to creation is an essential element in Borges' works and it is intimately related to the concept of literature-universe and of the identity of author-reader ("Borges y la creación" 11).

The creative nature of dreaming mentioned above by Gertel is reiterated by other critics, too. Arango finds that in Borges, to dream is to create and that whoever dreams is, therefore, participating in the act of creation. He concludes that "En suma, se da por supuesta la relación entre sueño y creación, la correspondencia entre lo soñado y la obra" (251). Rodríguez Monegal indicates that "Borges ha descubierto que la escritura se somete a un mecanismo similar al de los sueños, que como éstos exige que se la descodifique a través de sus propios símbolos" (Borges por él mismo 100).

González points out that for Borges, the concept of "dream" is one of the fundamental metaphors of world literature and that "'Sueños': textos ('soñar' : 'tejer': escribir); la metáfora, entre otras cosas, va minando la noción filosófica del «origen»

de un texto. Todos 'soñamos'; todos, en acto o en potencia, emitimos textos . . . . " (94). One of the results of Borges' personal concept of reality, according to Rodríguez Monegal, is that "by accentuating the oneiric character of art, and of reality, Borges comes to the conclusion that dreams put in question not only the objective world, but also the personality of the dreamer" ("Symbols" 329).[5] Rodríguez Monegal, most likely without realizing it, appears to be restating Jung's definition of the nature of dreaming: a symbolic message from the unconscious is delivered to the conscious mind, graphically illustrating the present state and future potential of the psyche as a whole.

As we begin our analysis of the dream-texts[6] of Borges in Historia universal de la infamia, it is necessary to reiterate that the dream is a communication between the conscious and the unconscious mind. According to Meier, there are a number of possibilities concerning the nature of the relationship between them. First, the dream may be a mere unconscious reaction to a conscious situation in which the unconscious provides a compensation, complementation or completion of conscious experience. Second, the dream graphically illustrates a situation that may be the result of a conflict between the conscious and the unconscious. Third, "there is the dream in which the unconscious plays a still stronger part, so that the dream represents a tendency of the unconscious that seeks to change the attitude of the conscious mind." And fourth, the dream "describes the unconscious processes, which have no relation to the conscious mind. Such dreams give the impression of utter strangeness and impress the dreamer deeply" (Soul 119-20).

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[5] The irreality of the individual personality, as experienced by Borges, will play a very significant role in his fiction, as we will see later on.

[6] The term "dream-text" will be used throughout this study to emphasize the fact that art works are the dreams of an artist told in storied form and that the analysis of these texts follows the precepts of Jungian dream interpretation.

Therefore, if we are to analyze Borges' stories as an artist's dreams (messages to the conscious mind from the unconscious) which use symbols as the primary means to express themselves, one must consider the question of analytical method. According to Meier, there are seven parts in the approach to a dream text.[7] The first step is to take the dream text and divide it into its dramatic schema. As was mentioned at the end of the previous chapter, Jung found an explicit analogous structure between dreams and drama.[8] Meier, too, states that "dreams have dramatic structures, . . . they can be looked at as being real drames intérieurs [inner dramas], and. . . they can be analyzed just as a stage drama can be analyzed to uncover its hidden structure" (Soul 108). The traditional pattern of the drama, and therefore of the dream,

> has a number of parts in it. First there is the list of characters, or the dramatis personæ, and the statement concerning the time and place of the action. Second, soon after the action begins, there is a portrayal or exposition of the problem with which the drama will deal. The plot begins to develop and leads to a certain set of complications. Third, the lines in the plot are drawn together into a conflict or crisis; this is the high point of the play in which something decisive, either for good or ill, must occur. Fourth, there comes the solution which must be a reasonable and meaningful ending for the crisis. (Meier, Soul 109)

Quite naturally, there are a number of consequences for considering the structure of the dream as essentially dramatic. For Meier, these are: (1) that "the dream is a whole, with a beginning and an end, with a conflict and its resolution;" (2) that "it is very likely that the stage drama had its origin in dreams;" (3) that "the dramatically

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[7] The seven steps are not necessarily successive and thus, in this study they will be utilized in the order which appears to be most appropriate for the specific case at hand.

[8] This relationship has also been discussed by Borges: "Ésta que digo es la que asimila los sueños a una función de teatro. En el siglo XVII, Quevedo la formuló en el principio del Sueño de la muerte; Luis de Góngora, en el soneto Varia imaginación . . . . En el siglo XVIII, Addison lo dirá con más precisión. 'El alma, cuando sueño –escribe Addison–, es teatro, actores y auditorio'" (OI 59).

acting personifications in the dreams are moved by fate in the same way as fate was the dynamic of the ancient drama;" (4) that "there is a close connection between dreams and the old kind of dramas, which were, as had been pointed out by Nietzsche, mystery plays. A dream is a therapeutic myth, which is exactly what the mystery dramas or mystery plays were;" and (5) as Nietzsche indicated, "in the dream, man repeats the experience of earlier humanity, which seems to be an anticipation of the Jungian idea of the collective unconscious" (Soul 109-10).

Furthermore, if one considers that the dream has a dramatic structure, one may conclude also that the dream and the drama have similar functions. As Meier puts it, the Aristotelian catharsis theory of drama raises some very interesting questions. "The dreamer as the sole spectator of his dreams would then have the opportunity to give vent to his complex-like patterns of behavior, to free himself from their cramping effect (anxiety, in Bernay's words). Looked at in this way, dreams really would have, as is often claimed, a homeostatic function in themselves" (The Meaning 92). Thus we find that the concept of compensation and the attempts at establishing harmony, which Jung posits as the purpose of dreams, have an additional support in the theory of the essential dramatic structure of dreams.

Once the analyst has divided the dream-text into a dramatic structure, the second step in the seven-part process of analysis is to describe the dreamer's conscious situation, that is, what personality attitude and function is utilized as the norm for consciousness. In the third step, the dreamer's experiences preceding the dream are described, especially those events considered meaningful to the dreamer. These provide, mainly, the subjective context of the dream. In the fourth step, the analyst employs the "amplification" method, described in the previous chapter, especially when the dream expresses itself by the use of archaic motifs. These archaic motifs call for mythological parallels that the analyst can provide. The fifth part of the process does not involve the analysand. It is here that the analyst takes all the information that

both the dream and the dreamer provide and then offers his or her own associations to the images. A sixth step becomes necessary when the dream remains too complicated or unclear. The analyst, as a consequence, may require some objective information from third parties who may be able to shed more light on the problem. Finally, the analyst interprets the meaning and significance of the dream, which is the result of the gathering of all the information and associations from the dreamer, the analyst and, occasionally, third parties (Meier, The Meaning 119-22).

Naturally, each step and the order in which they appear depend in large part upon the specific dream-text and individual case. The third step, in which the analyst considers the associations of the dreamer, is sometimes a difficult one. Considering Borges, there are some dream-texts on which the author has made significant commentary in interviews and other writings, while there are others, such as those in Historia universal de la infamia, about which Borges has said very little. Consequently, the analyst must rely more heavily on third-party associations (criticism) in order to come to reasonable conclusions on the meaning of the dream-text.

Before commenting on the actual dream-texts themselves, let us first consider the conscious situation of the dreamer and his personality type. Jung theorized that there are two basic and mutually exclusive psychic "attitudes," introverted and extraverted. Additionally, there are four basic psychic "functions:" thinking, feeling, sensation and intuition. Thinking and feeling form one subgroup, which Jung calls the "rational functions," and sensation and intuition form the other "irrational function" subgroup. Because thinking and feeling on the one hand, and sensation and intuition on the other, are polar opposites, only one function will predominate in consciousness, while the other will be underdeveloped, or even repressed, and therefore will predominate in the unconscious. In all, the two attitudes and the four functions yield eight general personality categories, depending upon which function is the primary or predominant one: the introverted thinking, extraverted thinking, introverted feeling, extraverted

feeling, introverted sensation, extraverted sensation, introverted intuitive, and extraverted intuitive types (Jacobi, The Psychology 10-23, and Jung, Psychological Types 6: 556-671).

Jorge Luis Borges seems to be a nearly perfect example of the "introverted thinking type."[9] For example, most critics agree that he is, above all, an "intellectual" writer, or as Hayes so clearly summarizes, he "is a cerebral writer; his stories are primarily concerned with the nature of thought and its ideas. Characterization, setting and even plot are subservient to the ideas Borges is working out" ("Borges" 1). Borges' introversion can be plainly viewed in Jung's general definition of this attitude type:

> Introversion means an inward-turning libido. . . , in the sense of a negative relation of subject to object. Interest does not move towards the object but withdraws from it into the subject. Everyone whose attitude is introverted thinks, feels, and acts in a way that clearly demonstrates that the subject is the prime motivating factor and that the object is of secondary importance. Introversion may be intellectual or emotional, just as it can be characterized by sensation or intuition. . . . It is active when the subject voluntarily shuts himself off from the object, passive when he is unable to restore to the object the libido streaming back from it. When introversion is habitual, we speak of an introverted type. . . . (Psychological Types 6: 769)

Borges, therefore, is clearly introverted: he orients himself according to internal, subjective data rather than to external, objective data, and he is a thinking type because his mode of apprehending the world is founded upon what he thinks of it, rather than what he feels, senses, or intuits about it.[10] The introvert "selects subjective

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[9] It may be found objectionable that any discussion of the psyche of Borges be included in this study. However, a correct and meaningful dream interpretation requires a brief description of the dreamer's psychological situation.

[10] In Jung's "General Description of the Types," he describes introverted thinking as "primarily oriented by the subjective factor. At the very least the subjective factor expresses itself as a felling of guidance which ultimately determines judgment. . . . External facts are not the aim and origin of this thinking, though the introvert would

determinants as the decisive ones" when choosing to act or react in a given situation and with respect to specific objects (the external world in general).[11] In other words, he does not conceive of the world as having essential, universal characteristics, but rather he perceives essences solely on the basis of his own subjective projections. Thus, the conscious attitude of this personality type demonstrates precisely how he reacts to the stimuli of the external world and its objects: he does not respond to them as they appear emotionally, sensorially or intuitively, but rather he responds to them according to what he thinks about them. Furthermore, since his thinking is directed to and from his own internal, subjective sphere, he is free to re-create them as he pleases.[12] The re-creation of objects and events is of paramount importance in the work of Borges, and particularly in his Historia universal de la infamia, about which Gallagher correctly states that "every sentence in The Universal History connotes a witty, skeptical, urbanely playful mind—the mind of Borges—as efficiently as it depicts the so-called events that the stories are supposed to be 'about'" ("Evident" 19).

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often like to make his thinking appear so. It begins with the subject and leads back to the subject, far though it may range into the realm of actual reality. . . . It formulates questions and creates theories, it opens up new prospects and insights, but with regard to facts its attitude is one of reserve. They are all very well as illustrative examples, but they must not be allowed to predominate. Facts are collected as evidence for a theory, never for their own sake. . . . introverted thinking shows a dangerous tendency to force the facts into the shape of its image, or to ignore them altogether in order to give fantasy free play. . . . This kind of thinking easily gets lost in the immense truth of the subjective factor. It creates theories for their own sake, 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 (Psychological Types 6: 628-30).

[11] See Jung's "General Description of the Types" in Psychological Types 6: 620-25.

[12] Hayes emphasizes this aspect by saying that "the images which appear in Borges' stories which are similar to the objects and events experienced by the consciousness of primitive or mythical man serve to point up the fact that the art object cannot reproduce reality.... Borges' prose fully admits that it is illusory and even imaginary (in the popular sense that it has no empirical or objective correlatives)" ("Borges" 8).

Since Borges has made it known that he has masked (to a greater or lesser extent) the origin of the stories in this collection and their infamous characters by including a list of sources at the end of the volume, it becomes clear that the author's initial short story dream-texts are re-creations or re-workings of what is already "known" in the "real" world. As a consequence, most critics have raised the question of originality in the stories of Historia universal de la infamia. Pollman, for example, states that "el problema de la autenticidad es una razón más para tratar el texto con precaución, ya que las narraciones de Historia universal de la infamia son consideradas frecuentemente, con excepción de "Hombre de la esquina rosada", como meras reproducciones" ("El espantoso" 459).[13] What many critics may have failed to appreciate is that the second reading, or second writing, of a text can never merely duplicate the first. Borges has made this point quite explicitly in one of the texts of the collection, "Del rigor en la ciencia." Here we see how the attempt to re-create, in the most exact manner as possible, leads to foolhardy and utterly useless analogues. In this text, Borges states that cartographers of a certain empire became dissatisfied with the inaccurate maps of the territory and thus "los Colegios de Cartógrafos levantaron un Mapa del Imperio, que tenía el Tamaño del Imperio y coincidía puntualmente con él." This unmanageable map eventually fell into ruins and the map, along with "las Disciplinas Geográficas," were consequently considered

[13] Borges himself has strengthened the critics' view of the texts as reproductions. In the "Prólogo a la primera edición" (1935), Borges informs the reader that with respect to the texts, "no tengo otro derecho sobre ellos que los de traductor y lector" (8), while in the "Prólogo a la edición de 1954," the author states quite plainly that the stories "son el irresponsable juego de un tímido que no se animó a escribir cuentos y que se distrajo en falsear y tergiversar (sin justificación estética alguna vez) ajenas historias.... No es otra cosa que apariencia, que una superficie de imágenes; por eso mismo puede acaso agradar" (10-11). In addition to these introductory statements concerning the work, Borges contributed further to the somewhat poor reputation of the collection by adamantly refusing for many years to authorize an English translation of the stories (Giovanni, "Borges' Infamy" 6).

useless and insignificant (HUI 136). Significantly, Borges places this particular text at the very end of the volume, as if to demonstrate that there are no such things as true reproductions and that any attempt at recreation is original, since a unique personality infuses the creation with specific aspects of its individual psychological traits.

"Dreams are never simple photographic reproductions of events that happened previously; there are always minor alterations made in the dream in contrast to the actual facts of the happening" (Meier, Soul 121). In other words, dream-texts may incorporate certain images, characters, events and situations that have their origin in the external, objective, "real" world, but they are always filtered, altered, and re-created according to the psyche of the dreamer-writer. Jung has discussed this question of identity between the object in exterior "reality" and the dreamed object:

> it is hardly surprising that the naïve person takes it as self-evident from the start that when he dreams of Mr. X this dream-image is identical with the real Mr. X. It is an assumption that is entirely in accord with his ordinary, uncritical conscious attitude, which makes no distinction between the object as such and the idea one has of it. . . . In reality it is a complex of psychic factors that has fashioned itself—albeit under the influence of certain external stimuli—and therefore consists mainly of subjective factors that are peculiar to the subject and often have very little to do with the real object. We understand another person in the same way as we understand, or seek to understand, ourselves. (The Structure 8: 508)

Regardless whether or not the dream-text has its origins in the external world of material objects, the dream-text itself and the manner in which the original source has been re-interpreted are, therefore, the most important elements for our analysis.[14] We can say, therefore, that the content, that is, the situations and particularly the characters that appear in Borges' stories, may be interpreted as various aspects of

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[14] For an evaluation of precisely which characters and events are based upon "real" or historical persons and which are complete fabrications by Borges in Historia universal de la infamia, see Norman Thomas di Giovanni's "Borges' Infamy" (6-12).

psyche given personified form.[15] One must recall Jung's affirmation, cited in the second chapter of this study, that dreams and other creative states show a true self-representation of the state of the dreamer's unconscious.

Since the unconscious mode of communication in dreams is through the use of symbols, as has been discussed in the previous chapter, a very general inquiry into the symbolism of Borges becomes essential. As Rodríguez Monegal states, "I believe it is in the examination of the symbols contained in Borges' work that the best key to the study of its ultimate significance can be found" ("Symbols" 326). Rodríguez Monegal bases his affirmation on statements made by Borges himself and cites an example in which "De Quincey dijo una vez (en un pasaje que Borges citó un día a Ronald Christ) que el mundo entero era un juego de símbolos y que toda cosa significaba otra cosa" (Borges por él mismo 98). The Uruguayan critic goes on to affirm that the work of Borges is founded on a coherent and obsessive system of symbols that are universal and very personal at the same time, and that some of the symbols used by Borges "le llegan de la tradición más ancestral: sirven para expresar esos temas que parecen no creados por un individuo sino por un autor colectivo y eterno" (Borges por él mismo 97-98).

The personal, but at the same time, universal, collective and eternal character of Borges' symbols clearly demonstrates that we are dealing with archetypes. As stated earlier, the archetypal symbol is universal, collective and eternal, but since it cannot express or manifest itself outside of an individual psyche, the archetypal symbol must also be given a personal form. Since the archetypal symbol cannot be invented, it appears again and again in a variety of different guises and often the individual correctly has the sensation that the symbol, as described by Rodríguez Monegal,

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[15] Pollman accurately perceives this when he says that "Hakim, y a su modo Lazarus Morell y todos los demás redentores espantosos, se convierten en cierta medida en el autor Borges. . . " ("El espantoso redentor" 472).

comes from a transpersonal source. Borges himself asserts that "es quizá un error suponer que puedan inventarse metáforas. Las verdaderas, las que formulan íntimas conexiones entre una imagen y otra, han existido siempre; las que aún podemos inventar son las falsas, las que no vale la pena inventar" (Otras Inquisiciones 59).

In general, the symbols that Borges uses to express his creative approach to the reality of the cosmos are ones that contain fundamental contradictions. In other words, Borges often expresses himself in paradoxical terms which indicate that the reality of the world as we know it can only be perceived and sensed as fragmentary, since human consciousness is partial and split off from the unconscious. Borges' symbols, then, fulfill, in Jungian terms, a transcendent function in which they serve to unite opposites into a comprehensible whole. Gertel reiterates this idea by saying that "es indudable que para Borges la contradicción es el principio que rige el universo, cuyos elementos antitéticos, irónicamente, constituyen la unidad" ("Creación" 19). Pérez de Monti reaffirms this notion and states that "La dialéctica de Borges hace germinar sus cuentos, les da vida, los promueve. . . . Los conceptos contrarios y las situaciones que ellos provocan son el pilar de la dialéctica con que Borges arma el tablado de sus historias" (452-53).

Thus, the frustration of mankind's incapacity to conceive of the universe in its wholeness and unity is transcended by the use of symbols. These symbols harmonize opposites and paradoxes which torment the logical, rational system of thinking in the conscious mind. For Lima, "Borges seeks the unity of all elements on an exalted plane of existence. Reality frustrates Man, so it is his imagination which must bring about his renascence. Only by negotiating the labyrinthine turns it contains can Man find his freedom and a new meaning to existence" ("Internal" 155).

One of the most characteristic features of Borges' works is clearly a preoccupation with the nature of reality and what meaning can be discovered in mankind's existence. The result is a series of stories filled with symbols that seem contradictory and

hypotheses that seem too logical in appearance. These striking stories attempt to answer questions about reality and existence.[16] Storr's writing about the creative process in general is particularly applicable to Borges: "Man's urge to master and understand the world is an elaboration of this [exploratory and creative] drive, which takes the form of constructing scientific hypotheses which impose order and pattern upon the maze of phenomena, and thus bring more and more of the external world under man's control. . . . Lack of unity is therefore adaptive in that it spurs discovery" ("Individuation" 341). "El espantoso redentor Lazarus Morell" is one of the most stunning examples of Borges' obsession with an order and causality that might explain the origins of what appear to be completely disconnected and chaotic results. The text begins with a section entitled, "La causa remota" which attempts to reveal the original source for Morell's infamy. We read that it is due to Fray Bartolomé de las Casas' sympathy for the native inhabitants of the New World that the importation of Black slaves to America was undertaken by Carlos V and that

> A esa curiosa variación de un filántropo debemos infinitos hechos: los blues de Handy, el éxito logrado en París por el pintor doctor oriental D. Pedro Figari, la buena prosa cimarrona del también oriental D. Vicente Rossi, el tamaño mitológico de Abraham Lincoln, los quinientos mil muertos de la Guerra de Secesión, los tres mil trescientos millones gastados en pensiones militares, la estatua del imaginario Falucho, la admisión del verbo linchar en la décimotercera edición del Diccionario de la Academia, el impetuoso film Aleluya, la fornida carga a la bayoneta llevada por Soler al frente de sus Pardos y Morenos en el Cerrito, la gracia de la señorita de Tal, el moreno que asesinó Martín Fierro, la deplorable rumba El Manisero, el napoleonismo arrestado y encalabozado de Toussaint Louverture, la cruz y la serpiente en Haití, la sangre de las cabras degolladas por el machete del papaloi, la habanera madre del tango, el candombe.
> Además: la culpable y magnífica existencia del atroz redentor Lazarus Morell. (HUI 17-18)

[16] As we will see later, the most striking techniques employed by Borges in Historia universal de la infamia is the extensive stylistic use of oxymoron and the story masquerading as pseudo-scientific experimental data culled from "reliable" or "objective" sources.

If the author can discover the foundation for the evil deeds of a man like Morell in the concern that las Casas demonstrated towards the American indians, then it makes sense that the reader may try to find the remote reason for his or her own particular existence in a similar series of deductions. As we will see, this is precisely the value and purpose of the dream-texts that are contained in Historia universal de la infamia. Storr quite correctly differentiates between the creative drive in the scientist and the artist: scientists attempt to discover the unity and explanation for phenomena in the external world, keeping their observations as objective as possible, while "the artist is endeavouring to find unity within, and to make sense and coherence out of his subjective experience. The lack of order which he finds when he looks inward is a mirror of the lack of order he discerns when he looks outward" ("Individuation" 341). As we will see, each dream-text in the collection shows just precisely what dreamers see when they look inward.

3.2 Initial Dreams and the Shadow

Rather than analyzing each story or dream-text taken independently, I intend, following the guidelines provided by Jung, to look at the entire series of dream-texts as a whole.[17] As Hall states, "Because the dream life is an ongoing dialogue between the ego and the unconscious mind, single dreams must be interpreted in the context of the series of dreams in which they are embedded. In a series of dreams, it is possible to follow the maturation of a complex. . . ." ("The Use of Dreams" 131).

Let us begin with one of the stories from Historia universal de la infamia, "El impostor inverosímil Tom Castro." The first task is to break the story down into its

[17] The series is made up primarily of the first eight pieces in the collection, with the final section, "Etcétera." The latter contains what we might consider, in general, mere dream fragments. They are fragmentary since for the most part they lack the above mentioned dramatic structure of a full dream-text.

dramatic schema. The first of the dramatis personæ is a dim-witted Englishman named Arthur Orton who grows up in destitute poverty in London and, in an attempt to flee his humble origins, sets out for the sea. He lands in Chile where he is befriended by a family named Castro and decides to take the name Tom Castro. Later, in Sydney, he meets the second of the principal characters, a black servant and devout Calvinist named Bogle who, due to his keen mind, intuits the profitable possibilities of the foolish boy and takes Tom under his protection. Another character, Lady Tichborne, presented further on in the story, will be discussed later.

The exposition section which presents the problem and its complications begins when Bogle and Tom Castro read of the unfortunate shipwreck which killed Roger Charles Tichborne, the eldest son of one of the most important Catholic families in England. His mother, Lady Tichborne, refuses to accept the untimely death of her son and the cunning Bogle decides to offer Tom Castro to Lady Tichborne as her long lost child. The fact that Tom Castro and Roger Tichborne bear not even the slightest resemblance to each other does not in any way pose an obstacle to Bogle's plan, because he knows quite well that grief and desire will, in Lady Tichborne's eyes, actually convert Castro into her son. Castro and Lady Tichborne meet and the latter does indeed accept the former as her own son. The rest of the Tichborne family, more objective than the disconsolate mother, reject Castro and take him to court. However, due to certain affirmations by Jesuit priests that Castro is an impostor, the general public and the court are thus convinced that Castro must truly be Tichborne because he must be the "blanco de un complot abominable de los jesuítas" (Borges, HUI 38).

The turning point of the story comes when Bogle, who in visions foresaw his own end as the victim of some vehicle, is killed by a car on a London street. Without the guidance and authority of Bogle, Castro is lost and begins to make serious mistakes in his Tichborne role because he lacks enthusiasm and commits "disparatadas contradicciones" (HUI 40).

The resolution, or lysis of the dream-text involves Castro's sentence to fourteen years at hard labor in an English prison and his early release due to congeniality and good behavior. Once freed from jail, he delivers a series of lectures, changing their content according to the desires of the audience in order to please the listeners as much as possible, and dies at the age of forty-eight.

Two thoroughly interrelated elements are immediately apparent in this dream-story and they form a common thread that links all the dream-texts of the collection. The first is the question of a unified and reliable personality or identity; and the second, the nature and origin of infamy. All of the stories in this collection relate in some manner to these two associated elements.

Regarding the first aspect, it is possible to assert that dreamers explore their very own multifarious identity and give its different components a specific, individual form in the symbolic guise of distinct characters.[18] In essence, what we find in the dream-texts are a number of occasions in which the dreamer's personality is split into two or three different characters that act out and symbolize various aspects of his own psyche. Thus, we find several explorations of the "double." As Kendziora Smith points out, "Any reader familiar with Jorge Luis Borges recognizes 'the double' as a constant topic in his work. Borges himself acknowledges the double as one of the four fundamental devices of fantastic literature" (104).[19]

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[18] Pollmann accurately suggests that the name of the character "Bogle" "recuerda significativamente el de Borges" ("El espantoso redentor" 467). Borges, in later dream-texts, does not even attempt to disguise his own name when he includes himself in a story. It must be remembered, however, that the "Borges" that appears in a dream-text is not the flesh and blood author, but rather a dream-image that he has of himself, filtered through the unconscious processes of dreaming.

[19] This critic goes on to remind the reader that in his Jorge Luis Borges: A Literary Biography, Rodríguez Monegal discusses a series of five different "sets of doubles which had a profound effect on the young Georgie (later to become Borges)" (104). The most important of these is the linguistic doubling between the English language of his paternal grandmother and the Spanish of his mother, and a doubling of the mother figure in the two women mentioned above. It can be argued, therefore, that Borges,

The multiple identities of an individual's personality are most often symbolic representations experienced as images of certain archetypes. As Samuels states, "Jung. . . noticed that there is a tendency for the unconscious to personify. . . " (31).[20] These different personifications are the "Persona," "Shadow," "Anima" (in males) or "Animus" (in females), the "Mana personalities" of the "Wise Old Man" and the "Great Mother," and finally, the "Self." Two of these personifications, the two most basic and accessible, predominate in Borges first collection of dream-texts, Historia universal de la infamia: the Persona and the Shadow.

The Shadow[21] is used by Jung "to sum up what each man fears and despises and cannot accept in himself. . . . Very often instinctuality is experienced as being in the shadow and, in analysis, becomes more acceptable to the individual. In general, attitudes to the shadow are an interweave of judgment, acceptance and integration—hopefully in that order" (Samuels 31). In other words, the Shadow is that darker portion of the psyche which is attached to an individual, but at the same time, is split off and distinct. It functions as the receptacle of all the qualities that the ego rejects and discards (represses), and for that reason its development runs parallel to the development of the ego, retaining all that is primitive, awkward, unadapted, and

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from earliest youth, saw himself as two separate and distinct entities, Georgie to his grandmother, and Jorge Luis to his mother.

[20] Jung has said that "The whole dream-work is essentially subjective, and a dream is a theatre in which the dreamer is himself the scene, the player, the prompter, the producer, the author, the public, and the critic. This simple truth forms the basis for a conception of the dream's meaning which I have called interpretation on the subjective level. Such an interpretation, as the term implies, conceives all the figures in the dream as personified features of the dreamer's own personality" ("General Aspects" 8: 509).

[21] It must be remembered that as an archetype, the Shadow is unrepresentable in itself, but rather must be experienced via an image of the "true" Shadow. Thus, the infamous characters that appear in Borges' dream-texts are not identical with the Shadow archetype itself, but are only particular manifestations or representations of it.

inferior (Jacobi, The Psychology 113). The Shadow is, in every sense, an individual's "Double." However, it is not always an inherently evil entity, but merely that part of the psyche which the ego would like to conceal and control because it is an embarassment and a threat to the outward appearance of the Persona.[22] An encounter with the Shadow, therefore, can be a rather difficult and even painful experience, because it requires an honest assessment and criticism of one's own personality flaws and defects. When people experience their own Shadow and begin to recognize that what is repellent in others may really be only what is despicable in themselves, they have begun the first stage in the process of individuation, the process that brings the unknown aspects of one's own psyche into consciousness. It is quite fitting that Borges' first collection of dream-texts explores the many facets of the Shadow, that is, the darker side of mankind: infamy.

According to Alazraki, the theme of infamy is a favorite of Borges' that appears and reappears in various ways in most of the author's collections of dream-texts. Furthermore, the critic goes on to say that

> en la primera colección, la aproximación de Borges a la infamia es una suerte de ejercicio estético que recuerda la definición de Thomas De Quincey del crimen 'considerado como una de las bellas artes', es decir, desprovisto de toda implicación ética o valoración moral. . . . el relato de infamia intenta entretener al lector suspendiendo sus criterios de bien y mal, convirtiendo actos viles en pretexto de carcajada y transformando lo abominable y condenable para nuestra civilidad en risible caricatura. (La prosa narrativa 408-09)

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[22] The "Persona" is the conscious part of the psyche that is turned toward the outside world and thereby mediates between the ego and external objects and functions, when well adapted, as a "supple protective coating that makes for easy, natural relations with the outside world" (Jacobi, The Psychology 28). In other words, it is the outward psychological appearance of a person, the part that we come in contact and interract with. The Persona also represents the conscious side, the ego, and acts as a "foil" for the messages coming from the unconscious components of the psyche. As has been described previously, the dream is filtered through the conscious mind when related to another person and in this manner communicates the unconscious narrative more cogently and comprehensibly.

This ability to laugh at a caricature of one's own darker side of the psyche is a clear indication that an individual has begun to face the underdeveloped and somewhat sinister aspect of the personality and has, therefore, taken a first step in the individuation process. However, the question of morality or ethics with respect to mankind's evil behavior, raised by both Alazraki and Serra, is a very difficult one. The perception of a lack of ethics in Borges' works has resulted in virulent attacks on the author. For this very reason the present Jungian interpretation of mankind's quite natural "dark side" may shed some light on this sensitive topic. As Samuels indicates,

> Jung went on to stress that the shadow should not be regarded as a 'bad thing'. The dark side of man is, after all, a side of man. So there is a compelling moral aspect to integration of the shadow: to unblock personal and communal relationships and also to admit the inadmissible, yet human. The aim of such an integration is greater psychological wholeness (meaning completion not perfection). . . . Used as a metaphor in relation to a culture, the shadow includes those outside the social system (criminals, psychotics, misfits, scapegoats) as well as national enemies. These individuals are people who do not fit in with the prevailing tendency of a culture which, in turn, may be seen as failing to assimilate its shadow. (65-66).

The problematic aspect of the topic of good and evil has been the basis of long and intense speculation from the earliest moral philosophers and Church Fathers. Jung points out that

> The idea of good and evil, however, is the premise for any moral judgment. They are a logically equivalent pair of opposites and, as such the sine qua non of all acts of cognition. From the empirical standpoint we cannot say more than this. And from this standpoint we would have to assert that good and evil, being coexistent halves of a moral judgment, do not derive from one another but are always there together. Evil, like good, belongs to the category of human values, and we are the authors of moral value judgments, but only to a limited degree are we authors of the facts submitted to our moral judgment. These facts are called by one person good and by another evil. (Aion 9-2: 84)

In essence, then, if mankind is capable of good, then it must also be equally capable of evil, since these two aspects of the personality are simultaneous, coexistent and interdependent. The possibility of an entirely "good" person is unimaginable; such a judgment cannot be made in the absence of an "evil" to judge the good against.[23] Furthermore, as Lewald and Barrenechea indicate so well, Borges' works constantly remind us that "epistemological systems" are capricious and unreliable. Essentially, there is no man-made philosophy, science or religion that can definitively and accurately express reality, and for that reason, the lack of such a system "annuls the problem of the righteousness of a given act. Thus Borges can only look with condescending irony upon the defenders of man-made political, social and moral structures, who do not hesitate to impose their pragmatic ways, although they are grounded in convenience, utilitarianism, bias, tradition, and always ignorance" (Lewald 633). In short, mankind is simply incapable of acting with any certainty of the possible resulting consequences of their actions and therefore moral judgments are not only useless, but utterly impossible. Consequently, it must be stated that Borges does not justify, nor does he support the "evil" conduct of mankind, but merely recognizes that it exists and, as will be shown, attempts to reconcile it, thus reducing its unconscious power to injure or destroy.

As we have seen earlier, the integration of all the unknown parts of the psyche is the "goal" of the individual and to this end, the dream serves the purpose of bringing to light, in symbolic form, knowledge that was previously outside the realm of conscious ideation. Thus, the dream-text and its expression via symbols, has a

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[23] Jung carries this line of thinking to include the nature of God, who simply cannot be only good; if God represents a totality, He must encompass evil, too, in order to be complete and whole. See Jung's essays "Christ, a Symbol of the Self" (Aion, vol. 9-2 of the Collected Works) and "Answer to Job" (Psychology and Religion, vol. 11 of the Collected Works). As we will see in the next chapter, this view of God has a profound importance in the works of Borges.

finality: healing the split in the naturally disjointed psyche. As Jacobi states,

> Jung calls the symbol a psychic transformer of energy and points out that it has an eminently 'healing' character, that it helps to restore wholeness as well as health. Here again we find a fundamental difference between the conceptions of Freud and Jung. . . . In Jung the transformation of libido can be designated as 'bipolar,' for it results from the continuous parting and uniting of two conflicting elements; it is a synthesis of conscious and unconscious material. (Complex / Archetype / Symbol 100)

In other words, the experiencing of the various separate segments of the subject's psyche brings a harmonizing influence to the segregated conscious mind. As Storr puts it, "The very existence of individuals, therefore, implies loss of an original unity and differentiation into opposites. We cannot conceive of a person who does not himself enshrine opposites. We cannot conceive of an individual without contrasting him with other individuals" (332).

The entire series of dream-texts that make up Historia universal de la infamia is an exercise in the various experiences of multiple identity. Serra, for example, divides the stories into two categories: the first group explores a "usurping of identity" which includes the stories "El espantoso redentor Lazarus Morell," "El impostor inverosímil Tom Castro," and "El tintorero enmascarado Hákim de Merv," in which the characters take on the traits of someone completely different from themselves and thus, are masked. The second category treats the "contradictory personality or contradictory identity" consisting of the stories "La viuda Ching, pirata," "El proveedor de iniquidades Monk Eastman," "El asesino desinteresado Bill Harrigan," and "El incivil maestro de ceremonias Kotsuké no Suké." This second group examines the paradoxes within one's own personality that occur normally and naturally within each human being, and are not the result of the personality "borrowing" found in the first group. This second group thus indicates a relationship between a subject and its mirror image.

Of the many symbols with which Borges has been associated, two are of particular

importance in this collection with respect to identity and infamy: the mirror and the mask. The relevance becomes quite vivid if one considers that when one looks in the mirror he or she sees a reverse, opposite or negative image—one sees a "Shadow." On the other hand, a mask indicates an outward-facing image one wears in order to relate to the external world in a particular manner. When one wears a mask, he or she acquires a specific "Persona."[24] In other words, both the mirror and the mask are frightening in their duplicity because they reveal images that belie the "reality" of one's personality and destroy the security and comfort in knowing that one is as one believes oneself to be.[25] The implications of this multiplicity of personality image are far-reaching: individuals are necessarily much more than they imagine (or would like to imagine) that they are, and at the same time, they realize that other people are consequently made up of a variety of "false" images that hide their "true" identities.[26]

In general, the symbol of the mirror demonstrates that the One has become Two and that there is an essential split in the psyche of the individual. One cannot deny

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[24] Jung states that "The term persona is really a very appropriate expression. . . for originally it meant the mask once worn by actors to indicate the role they played" (Two Essays 7: 245).

[25] Giskin is very instructive on this point: he states that "Borges' fear of mirrors, . . . threaten to reveal his 'face,' through a confrontation with himself. He imagines his true face to be hideous. In 'La pesadilla,' he says that a nightmare of his is the idea of masks. He is afraid to remove the mask he wears for fear of seeing his true (atrocious) face" (80). The critic further suggests that "mirrors are the portals into an infinite and unlimited world, the world of the numen, of ecstasy, but also of nightmares and insanity" (81).

[26] With regard to Borges, his aversion and even horror of mirrors and masks are well documented by Rodríguez Monegal. The critic tells of how Borges was traumatized as a child by the mirror on his wardrobe and even by the shiny reflecting surface of his mahogany bed. Rodríguez Monegal attributes this fear to the possibility that Borges may have witnessed the Freudian "primal scene" in a mirror, and he supports his theory with examples from two of Borges' texts, "Tlön Uqbar, Orbis Tertius," and "El tintorero enmascarado Hákim de Merv," where mirrors and copulation are directly related. Following this line of inquiry, based on the personal childhood experiences of the author, it seems more likely, however, that the mirror that horrifies Borges is the mirror reflecting that darker and inferior part of the psyche, the Shadow.

what is reflected back in the mirror, and in that way, the mirror serves as a window to the inner world of mankind. As Perilli succinctly states with regard to Borges, "Lo especular, de obsesión personal, evoluciona hasta convertirse en metáfora del interior del poeta, extendiendo su significado al ser humano, su génesis y su destino. Los espejos se asocian a la noción de multiplicación de los individuos y de los objetos" (156). The critic goes on to underscore that "En cuanto símbolo constituyente del hombre, el espejo representa al Yo y su doble. . . . Detrás de la apariencia de un cuerpo se oculta una esencia terrible y fascinante a la vez. Un abismo aparentemente ajeno, lleno de cosas nuevas que nos produce el vértigo de lo desconocido" (156). As we have mentioned, the confrontation with one's own Shadow figure can be a very painful and traumatic experience, and if the reflection in the mirror causes one to see the Shadow lurking there, it may be asserted, then, that what one finds detestable about mirrors is merely the fact that one's repressed unconscious identity is looking back directly.

One can speculate that dreamers intuit the positive aspects of seeing their Shadow in the mirror. As Perilli points out, the mirror and the mask can be both beneficial as well as dangerous: "Entre sus aspectos positivos está la autocontemplación que conduce al conocimiento de uno mismo y al encuentro con la verdadera identidad, sin subterfugios ni miedos. Pero existe la posibilidad de quedar fascinado por la imagen; entonces el espejo se convierte en la máscara que, ocultando nuestro auténtico ser, no nos deja vivir" (149). Perilli perceives quite well the ambiguous qualities, the positive and the negative, of the Shadow and Persona figures. Jung made it clear that the ego that identifies itself too closely with the Persona is in danger of fossilizing itself and becoming merely an instrument of the collective societal norms (Two Essays 7: 245), while on the other hand, the Shadow can be very instructive and an impetus for personal growth and development.

One of the most explicit texts in the collection with respect to mirrors is "El espejo

de tinta." In this story, a magician or sorcerer named Abderráhmen El Masmudí is taken captive by the political leader Yakub el Doliente. Masmudí tries to save himself from execution by showing Yakub a series of extraordinary apparitions that are "aún más maravillosas que las del Fanusí jiyal (la linterna mágica)" (HUI 127). Masmudí places a circle of ink (the mirror) in the hand of Yakub and pronounces an incantation: "Hemos retirado tu velo, y la visión de tus ojos es penetrante" (HUI 127). One particular vision is of Europe in which there is a man with his face covered, known as "el Enmascarado." The visions become more and more complex and the relationship between Masmudí and Yakub begins to change as Yakub starts to follow Masmudí's directions in order to continue the magic visions. Yakub requests specific visions in the ink mirror, visions of hideous and vile mutilations, tortures, murders, and "deleites del verdugo y del cruel" (HUI 129). The final vision is one in which Yakub wishes to see a "just" death. El Enmascarado appears in the ink mirror and he is to be executed. Yakub insists that he be unmasked before the murderous blow of the sword. El Enmascarado is, predictably, Yakub himself, and as if "poseído por el espejo," he must witness his own execution. Yakub "justly" dies when he sees it.

The relationship between the ego and the Shadow is quite well defined in this dream-text. The figure that represents the ego, Masmudí, is most assuredly a magician or a sorcerer who creates visions and images for others to experience, and by means of visions he perceives the true essence of his dual nature and multi-faceted personality. Yakub, then, is his alter-ego, his double, or in Jungian terms, his Shadow figure. As in other dream-texts of the collection, the Shadow figure embodies all that is infamous, vile, and repressed and the Persona figure comes to be a true portrait of the Shadow by use of an image reflected in a mirror. As we will see later, the typical result of this confrontation with the Shadow is an exorcism[27] which ends

[27] The term, "exorcism," is used here in the Christian sense of casting out a devil that has possessed a person's soul. God, as a natural projection of man's inner-most

with the destruction or anihilation of the evil Shadow figure once its secret identity has been revealed, symbolized, in this dream-text, by the unmasking of the image seen in the mirror.

The Tom Castro story is another excellent example of how the dynamics of the Persona-Shadow relationship are perceived and experienced by the psyche. For example, the dream-text tells us that Orton (Castro) feels a need to flee the impoverished and underdeveloped atmosphere of his home[28] and thus, he "runs away to sea," a method which sets him on the road to an "iniciación heroica". The dreamer-author reminds the reader that the hero's journey is recommended in the Bible and, rather than simply citing the book and verse (Psalms 107:23-24), he provides the significant passage: "Los que bajan en barcos a la mar, los que comercian en las grandes aguas; ésos ven las obras de Dios y sus maravillas en el abismo" (HUI 32).

Thus we find Orton setting out on the important journey into his own unconscious mind where he will indeed eventually discover the "obras de Dios y sus maravillas en el abismo."[29] By including this seemingly insignificant detail about why Orton left his

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experiences with the archetype of the Self, is quite naturally equipped with a Shadow figure, most commonly symbolized by the "Devil" or "Satan." Possession by the "Devil" is thus merely possession by one's own Shadow. The exorcism of the early Christian Church was a psychologically sound procedure for aiding an individual in recognizing and bringing to light the powerful and untamed repressed material embodied in the Shadow.

[28] It should be recalled that Borges has described his own childhood home in Palermo as being situated "on the shabby northern outskirts of town, and many people, ashamed of saying they lived there, spoke in a dim way of living on the Northside. We lived in one of the few two-story homes on our street; the rest of the neighborhood was made up of low houses and vacant lots. I have often spoken of this area as a slum, but I do not quite mean that in the American sense of the word. In Palermo lived shabby, genteel people as well as more undesirable sorts. There was also a Palermo of hoodlums, called compadritos, famed for their knife fights. . . ." ("An Autobiographical Essay" 204).

[29] According to Jungian thought, what is traditionally referred to as "God" is really what Jung calls the "Self," that is, the "supreme psychic authority and subordinates the ego to it. The Self is most simply described as the inner empirical deity and is identical with the imago Dei" (Edinger, Ego and Archetype 3). As was suggested in

native England. Borges has furnished the reader with an important indication of the meaning and purpose of the dream-text. One need only recall that the figure of the "hero" and his journey is frequently used as an archetypal image for the ego and its process of growth and discovery. As Samuels points out, "Neumann worked on the image of the hero as a metaphor for ego-consciousness and [he] is associated with the idea that there are archetypal stages to be observed in the development of the ego which follow the various stages of the hero myth" (70). The hero myth and his journey are therefore a metaphor for what Jung calls the process of individuation in which the various elements of the unconscious mind are brought to light and meaningfully integrated into consciousness, thereby expanding and enhancing the psychic life of the individual.

Additionally, the Biblical reference underscores the exploration of the unconscious by bringing in the element of a voyage by sea. The waters of the "abyss" are among the several traditional symbols of the unconscious mind. Jung is explicit on this point: "Water is the commonest symbol for the unconscious. The lake in the valley is the unconscious, which lies, as it were, underneath consciousness. . . . Psychologically, therefore, water means spirit that has become unconscious" (The Archetypes 9-1:40). The dark and mysterious waters of the deep, like the similarly dark and mysterious forest (enchanted, or otherwise), unquestionably embody the traits that are most closely associated with the unknown aspects of the unconscious mind, especially the Shadow.

Other dream-texts in the collection reveal a similar relationship between bodies of

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the previous chapter, the experience of a connection to a god "out there" is basically the experience of touching upon the Self within the individual psyche. As Edinger further states, "The ego's relation to the Self is a highly problematic one and corresponds very closely to man's relation to his Creator as depicted in religious myth. Indeed the myth can be seen as a symbolic expression of the ego-Self relationship" (Ego and Archetype 4).

water[30] and the Shadow figure. Lazarus Morell, for example, is associated with "El Padre de las Aguas, el Mississippi, el río más extenso del mundo" (HUI 18). By emphasizing its dark muddiness—"Es un río de aguas mulatas; más de cuatrocientos millones de toneladas de fango insultan anualmente el Golfo de Méjico, descargadas por él" (19)—Borges emphasizes the Mississippi's connection to the unconscious, the place where the Shadow can be discovered. The Mississippi is the site of Morell's most despicable deeds of infamy: after aiding slaves in their escape from their original owners, he would re-sell them and later have them murdered. The body would be disposed of by throwing it into the Mississippi. Other examples of the association between bodies of water and infamous Shadow figures can be seen in such dream-texts as "La viuda Ching, pirata," in which the title character takes revenge by replacing her husband as a pirate on the high seas; and "El proveedor de iniquidades Monk Eastman" in which the main character forms a part of the New York underground gang system. One of the gangs is called "los Ángeles del Pantano (Swamp Angels) que merodeaba[n] entre laberintos de cloacas" (HUI 54).

Once the individual recognizes the actual existence of the Shadow figure, it becomes difficult, at first, to continue holding on to one's original concept of identity. With the appearance of a seemingly foreign entity who forms a part of one's personality, the ego, thinking all along that it alone was the entire psyche, is forced to alter its original concept of identity. The ego becomes confused when it must admit that there may be other components of personality that are of equal importance in the make-up of the entire psyche. Such confusion is demonstrated clearly in the various dream-texts by the presence of a wide variety of names, appearances and masks. For example, we learn that "Los daguerrotipos de Morell que suelen publicar las revistas

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[30] For a discussion of the water imagery in the poetry of Borges, see Correa's "El simbolo del cuarto elemento en la poesía de Jorge Luis Borges."

americanas no son auténticos. Esa carencia de genuinas efigies de hombre tan memorable y famoso, no debe ser casual. Es verosímil suponer que Morell se negó a la placa bruñida; esencialmente para no dejar inútiles rastros, de paso para alimentar su misterio. . ." (HUI 21). In "La viuda Ching, pirata" the title character becomes known as "La zorra" and later as "Brillo de la Verdadera Instrucción" (HUI 50). In "El proveedor de iniquidades Monk Eastman" the main character is known as "Edward Delaney, alias William Delaney, alias Joseph Marvin, alias Joseph Morris, alias Monk Eastman" (HUI 55); however "estas fintas graduales (penosas como un juego de caretas que no se sabe bien cuál es cuál) omiten su nombre verdadero—si es que nos atrevemos a pensar que hay tal cosa en el mundo" (HUI 56). In "El tintorero enmascarado Hákim de Merv," the character is called "Hákim el Velado" or "Cara Resplandeciente" who "descartó su efigie brutal por un cuádruple velo de seda blanca recamado de piedras" (HUI 88) and who wears a mask to hide his identity. Finally, in "Hombre de la esquina rosada," the different characters go by a variety of different nicknames, such as Francisco Real (el Corralero) and Rosendo Juárez (el Pegador).

In "El impostor inverosímil Tom Castro" we note that the question of multiple identities hidden by a plethora of names and masks is brought to the forefront. The main character is originally an Englishman named Arthur Orton who later becomes someone named Tom Castro, after identifying himself with a South American family.[31] Later he attempts to acquire a new identity by pretending to be Roger Tichborne. The ending of the story demonstrates that Castro never really did resolve his identity problems when it is learned that, while lecturing, he would alter the story of his being an impostor according to the desires of the audience. After being, or trying to be, so many different people, Castro ends up not knowing who he really is. However, it does

[31] The experience of a multiple cultural identity in Borges himself, particularly the Anglo and Hispanic identification, is examined very carefully by Rodríguez Monegal in Jorge Luis Borges: A Literary Biography. See pages 10-14.

not seem to matter in the least to Castro himself whether or not he has an individual, distinct identity; for he readily permits those around him, the Castro family in Chile, Bogle in Australia, and finally the audiences in Great Britain, to define it for him. This ambivalence towards his own personality shows a permeability of ego that is one of the beneficial results of an encounter with the Shadow, who is, in this case, Bogle.

Although the title of the story implies that it is Castro who is the infamous character, we learn that it is really Bogle who masterminds the entire plot to impersonate Roger Tichborne. Bogle is clearly Castro's "infamous," Shadow figure. As such, Bogle compensates for the ego's (Castro's) one-sidedness and complements him. For example, Castro is described in the dream-text as a "persona de una sosegada idiotez. Lógicamente, hubiera podido (y debido) morirse de hambre, pero su confusa jovialidad, su permanente sonrisa y su mansedumbre infinita le conciliaron el favor de cierta familia de Castro, cuyo nombre adoptó" (HUI 32). On the other hand, Bogle, "sin ser hermoso, tenía ese aire reposado y monumental, esa solidez como de obra de ingeniería que tiene el hombre negro entrado en años, en carnes y en autoridad. Tenía una segunda condición, que determinados manuales de etnografía han negado a su raza: la ocurrencia genial" (HUI 32). Castro's stupidity which makes him practically unable to survive on his own is balanced and complemented by Bogle's sharpness of mind as he discovers a means to survive very well by creating an illusionary double for Roger Tichborne. As is clear, the Shadow figure uses its ingenuity by means of socially unacceptable and illegal methods: fraud. It is also significant to note that the Shadow, as the vessel containing the repressed, archaic tendencies of Borges' "feeling" function, preys upon the emotional and sentimental weakness of Lady Tichborne to carry out his "infamous" plot.

In other dream-texts of the collection, the relationship between a Persona figure and Shadow figure is usually not as explicit as in this one. Most often, the story simply shows the Shadow figure acting out its natural behavioral patterns while the

dreamer-author, Borges, and the reader merely discover and learn. There is a wide variety of Shadow manifestations: the relatively benign activities of a charlatan (Hákim de Merv), an impostor (Tom Castro, guided by the directions given him by Bogle), a man who breaks a cultural code of honor (Kotsuké no Suké); the moderate brutalities of a pirate (La viuda Ching); and the truly vicious and cruel atrocities of murderers for fame and fortune (Lazarus Morell, Monk Eastman, and Bill Harrigan). In all, the collection is an example for everyone of the various mischievous or even destructive tendencies that lie buried within all of us. What the reader finds in these pages is a listing of the traits and attributes that are repressed and that function in complete opposition to the conscious personality.[32]

It is interesting to note how the activities of the Shadow figure are dealt with in the stories. With the exception of one case, all the villains mentioned above are brought to "justice" in the end, that is, they are killed. Hákim is murdered when he is discovered to be a leper and not a prophet of God as the people had been led to believe; Bogle is indeed killed when he is struck by the car that he had foreseen in his vision; Kotsuké no Suké is beheaded when he refuses to honor the suicide tradition; Morell, who had sought fame and fortune for his evil deeds, dies penniless and unknown in a hospital; Eastman is gunned down by a rival gang after having served time in Sing Sing prison; and Bill Harrigan is executed by a Sheriff and his body is exhibited for public viewing.[33] Thus, as Serra has indicated, the essential

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[32] The sophisticated, intellectual, civilized, sensitive, honorable and humble Borges may secretly wish to be a wild, brutal, simple-minded, cruel, despicable, and conceited scoundrel. By bringing this side of his own psyche to light and conscious perception, Borges has begun to "round out" his personality and in a way, has fulfilled his fantasy of being the aggressive, imposing man of action that he wanted to be. As Borges says of himself, "I was always very nearsighted and wore glasses, and I was rather frail. . . . I felt ashamed, quite early, to be a bookish kind of person and not a man of action" ("An Autobiographical Essay" 208).

[33] Another interesting example of the desire for the ego to "get rid" of the Shadow figure is the dream fragment, "El enemigo generoso," included at the end of the

schema of the dream-texts shows that the breaking of the law and a provisional victory of infamy leads, in most cases, to a restauration of the law and a condemnation of infamy (658). In other words, the Shadow figures that appear in these dream-texts suffer a fate in which the ego gains (or regains) complete mastery over the situation. That is, the Shadow, comes up from the unconscious and makes an appearance into the realm of the conscious mind and, due to its repressed status, wreaks havoc for a time giving the ego the sensation that it has lost its control of psychic activity and reality.[34] As a result, the ego is threatened by powerful impulses that it has so carefully tried to hide by banishing them into the unconscious. Thus, the Shadow figures are punished and, in most cases, are "killed," thereby disappearing once again into the darkness of the unconscious.

A highly complex configuration of ego and Shadow figures forms the basis for one of the most interesting of these dream-texts, "Hombre de la esquina rosada." In this story, a narrator tells about a memorable night in the rough district north of Buenos Aires called Palermo. Stated briefly, the local boss of the town, Rosendo Juárez, alias "el Pegador," is challenged in a dance hall by a newcomer named Francisco Real, known as "el Corralero." Juárez flees, chosing not to defend himself or the honor of

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collection. Here, the entire text is nothing more than the response of the ego, the Irish king Muirchertahc, to the Shadow figure, Magnus Barfod, and his attempt to take control: "Te lo juro, rey Magnus, / Porque antes que se borre su luz, te venceré y borraré, Magnus Barfod" (HUI 135)

[34] As has been shown, the ego only has the impression that it has complete control over psychic activity and that it is the center of the mind. Because the ego, lying in the midst of the conscious mind, is separated from the unconscious, it cannot see that it is only one part of the psyche. The ego's illusionary "loss" of control, which it never originally had, is described by Jung: "We can be possessed and altered by moods, or become unreasonable and unable to recall important facts about ourselves or others, so that people ask: 'What the devil has got into you?' We talk about being able 'to control ourselves,' but self-control is a rare and remarkable virtue. We may think we have ourselves under control; yet a friend can easily tell us things about ourselves of which we have no knowledge" ("Approaching" 8).

his gang. Real takes Juárez's girl, "la Lujanera," out for a sexual encounter. The two return to the dance, but Real drops dead, the victim of a knife wound in the chest. The crowd disposes of Real's body by throwing it into the river Maldonado. The final sentence of the text discloses that it was the narrator who murdered Real.

In this text, Borges has forged a complex relationship between a dream-ego and two separate Shadow figures.[35] The narrator, who plays a decisive role in the action related, is clearly a dream-ego which fights to gain control over an extremely powerful Shadow figure that is attempting to "muscle in" on the scene. The reason for the fight can be attributed to the fact that, in this particular dream-text, the ego was attempting to develop a working relationship with the first Shadow figure, Juárez. In fact, the ego had permitted itself to play a subservient role to the Shadow. This master-servant relationship causes a conflict and stimulates a much more imposing Shadow figure who appears in order to upset the status quo. Real arrives, struggling for the power that Juárez had previously enjoyed as the dominant figure in the dream-text. The result of this struggle does indeed disrupt the relationship that had been functioning between the dream-ego and the Shadow figure; however, the second Shadow figure does not triumph as it had planned. As in other dream-texts in the collection, the ego completely destroys one of the Shadow figures and sends the other back to its source: Real is stabbed and then dumped into the river, while Juárez runs away into the darkness of the night. As is clearly suggested, the two Shadow figures return to the unconscious, symbolized first by the waters of the Maldonado (a particularly appropriate name for a place where the Shadow lurks), and second by the mysterious

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[35] Jung discusses the phenomenon of dual Shadow figures: "the doubling of the shadow often met with in dreams, where the two halves appear as different or even as antagonistic figures. This happens when the conscious ego-personality does not contain all the contents and components that it could contain. Part of the personality then remains split off and mixes with the normally unconscious shadow, the two together forming a double—and often antagonistic—personality" (Aion 9-2: 185).

nighttime darkness. The result of the struggle for dominance is revealed when the narrator, the dream-ego, admits to having killed Real and then takes over as the strongman of the district as the sun begins to rise. The dominance of ego consciousness over the darkness of the Shadow is plainly symbolized by the dawn.

Part of the complexity of this dream-text lies in the fact that not only is there a doubling of the Shadow figures in Juárez and Real, but there is also a doubling of ego representatives. The narrator, the dream-ego, is relating the story of what happened that night to a narratee who, we learn, is named "Borges." Thus, in a manner similar to some of his later dream-texts, the author includes his own Persona in this story without disguising it behind a different name, as he did in the story of Tom Castro.

There is, however, one example in the dream-texts that does not follow the scenario in which the Shadow figure is destroyed or banished. In "La viuda Ching, pirata," the title character does not die, nor does she disappear at the end of the story; she is redeemed. Here we have an example of a more positive and valuable resolution to the crisis suffered by the ego because of its feelings of being out of control. Rather than pushing the Shadow figure out of consciousness, only to have it reappear again later when it receives enough libido (psychic energy) to cross the boundary into consciousness, Borges has furnished for the reader an illustration of how the Shadow (or at least, one aspect of it) can be successfully integrated into and united with the conscious side of the psyche. In "La viuda Ching," the dreamer has pushed out the Shadow figure without assimilating it. Thus a new tactic is taken by the unconscious mind which by nature seeks to harmonize the psyche. The appearance of the female widow is an Anima figure that has been contaminated by Shadow qualities.[36] The Shadow-Anima figure of the widow lashes out to avenge an

[36] Samuels discusses this fairly common occurrence: "The fact that animus and anima act as a channel or avenue of communication between ego and unconscious

injustice done to her pirate husband, an earlier manifestation of the Shadow. And although the ego won the battle with the first figure (the husband), the reincidence of the appearance of the second figure (the widow), stronger and more tenacious than the first, forces the ego into a compromise by which both may exist and function according to their natures. In reality, both the Shadow-Anima figure and the ego are redeemed. Therefore, it can be asserted that the dreamer is not merely aware of the existence and power of the Shadow archetype—an awareness which is fairly uncommon—but also perceives how a viable and healthy cooperation between ego and Shadow can be effected for the betterment of the psyche as a whole.

The first eight texts in the dream-series, treated summarily, give the reader a closer look at the different aspects of the personality as it is viewed by a dreamer. The dreamer-author has depicted a variety of diverse situations possible between the Persona figure of consciousness and the Shadow figure of the unconscious. The differences between the Persona figure and the Shadow figure serve to emphasize the utility of dream symbols: to unite opposites whose union is logically impossible and to incarnate something known and something unknown in a symbiotic relationship that defies rational description.

Up to this point the discussion of Borges' expression of opposites and duality has focused primarily on the various symbolic elements of the content in the dream-texts. The expression of this duality and opposition is not, however, limited to content: there is clearly an aspect of style that reinforces and emphasizes the fact that every individual is made up of a number of disparate elements that seek unification and harmony. Borges reveals the symbolic union of opposites by making extensive use of the rhetorical device, oxymoron. Serra states that

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can lead to a person's projecting his shadow via his animus or anima, and hence experiencing in a partner that which he most fears and despises in himself" (213).

> Un examen de la estrategia del lenguaje en Historia universal de la infamia a nivel de discurso narrativo en tanto mensaje estético y a la luz de la nueva pertinencia poética que la figura instaura, revela al oxímoron no solamente como marca estilístico-semántica sino también como modelo semiológico. . . . El oxímoron opera en Historia universal de la infamia como procedimiento compositivo y metafórico generador de sentido, toda vez que tal forma expresiva se simbioza con el contenido estético del mensaje narrativo. . . . (657)

Although Serra views Borges' use of oxymoron from a perspective that is often at odds with a psychological one, he appears to appreciate its purpose and function: "El papel del oxímoron es capital en el investimiento semántico de las historias narradas, ya que expresa la unión de opuestos en una auto-contradicción significante, tensa de significado. Lejos de equiparse a la antítesis, que es una contradicción lisa y llana, el enunciado oximoronista asimila y asume las oposiciones" (657-58). Pollmann goes even further with regard to one of the dream-texts, "El espantoso redentor Lazarus Morell," by declaring that "El texto entero podría ser calificado con derecho como un ininterrumpido oxímoron picaresco. La paradójica unión de oposiciones se inicia ya con el título. . . " (460).

Alazraki has also documented the many occurrences of oximoron in the different stories of the collection. This critic makes five different classifications of oxymoron. The classifications, with Alazraki's examples from "Tom Castro" are: 1) a noun plus "an epithet that revokes it:" "miseria insípida," "plácido fantasma;" 2) a noun with a positive meaning plus an epithet with a negative one: "su confusa jovialidad," "insensata ingeniosidad;" 3) a noun with a negative meaning plus an epithet with a positive one: "sosegada idiotez," "pudoroso temor," "inmejorable ignorancia"; 4) a noun with two adjectives that are incompatible when applied to the same noun: "color rosa tiznado;" and 5) a noun with a "series of adjectives that form an ascending gradation, creating an anticlimactic effect" (La prosa narrativa 225-32). Alazraki reminds us that, contrary to the use found in such poets as Góngora, oxymoron in

Borges is a perfectly natural result of the "contradictoria realidad de la fábula; la fábula es, a veces, un gran oxímoron" (La prosa narrativa 224). In other words, the oxymoron is the most suitable, expressive, and efficient way for Borges to express the paradoxical nature of reality, that is, his own interior reality.

The series of dream-texts found in Historia universal de la infamia are Borges' initial dreams in the journey towards self-knowledge and psychic wholeness. The existence and influence of certain facets of the unconscious mind have begun to appear. These aspects are often disruptive, uncomfortable, and usually act in ways that are utterly contrary to what one ordinarily believes to be "good" and "moral." The emergence of these aspects, personified by a variety of different Shadow figures, is vital for the healthy functioning and future harmony of the human psyche. Once approached and dealt with, the Shadow and its representative figures can be integrated, both widening and amplifying consciousness and thereby transforming the individual. The next series of dream-texts, Ficciones, will provide us with an even greater and expanded view of the psyche.

Chapter 4

Ficciones:

Encounters with the Self

4.1 Introduction

The conflict of opposites is one of the most fundamental and all-pervasive concepts in the Jungian approach to the psyche. As Jarrett states: "The Opposites! No concept is more important to the thinking of C. G. Jung. . . . Ultimately Jung came to view the clash of opposites as the source and dynamism for the creation of consciousness itself" (62). The reason for Jung's insistence on this particular aspect lies in the fact that "it is a necessary condition for psychic energy and for a life lived at a level other than that of blind instinctuality. Opposites are required for the definition of any entity or process—one end of a spectrum helps to define the other, to give us a conception of it" (Samuels 92). Thus, without the opposites, no conscious awareness or differentiation can be possible. And without conscious awareness, the process of individuation and psychic growth cannot proceed. As Jung states, "individuation is a 'mysterium coniunctionis,' the self being experienced as a nuptial union of opposite halves and depicted as a composite whole in mandalas that are drawn spontaneously by patients" (Aion 9-2: 117). The process of individuation leads one to "become oneself" which "suggests a balanced or optimum development, involving an incorporation of personal idiosyncrasies so that a person's own true nature is not damaged by repression or, conversely, by exaggeration or hypertrophy of any one side" (Samuels 103). In essence, individuation leads a person to the realization and perception of the archetype of wholeness and completeness, the Self.

According to Jung, the goal of the first half of life[1] is ego-differentiation, that is, the liberating and freeing of the ego from its unconscious foundation. In other words, the growth of consciousness comes as a result of the ego's ability to become independent of unconscious matter, recognizing itself as a distinct entity within the psychic whole. The process is apparent in Historia universal de la infamia where the conscious ego differentiates itself from its unconscious Shadow and sees itself as distinct from the "other." In the second half of life, however, the ego-differentiation of the average person has reached a maximum. Frequently, the ego has differentiated itself so thoroughly that it ceases to perceive any connection whatsoever to the unconscious (Edinger's "Ego inflation"). Therefore, in the second half of life, Jung observed that once the ego achieved a certain stability and strength, it could initiate a movement in which there is a return to the source, establishing the vital link between ego and Self.[2] The self-regulating feature of the psyche stimulates and arouses the Self archetype, and thus the psyche embarks on the second half of the life-cycle.

The collection, Ficciones, represents a new stage in Borges' artistic development. In the dream-texts, the archetype of the Self comes to the foreground, demonstrating that the dreamer has successfully confronted and assimilated some of the aspects of

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[1] The time frame for the first and second halves of life is difficult to specify. One could say that the first half of life lasts until the age of psychological "maturity," usually considered to be around the age of 35 or 40 in Modern, Western cultures.

[2] See Jung's essay, "The Stages of Life" in The Structure and Dynamics 8: 749-795. It must be noted, however, that most post-Jungians no longer adhere to a strict interpretation of the the division of life-stages and have broadened Jung's description to account for certain individuals who experience the Self very early in life. See Samuels 169-72.

In the case of Borges, it seems quite clear that an early maturation of the psyche could be considered the result of the death of Borges' father. Jung states that "I have seen this especially in the case of men whose fathers were long-lived. The death of the father then has the effect of a precipitate and almost catastrophic ripening" (The Structure and Dynamics 8: 774). For a fuller discussion of the effect of the death of Jorge Guillermo Borges on his son as a writer, see Lusky Friedman's The Emperor's Kites.

the Shadow, thereby significantly strengthening ego-consciousness in preparation for the encounter with the Self. As will be seen in several of the dream-texts of the collection, the fluctuating strength of the ego is of great importance due to the psychic power of the Self which can threaten to encapsulate and completely overwhelm the ego, annihilating the individual personality and replacing it with completely archetypal characteristics.[3]

The Self can be described in many ways, but it is a rather difficult concept to define adequately. According to Samuels, "Jung refers to the self as a 'centre of personality'—a distinction from the 'total personality'. Similarly, he conceives of the self as the central archetype or centre of an energy field. This double definition (centre and at the same time totality) makes for a problem,[4] but Jung confidently asserts that 'the self is not only the centre but also the whole circumference which embraces both conscious and unconscious (CW 12, para. 44)" (91). Samuels goes on to state that "A working definition of the self as Jung envisioned it would be: 'the potential for integration of the total personality'. This would include all psychological and mental processes, physiology and biology, all positive and negative, realised or unrealised potentials, and the spiritual dimension" (91). In Jung's own words, the Self is "a quantity that is supraordinate to the conscious ego. It embraces not only the

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[3] Howard Giskin quotes Neumann and accurately suggests that "each new addition of a previously unconscious element results in the birth of a new self, but this birth is often painful The encounter with the unconscious 'always leads to an upheaval of the total personality and not only of consciousness'" (80).

[4] This definition of the Self is reminiscent of one of Borges' favorite concepts: "el teólogo francés Alain de Lille—Alanus de Insulis—descubrió a fines del siglo XII esta fórmula, que las edades venideras no olvidarían: 'Dios es una esfera inteligible, cuyo centro está en todas partes y la circunferencia en ninguna'" (OI 14). Jung points out that the phrase "Deus est circulus cuius centrum est ubique, circumferentia vero nusquam" originates in St. Augustine (Psychology and Religion 11: 92). Borges reworks the phrase in the dream-text, "La biblioteca de Babel": "La Biblioteca es una esfera cuyo centro cabal es cualquier hexágono, cuya circunferencia es inaccesible" (F 90).

conscious but also the unconscious psyche, and is therefore, so to speak, a personality which we _also_ are" (_Two Essays_ 7: 274). Jung states further that "the self is our life's goal, for it is the completest expression of that fateful combination we call individuality, the full flowering not only of the single individual, but of the group, in which each adds his portion to the whole" (_Two Essays_ 7: 404). The idea that the encounter with the Self is a goal of life is reiterated in Eliade: "every human being tends, even unconsciously, towards the Centre, and towards his own centre, where he can find integral reality—sacredness. This desire, so deeply rooted in man, to find himself at the very heart of the real—at the Centre of the World, the place of communication with Heaven—explains the ubiquitous use of 'Centres of the World'" ("Symbolism of the 'Centre'" 54). Edinger views the Self as "the ordering and unifying center of the total psyche (conscious and unconscious). . . . The Self is thus the supreme psychic authority and subordinates the ego to it. The Self is most simply described as the inner empirical deity and is identical with the _imago Dei_" (_Ego and Archetype_ 3). And finally, Leopold Stein summarizes the concept of the Self in this manner:

> The myth as symbol applied to the man grips together his conscious mind or ego-personality and his unconscious mind. . . and so produces a new personality compounded of both '_ut duo qui fuerant, unum quasi corpore fiant_'. The new personality is both conscious and unconscious together. Since it transcends consciousness it can no longer be called 'ego' but must be given the name of 'self'. . . . The self too is both ego and non-ego, subjective and objective, individual and collective. It is the 'uniting symbol' which epitomizes the total union of opposites. As such and in accordance with its paradoxical nature, it can only be expressed by means of symbols. These appear in dreams and spontaneous fantasies and find visual expression in the mandalas that occur in patients' dreams, drawings and paintings. (79)

Additionally, Samuels indicates that the Self possesses two special aspects that "raise it above the ordinary rank of archetypes": the Self operates as the power that unites and synthesizes the opposites and the Self is the "prime agent" for the creation

of numinous symbols that have a harmonizing and healing function (92). As Stein points out, the Self, as all other archetypes, can be experienced only through the use of symbols. Samuels echoes Stein when he states that "symbols of the self not only express potential integration or order, they also contribute to it, and also to the psyche's self-healing capacities. Symbolic experiences are often stated by Jung to be numinous—that is, powerful, awesome, enriching, mysterious—but not capable of being described exactly" (Samuels 96-97; original emphasis). Edinger provides a partial listing of the numerous symbolic manifestations of the Self:

> Such themes as wholeness, totality, the union of opposites, the central generative point, the world navel, the axis of the universe, the creative point where God and man meet, the point where transpersonal energies flow into personal life, eternity as opposed to the temporal flux, incorruptibility, the inorganic united paradoxically with the organic, protective structures capable of bringing order out of chaos, the transformation of energy, the elixir of life—all refer to the Self, the central source of life energy, the fountain of our being which is most simply described as God. (Ego and Archetype 4)

Edinger's statement above emphasizes two very significant points. The first is that mankind's conception of God is essentially a projection of a sensation of the Self.[5] Thus, Edinger's mention of the Self as God is not fortuitous. As Samuels indicates, "Symbols of the self and symbols of the God-image in man are really the same thing. Jung says: 'As one can never distinguish empirically between a symbol of the self and a God-image, the two ideas, however much we try to differentiate them, always appear blended together, so that the self appears synonymous with the inner Christ of the Johannine and Pauline writings. . .'" (98). The experience of the Self is

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[5] Jung has always been reluctant to state uncategorically that mankind's concept of God is the result of his impression of the Self, or whether the Self is modeled on and a reflection of the Divinity: psychological study "can only establish that the symbolism of psychic wholeness coincides with the God-image, but it can never prove that the God-image is God himself, or that the self takes the place of God" (Aion 9-2: 308).

commonly described as an experience of God. Jung's studies lead him to believe that "The God-image is not something *invented*, it is an *experience* that comes upon man spontaneously. . . . Psychologically, however, the idea of God's αγνωσία, or of the ανεννόητος Θεός, is of the utmost importance, because it identifies the Deity with the numinosity of the unconscious" (*Aion* 9-2: 303). Naturally, God in all of His incarnations are, therefore, different aspects of the Self and illustrate the various dynamics of the relationship between Self and the other components of the psyche. Explicit in Jung's writings is the identification of Christ, one of God's incarnations, with the Self: "Jung saw Christ as a symbol of the self in his reconciliation of the divine/human and spirit/body pairs of opposites. And in Christ's resurrection he transcends and mediates the opposites of life/death. But to be an even fuller symbol of integration, Christ would have to be linked to the Antichrist, to evil as well as good" (Samuels 98).[6]

The second implication of Edinger's description of the Self lies in the amazing similarity between the characteristic attributes of the Self and what have been considered the most distinctive features of Borges' greatest writings. In Edinger's listing of Self symbols, it is not difficult to discover a variety of themes that Borges has used with great efficacy and artistry in his work. In short, the collection *Ficciones*, is a compendium of stories in which Borges describes and examines a confrontation with the archetype of the Self.[7] As will be demonstrated, there are stories that feature certain symbolic representations of the encounter with the Self as 1) situations in which chaos is transformed into cosmos, symbolized by the unification of opposites,

[6] This point, the evil side of God, will be amply illustrated later in several of Borges' dream-texts.

[7] Giskin also notes that in Borges' work there is a "continual search for self through an integration of the contents of his unconscious into his conscious self-image or persona, thus enlarging his vision of himself" (80).

intimations of a hidden, secret order that explains chance and coincidence, and organized chaos that gives the illusion of order; 2) geometric figures (the circle or sphere, the square, the triangle); 3) labyrinths; and 4) points of oblivion or the dissolution of individual personality where the danger of the ego being absorbed into the Self is examined.[8] What all of these elements have in common is the intuition or sensation that there indeed exists a central, unifying and all-embracing order that organizes the universe into a coherent "dynamical" system. Although it may appear chaotic on the surface, the cosmos is a comprehensible, orderly system.

4.2 Chaos versus Cosmos

Many critics agree that one of the most pervasive and fertile aspects of Borges' fiction is his obsession with order (organization, system)[9] and chaos (chance, coincidence). [10] Whereas the usual consensus is that Borges demonstrates that the universe is utterly chaotic and incomprehensible, and that mankind nevertheless must strive to make or create a sense of order out of undecipherable laws of nature, the theories of Jung and of recent developments in the sciences demonstrate that this may not necessarily be the case. The Borgesian point of view may not be nearly so negative as had once been thought; it shows us that there is indeed an order in chaos, but that order, however, is very rarely perceived by consciousness.

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[8] Borges' stories are extremely difficult to categorize since they almost always include many different motifs and themes. However, in this study, a story will be discussed under only one particular categorization according to its most salient theme.

[9] One is reminded particularly of Herbert Quain's novel, April March. As the narrator states in the dream text, "Examen de la obra de Herbert Quain," "cabe repetir lo que declaró Schopenhauer de las doce categorías kantianas: todo lo sacrifica a un furor simétrico" (E 85).

[10] For example, see Barrenechea's La expresión de la irrealidad, Alazraki's La prosa narrativa, McMurray's Jorge Luis Borges, and Bell-Villada's Borges and His Fiction.

4.2.1 The Unification of Opposites.

On the most basic level, chaos could be viewed as an arbitrary proliferation of the antagonism between two opposing forces. Nature, in fact, seems chaotic because of the seemingly disorganized and unpredictable conflict between heat and cold, flood and drought, fertility and barrenness. The opposites, then, are the primary expression of chaos. Therefore, the fusion or union of chaotic opposite elements indicates the transformation of chaos into order and harmony.[11] In Borges' dream-text, "Tres versiones de Judas," the dreamer confronts several pairs of opposites, all concerning the concept of God. The first, and most obvious, is the Judas-Jesus conflict, which then leads naturally to questions about the human-divine nature of Jesus and ultimately to the good-evil nature of God Himself.

In the text, a dream-ego named Nils Runeberg postulates three different explanations of the Judas-Jesus relationship. He first suggests that because Jesus was a perfectly well known figure of the time, it was utterly unnecessary for Judas to betray Jesus with the treacherous kiss. Therefore, Judas must have been the preordained, innocent pawn of God. The second version of the relationship is that since Jesus, omnipotent in his perfect divinity, selected Judas as one of his apostles, Jesus must have understood Judas' character and therefore Judas must have been chosen precisely for his strength to commit the ultimate transgression. The third version, the most radical, states that God's greatest sacrifice was not the death of His

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[11] Jung points out that there are "'uniting' symbols, representing the conjunction of a single or double pair of opposites, the result being either a dyad or a quaternion. They arise from the collision between the conscious and the unconscious and from the confusion which this causes (known in alchemy as 'chaos' or 'nigredo'). Empirically, this confusion takes the form of restlessness and disorientation. The circle and the quaternity symbolism appears at this point as a compensating principle of order, which depicts the union of warring opposites as already accomplished, and thus eases the way to a healthier and quieter state ('salvation')" (Aion 9-2: 304).

Son that took place on the cross one afternoon; the true sacrifice of God would be to abdicate his omnipotent perfection by deigning to become a pure, total human being with a sinful nature, and further, to become the very lowest, most "evil" man: Judas.

The mysterious conflicting nature of Christ in His human-divine polarity has been a very difficult problem for centuries among both adherents and sceptics of Christianity. It appears that Christ's human side is ignorant of divine forces at work within Him, while the divine side is limited without recourse to human forces. In other words, if the Son is to be sacrificed for the redemption of all mankind, the sacrifice requires evil for its fulfillment. Herein lies Runeberg's dilemma: Christ is not complete. Since Christ's human side is purely good (incapable of sin), he cannot be human in any ordinary sense of the word. Completeness and totality would demand an evil aspect to His humanity.[12] The consummation of Christ's sacrifice is lacking the necessary component that is supplied by Judas. Thus, the opposites that fuse together to form a third element of wholeness are the combination Judas-Jesus. In a psychological sense, then, God's sacrifice of taking on human form is complete when He was incarnated into the "good-human" Jesus and also into the "evil-human" Judas. Judas and Jesus are one and the same embodiment of God, simply divided into two halves, one good and the other evil.

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[12] Jung has written extensively on the lack of evil in the Western concept of God. For example, in his essay "Christ, a Symbol of the Self," he states that "There can be no doubt that the original Christian conception of the imago Dei embodied in Christ meant an all-embracing totality that even includes the animal side of man. Nevertheless the Christ-symbol lacks wholeness in the modern psychological sense, since it does not include the dark side of things but specifically excludes it in the form of a Luciferian opponent. . . . through the doctrine of the privatio boni first propounded by Origen, evil was characterized as a mere diminution of good and thus deprived of substance. According to the teachings of the Church, evil is simply 'the accidental lack of perfection.' This assumption resulted in the proposition 'omne bonum a Deo, omne malum ab homine.' Another logical consequence was the subsequent elimination of the devil in certain Protestant sects" (Aion 9-2: 74). For further amplification on the topic of good and evil in God, see Jung's extraordinary study, "Answer to Job," in Psychology and Religion (vol. 11).

In this dream-text, Borges has apprehended a very significant feature of the nature of God. This particular experience with the Self has been expressed symbolically in the contradictory, opposite nature of evil and good in God, i.e., the Self. In this manner, Borges discovers compensation in the chaos of conflicting good and evil elements that he views in the Self by joining and identifying Judas with Jesus.

Another dream-text that emphasizes the union of opposites is the story "La forma de la espada." Again, we are confronted here with the Jesus-Judas dynamic. In this dream-text, a dream-ego (identified as "Borges," E 139) must stay at the ranch of a man called "el Inglés de La Colorada" whose face bears a crescent moon shaped scar that begins at the temple of one side of his head and extends to the cheek of the other side. The dream-ego asks the man to tell how he got the scar. The man explains that he is really Irish, not English, and that the story began during the wars for Irish independence. He describes the setting of the battles as a place which "era para nosotros el porvenir utópico y el intolerable presente; era una amarga y cariñosa mitología" (E 135). Although the setting is called Ireland, what is described is more similar to the unconscious mind.[13] The Irishman states that during one of the conflicts, he protected and saved a particularly cowardly republican, John Vincent Moon. Moon's terror made him almost useless for street fighting, and once superficially wounded, he stayed in an old house which "era desmedrado y opaco y abundaba en perplejos corredores y en vanas antecámaras" (E 136-37). The two men remained in the house for nine days—"Esos nueve días, en mi recuerdo, forman un solo día, salvo el penúltimo" (E 138)—during which Moon would spend the day developing his intellect, as a replacement for physical courage and strength. Returning to the house early one day, the narrator discovered Moon in telephone

[13] Jung has stated that the "psychically relative space-time continuum. . . is characteristic of the unconscious as such" (Aion 9-2: 45).

contact with the enemy and betraying his own protector and savior. The narrator of the tale chased Moon through the labyrinthine corridors and passageways of the house and finally cornered him. He delivered a slash with a scimitar across Moon's face, marking him forever as a coward and traitor. Moon "cobró los dineros de Judas" and set off for Brazil. The narrator finishes his story by declaring outright what the reader already suspects: he himself is Moon, the betrayer.

In this dream-text, the Judas-Jesus union is worked out with great artistry. By means of the narrator's technique of presenting the story as if he were the betrayed and not the betrayer, the betrayed (Jesus) and the betrayer (Judas) are joined together into one man. The narrator emphasizes this unification by stating that

> Me abochornaba ese hombre con miedo, como si yo fuera el cobarde, no Vincent Moon. Lo que hace un hombre es como si lo hicieran todos los hombres. Por eso no es injusto que una desobediencia en un jardín contamine al género humano; por eso no es injusto que la crucifixión de un solo judío baste para salvarlo. Acaso Schopenhauer tiene razón: yo soy los otros, cualquier hombre es todos los hombres, Shakespeare es de algún modo el miserable John Vincent Moon. (E 138)

Additionally, the repetition and renewal of the archetypal relationship between Judas and Jesus, as two aspects of the same entity, is reinforced by the name of the traitor, Moon. Traditionally, the moon (the dark, mysterious side) appears in opposition to the sun (the light, clarifying side). Together, they form the totality of the cycle that is signified by a day. It is also noteworthy that one of the moon's most prominent features is its waxing and waning, its appearance and reappearance (Cirlot 283-85). The cyclical nature of the phases of the moon suggest the repetition and remolding of the basic archetypal duality between good and evil, as seen in the relationship between Judas and Jesus, Moon and his protector. Again, as in "Tres versiones de Judas," the dreamer, Borges, has intuited the totality of the psyche by tranforming the chaotic conflict of opposites into the compensatory and orderly union of the two

aspects of God: one good and the other evil. Borges unites two warring factions that together form the completeness of the Self.

4.2.2 The Unseen Order.

In addition to the unification of opposites that converts chaos into cosmos, another aspect of chaos can be viewed from the perspective of what has been regarded as a "revolution" in scientific theory, known variously as complex dynamical systems theory, nonlinear dynamics theory or simply chaos theory (May and Groder 142). These theories have begun to yield results that are remarkably striking in relation to the works of Jung and Borges. It has been suggested that with chaos theory the sciences and the humanities may find a significant point of convergence (Rossi 14). Briefly, chaos theory may be regarded as a "mathematical/physical science of dynamic interactions that reveals regular qualitative forms and describes relatedness beyond immediate cause/effect" (May and Groder 142) and which "considers self-referential or feedback situations. In such situations, as in life, results effect future results" (Robertson 139). What scientists and mathematicians have discovered is that for centuries, scientific method and inquiry has been inordinately grounded in the belief in causality which could never successfully explain certain "aberrations" in the cause/effect dynamic. In quantum mechanics, however, causality is rejected because events in physics are "connected only probabilistically" and, therefore, there must be another "physical principle connecting in a statistical way events that would otherwise be regarded as independent" (Davies 55-56). In other words, certain simultaneous events, separated by space, are interrelated and connected without any possibility of a cause and effect relationship.

Essentially, then, the universe does indeed have a principle that orders and regulates what seem to be coincidental, chaotic or chance occurrences. Science has been basing its hypotheses and theories on local, time-independent, "conservative"

systems (like the frictionless pendulum) and then applying these hypotheses to all situations in general, ignoring the complex, interacting, time-dependent, random and unpredictable features of real (not ideal) dynamical systems (May and Groder 143). Until recently, what had been lacking was a theory that could take into account the global, non-local dynamics of a system that was, on the surface, hopelessly chaotic and random.

This type of complex dynamical system is characterized by 1) interactionism, in which elements "reciprocally determine each other"; 2) ongoing processes, which do not settle down into static or repetitive cyclical "steady-state behaviors;" 3) geometric order in complexity, in which a geometric form of order, an "attractor," seems to make the system conform to the form of the attractor; 4) global effects, in which overall patterns and behaviors are the key to complexity; 5) lawful unpredictability, in which "minute changes in input can result in massive changes in the system;" 6) competing attractors, in which a system may have multiple attractors and then shift between the two; and 7) "strange" attractors which give the system an endlessly unique but still orderly behavior (May and Groder 144-47; original emphasis). By postulating that there are physical and mathematical laws which order and organize the complex dynamical system, science has finally caught up with Jung, who suggested just such a law earlier in this century. "One of Jung's great contributions was his insistence on the validity of such phenomena in the face of the restricted scientific metaphor of his time. Chaos and dynamical systems now provide 'hard' science terms that fit and support Jung's observations" (May and Groder 142).

Complex dynamical systems often have strange attractors which posses a "self-generative quality—mathematically, they are calculated by processes of iteration and recursion whereby the output of the first step is used as the input for the next, ad infinitum" (Rossi 13). This order, then, is self-referential: "that is, if a little piece of a total system was vastly expanded, it began to look like the whole system. If a still

tinier piece of that little piece was expanded, it in turn began to look like the whole system. No matter how deep you went, the system kept repeating itself" (Robertson 139). With this in mind, it is not reckless to assert that the entire universe may be "the manifestation of a single iterative self-referential process. In fact, the notion that the universe represents the operation of a single iterative process is becoming a common theme in quantum and information theory" (May and Groder 152; original emphasis). On the universal scale, Jung called this single iterative self-referential process Unus mundus,[14] motivated by synchronicity and the psychoid unconscious; on the individual human scale, he called this ordering agent the Self.

In many of Borges' stories, the role of what appears to be chance or coincidence is central to the unfolding of the events depicted. In such tales, there is an intimation of a hidden, secret order that motivates and organizes random happenings. For example, in "El sur," Juan Dahlmann's "destiny" seems to be determined by a series of random, chance occurrences. Distracted by a recent acquisition of the Weil edition of the Thousand and One Nights, Dahlmann runs into a recently painted window casement and cuts his head. This "accident" leaves the protagonist suffering from blood poisoning which requires an operation, followed by a long convalescence.[15] It is noted at the beginning of the story that Dahlmann had inherited an estate in the

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[14] Jung states that "since psyche and matter are contained in one and the same world, and moreover are in continuous contact with one another and ultimately rest on irrepresentable, transcendental factors, it is not only possible but fairly probable, even, that psyche and matter are two different aspects of one and the same thing" (The Structure and Dynamics 8: 418). For an excellent literary application of the principle of unus mundus and synchronicity, see Ruda's "Arquetipos Analíticos en «Sobre Héroes y Tumbas»."

[15] As has been discussed in several other studies, there are numerous autobiographical elements in this story; they need not be summarized again here. See Phillips' "'El sur' de Borges" (145), Rodríguez Monegal's Jorge Luis Borges: A Literary Biography (320-22), Borges' "Autobiographical Essay" (242-43) and Irby's "Encuentro con Borges" (4-10).

south of Argentina, but that he had never had the time or impetus to go there to spend his summers. The fevers and hallucinations caused by his illness provoke a dream sequence that forms the rest of the story.[16] In the dream,[17] the need to rest and recover from the head wound now provides Dahlmann with a perfect opportunity to head south and visit his ranch. On the train, the conductor informs him that, for some reason (unrevealed to the reader), the train will not continue to the usual station, and that Dahlmann must get off at the one before it. It is getting late, and when Dahlmann gets off the train at the unfamiliar station, he walks into the town and decides to have supper. At an "almacén," Dahlmann becomes the unsuspecting victim of aggression by three drunken thugs. Strangely, the manager of the establishment addresses Dahlmann by name and tells him not to pay any attention to the men. However,

[16] According to the analytical basis of this study, since the text "El sur" itself is a dream-like creation, then the fact that Dahlmann is "dreaming" within the story gives us a secondary "dream-within-a-dream" motif. This, of course adds a certain complexity to the situation which is not uncommon. According to Hall, "Such dreams tend to exemplify a truth that is seldom appreciated: the process of individuation in its fine structure resembles the creation of a 'new world,' not just a revision of the ego within the old existing world. It is not only the ego that changes—the entire structure of 'world' alters, including the role of significant other persons" (Jungian Dream Interpretation 90). In other words, the process of individuation and its approach to the totality of the Self is often difficult and fearful, requiring a certain distancing whereby the original dream-ego may observe the process taking place as experienced by a secondary dream-ego.

[17] Critics have not agreed on the interpretation that Dahlmann is actually dreaming. Gertel, in her "'El sur, de Borges," points out that there are, in general, three ways of viewing the second half of the story. Gertel, McMurray, Neglia and Phillips share the view that the trip to the south is, in fact, a dream brought about by fevers, a position supported both by the structure of the text and by Borges himself in an interview with Irby in "Encuentro con Borges," Universidad de México 16.10 (1962): 8. According to Gertel, Alazraki in his La prosa narrativa, prefers a more "linear" approach to the story, indicating that Dahlmann physically travels to the south. The third interpretation, that of Wheelock, supposes that Dahlmann returns after an ordinary death and lives out a death of his own choice (see Wheelock's The Mythmaker 176-77). As Gertel points out, all three interpretations are valid and supported in the text itself. I must contend, however, that my personal preference lies with the first interpretation of the dream-like nature of the voyage.

Dahlmann confronts them directly and asks what they want, which causes one of the "compadritos" to pull a knife. Dahlmann is unarmed, and to complete his "fate," an old gaucho seated at the bar tosses a dagger to him. Dahlmann, accepting his destiny, steps outside for a fight which, supposedly, he will not survive.

The amazing series of chance events that lead Dahlmann to his death cannot be considered as mere coincidence. Every step in the progression that brings the protagonist to the final knife fight forms a part of the total design of Dahlmann's destiny. The dream-text demonstrates with unequivocal clarity that all the events are meaningfully connected and follow an established pattern. For example, at the beginning of the story, before the first of the fateful events of the story begins, the narrator informs the reader that "Ciego a las culpas, el destino puede ser despiadado con las mínimas distracciones" (E 196) and that Dahlmann, moreover, is the grandson of Francisco Flores who "murió en la frontera de Buenos Aires, lanceado por indios de Catriel" (E 195). Thus, Dahlmann repeats the fate that was ordained not only by his own grandfather, but also by the patterns set by Martín Fierro and Beowulf, who both die "from wounds received in a duel fought years after a decisive encounter" (McMurray 90).

"El sur," therefore, is an extraordinary metaphor for the process that one undergoes as he or she approaches the depest level of the unconscious, the Self. There are numerous symbols which support this assertion. The first and most explicit is the concept of "going south." In the traditional Western vision, south is below, down, under; to go down south, down under, is to descend. The idea of descent is frequently used to indicate "el descenso al inconsciente, la toma de conciencia de todas las posibilidades del ser, en lo cósmico y en lo psicológico, necesaria para poder llegar a las cimas paradisíacas" (Cirlot 460). For Dahlmann, the trip southward is an exploration of his own unconscious mind. Awaiting him, in the deepest regions of the unconscious, is Dahlmann's goal and ultimate purpose: the Self.

In the dream-text, the dream-ego is attracted and drawn to a destination that signifies harmony, recuperation, and serenity: the "estancia." As the narrator states, "Las tareas y acaso la indolencia lo [Dahlmann] retenían en la ciudad. Verano tras verano se contentaba con la idea abstracta de posesión y con la certidumbre de que su casa estaba esperándolo" (E 196). The concept of "house," as has been noted by Cirlot, often serves as a symbol of the totality of the human being, body and mind: "en la casa, por su carácter de vivienda, se produce espontáneamente una fuerte identificación entre casa y cuerpo y pensamientos humanos (o vida humana), como han reconocido empíricamente los psicoanalistas. . . . en los sueños, nos servimos de la imagen de la casa para representar los estratos de la psique" (120). Dahlmann is lured by the house in the south, just as the ego is lured into a closer relationship and knowledge of the Self.

Dahlmann uses the train as the means of movement towards his goal. As Jung points out, "The type of vehicle in a dream illustrates the kind of movement or the manner in which the dreamer moves forward in time—in other words, how he lives his psychic life, whether individually or collectively, whether on his own or on borrowed means, whether spontaneously or mechanically" (Psychology and Alchemy 12: 153). The reader, thus, is furnished with certain essential features concerning the nature of the dreamer's ego. In addition to knowing that he is a clerk in a municipal library in Buenos Aires, and that he is given to introverted distraction, the train in the dream-text indicates that Dahlmann's psychic life is collective, mechanical, and old-fashioned. In other words, Dahlmann is in need of change, growth, and expansion. Most important here, is the fact that Dahlmann does not make use of a vehicle that he himself could drive. The train, the psychic life of Dahlmann, simply moves, or perhaps more accurately, is moved by a force other than Dahlmann himself. Significantly, the dream-ego finds itself subject to the caprice and whim of the order and will of an

external motivating force.[18] The narrator calls this force "destiny," but clearly this force is the same "strange attractor" that organizes chaos in complex dynamical systems: the Self. The Self, as the transformer of psychic energies and the dynamic that propels psychic amplification, is Dahlmann's motivator and goal.

In the story, however, we never actually see Dahlmann reach his initial goal, his own country house. He stops just short of reaching it when he is challenged by the strangers in the "almacén." It is quite important that Dahlmann is eating when he is forced into a confrontation with the "compadritos." In terms of the various aspects of house symbolism, Cirlot mentions that "La cocina, como lugar donde se transforman los alimentos, puede significar el lugar o el momento de una transformación psíquica en cierto sentido alquímico" (120). In other words, Dahlmann cannot simply travel from his old routine psychic life in Buenos Aires to a new, serene one on his estate in the south. An encounter with the Self requires a transformation in the ego and its way of functioning—Dahlmann must undergo an alteration before he can encounter the totality of his own psyche. Consequently, Dahlmann's passivity and unthinking acceptance of events that just "happen" to him calls for a compensation, a transformation that takes place at the end of the story. When the old gaucho tosses the dagger at Dahlmann's feet, the latter "se inclinó a recoger la daga y sintió dos cosas. La primera, que ese acto casi instintivo lo comprometía a pelear. La segunda, que el arma, en su mano torpe, no serviría para defenderlo, sino para justificar que lo mataran" (E 203). Dahlmann was not forced to pick up the blade; it was an "almost instinctive" movement. Thus, Dahlmann, perhaps for the first time, actively participated in his own psychic life. To emphasize the change in Dahlmann, he thinks "No hubieran permitido en el sanatorio que me pasaran estas cosas" (E 204), indicating

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[18] At the end of the story, the narrator states that "Era como si el Sur hubiera resuelto que Dahlmann aceptara el duelo" (E 203).

that he no longer enjoys the safety and simplicity of passivity where others determine whether things will happen or not. Now he is making his own decisions and accepting their consequences.

At the end of the dream-text there is no explicit mention of the death of Dahlmann. It is, therefore, possible to interpret Dahlmann's end, not as a complete spiritual, psychic death, but rather as the kind of death, a transformation, that leads to renewal and rebirth. As Jung declares, there is "the necessity of a descent into the dark world of the unconscious, the ritual κατάβασις εις αντρον, the perilous adventure of the night sea journey. . . , whose end and aim is the restoration of life, resurrection, and the triumph over death. . . " (Psychology and Alchemy 12: 436). This point has been noted by Phillips when he states that "es altamente significativo observar que la muerte soñada constituye una liberación y, por extensión, una redención en el momento final del cuento. Al imaginarse el viaje al Sur Borges subraya la idea de emancipación y de vitalidad. Por lo demás, esta nueva vitalidad se opone a la pobre y aburrida vida de bibliotecario" (144).[19] In other words, after Dahlmann's descent into the unconscious (the "South") and his approach to the Self, the death of his old ego-functioning is a necessary step in the process of psychic growth and development.

The hidden order of the cosmos is again explored in the dream-text "Tema del traidor y del héroe." The title, which begins with the word "theme" rather than "tale" or "story," emphasizes "the abstractness of the situation" (Bell-Villada 75) and suggests the cyclical and repetitious aspects of the content. The word "theme," in both its musical and rhetorical connotations, indicate a subject or root from which variations and permutations are derived. As will be seen, Borges' choice of this word could not

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[19] A "new way of living" is emphasized in the story when Dahlmann does not read on the train: "Dahlmann cerraba el libro y se dejaba simplemente vivir" (F 199).

be more precise: on the surface, Borges informs us that he intends to write the polished story someday, but for now he merely envisions it as taking place in the past in some "país oprimido y tenaz," such as Ireland.

There is a complex configuration of characters in this dream-text. The story will be narrated by a researcher named Ryan, will narrate the story and will discover the answer to the historical enigma surrounding one of the heros of the Irish war of independence, Fergus Kilpatrick, Ryan's great-grandfather. The events concerning Kilpatrick's assassination are strange due to their similarity to events in two of Shakespeare's plays, Julius Caesar and Macbeth. Ryan discovers that not only was Kilpatrick the popular heroe of the Irish struggle against England, but he was also a traitor to the cause. One of Kilpatrick's comrades, James Alexander Nolan, decrees that Kilpatrick must die to pay for his treasonous crime, but that he must be killed in a way that will not demoralize the Irish revolutionaries and will, at the same time, inflame the populace to rebel. Thus, Kilpatrick's betrayal will remain unknown throughout history unless his death can be orchestrated in such a way as to be eventually discovered by a particularly diligent researcher, like Ryan. Thus, Nolan decides that Kilpatrick's assassination will take place in a theater and will be based on a number of motifs and details from Shakespeare. Nolan, relying on the likelihood that the patriotic researcher would not wish to tarnish the image of the great Fergus Kilpatrick, guaranteed that the mystery of the true events surrounding the latter's death would remain forever veiled, but immanent, waiting for exposure and manifestation. It is a perfect puzzle since the details beg for solution, while the resolution, once discovered, will not be revealed.[20]

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[20] One cannot fail to see a similarity here with Nils Runeberg and his discovery of the mystery of the Jesus-Judas relationship. Whereas in "Tema del traidor y del héroe," Nolan labors to keep the secret of Kilpatrick from mankind, in "Tres versiones de Judas," it is God who keeps the secret of Judas' true identity from the faithful: "Los incrédulos la [revelación de Runeberg] consideraron, a priori, un insípido y laborioso juego teológico. . . . Runeberg intuyó en esa indiferencia ecuménica una casi

Nolan, like Dahlmann, realizes that the universal order is made up of repetitious cycles which seem chaotic and coincidental. Borges explicitly states that

> Esos paralelismos (y otros) de la historia de César y de la historia de un conspirador irlandés inducen a Ryan a suponer una secreta forma del tiempo, un dibujo de líneas que se repiten. . . . Piensa en la transmigración de las almas, doctrina que da horror a las letras célticas y que el propio César atribuyó a los druidas británicos; piensa que antes de ser Fergus Kilpatrick, Fergus Kilpatrick fue Julio César. (E 143)

In fact, Ryan re-discovers the truth behind the nature of the Self, as it is manifested in the persons of the heroe and the traitor. However, in this dream-text, the two facets of the Self, the savior-hero-Jesus side and the betrayer-traitor-Judas side, are viewed as incarnated into one figure, Fergus Kilpatrick. Rather than a duality of persons, separated in form, the union of opposites is revealed in one man.

A further complexity in this dream-text can be seen in the double Self images. The Self is symbolized by two personifications: the first, Nolan, represents the organizing principle, the Self image that protects its mysterious system of orderliness; the other Self image, Kilpatrick, symbolizes the unification of opposites that are the manifestation of the secret order. This same dynamic of the organizing Self and the Self that represent the fulfilled organization is repeated in "Tres versiones de Judas," where the organizing Self is God the Father, while the fulfilled organization is the Jesus-Judas relationship.[21]

Another of Borges' most famous stories, "Pierre Menard, autor del Quijote," again suggests a secret order that arranges chance occurrence. In this dream-text, Borges

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milagrosa confirmación. Dios ordenaba esa indiferencia; Dios no quería que se propalara en la tierra Su terrible secreto" (E 181).

[21] Although the unification of opposites is an essential feature of "Tema del traidor y del héroe," and its significant similarities to "Tres versiones de Judas" are plain, the former story was included in this section due to its greater insistence on the hidden order aspect of the Self.

demonstrates that hidden laws provide the basis for his belief that all authors are unoriginal, that authors copy and recreate other works, and that all literature is merely repetition.

The nucleus of this dream-text is made up of a description and evaluation of Menard's attempts at recreating Cervantes' Quijote. That is, he did not want to write another version or an extension of the novel; "Su admirable ambición era producir unas páginas que coincidieran —palabra por palabra y línea por línea— con las de Miguel de Cervantes" (F 52). As one might surmise, Menard does indeed succeed in recreating two chapters, 9 and 38 from the first part, and a fragment from chapter 22. Three questions arise immediately from Menard's achievement. First, why does Menard choose the Quijote and why does he specifically recreate the previously mentioned selections? And second, how is it possible that Menard's work coincides precisely with that of Cervantes?[22]

There are several clues suggested in the text that may help answer the questions posed above. First, if we consider the "visible" works of Menard, we find that Menard has frequently penned works that indicate his interest in reproductions of already known things or the reproductive nature of things in the universe: there are two translations, one of Ruy López de Segura's Libro de la invención liberal y arte del juego del axedrez and another of Quevedo's Aguja de navegar cultos, and a "transposition" of Valéry's Cimetière marin into alexandrines. Other works demonstrate Menard's interest in recurrent themes and repeated similarities among several authors,

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[22] Incledon suggests that Menard "hace coincidir su texto con el de Cervantes para que resulte invisible lo que verdaderamente ha logrado" (665) and that the act of writing is equivalent to the act of remembering. Since memory is partial and inadequate, "Menard sugiere pues que la obra literaria procura presentar lo que inevitablemente está ausente. De este modo, la diferencia y la ausencia vienen a convertirse en características básicas de la obra literaria" (666). As will be shown in the pages that follow, however, my own interpretation of Menard's ability to duplicate Cervantes' text does not depend upon memory.

for example, his monograph on "«ciertas conexiones o afinidades» del pensamiento de Descartes, de Leibniz y de John Wilkins" (E 48), and a study of Leibniz's Characteristica universalis, a work in which the German philospher hoped to discover "a kind of generalized mathematics. . . by means of which thinking could be replaced by calculation" (Russell 592).[23] Additionally, we find that Menard's project was greatly influenced by two texts: a text of Novalis "que esboza el tema de la total identificación con un autor determinado" and "uno de esos libros parasitarios que sitúan a Cristo en un bulevar, a Hamlet en la Cannebière o a don Quijote en Wall Street" (E 51). It becomes quite clear that Menard is obsessed by duplications of many sorts and that his own peculiar undertaking is a natural expression and proof of the reproductive qualities of the cosmos.

In conjunction with the above mentioned works, Menard chooses one particular text to recreate: Cervantes' Don Quijote de la Mancha. There are several reasons for this selection. First, since Menard declares that the work has had no direct, explicit influence on him as a writer and that he has no profound knowledge of the novel, "El Quijote es un libro contingente, el Quijote es innecesario. Puedo premeditar su escritura, puedo escribirlo, sin incurrir en una tautología" (E 54).[24] Thus, Menard's

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[23] Russell further explains Leibniz's metaphysical philosophy by stating that, for him, "substances do not act on each other, but agree through all mirroring the universe, each from its own point of view" (593). One will find an interesting similarity between this view that all substances mirror the universe as a whole and the theory of complex dynamical systems, described above. It should also be noted that Leibniz argued the existence of God based partly on the concept of pre-established harmony or design in which "we find things which cannot plausibly be explained as the product of blind natural forces, but are much more reasonably to be regarded as evidences of a beneficent purpose" (Russell 589).

[24] However, according to Holzapfel and Rodríguez, the choice of the Quijote is inevitable, if not indeed tautological: "Resulta casi tautológico tratar de justificar el Quijote respecto a Borges, pues con poco esfuerzo se podrían enumerar teóricamente varios aspectos axiomáticos del arte borgiano que—si no nacen al mundo de las letras con el Quijote—en ningún otro libro se hallan tan fraternalmente reunidos" (673).

writing of the Quijote will not be the result of an intimate understanding of the work, nor will it be the result of a causal link that determined Menard's own writing. Second, if we consider that Menard's works frequently emphasize reproduction, the choice of the Quijote is perfect, since the Quijote itself is the result of Cervantes' translation and editing of a text by Cide Hamete Benengeli.[25]

Going a step further, the chapters or fragments of chapters that Menard duplicates are particularly noteworthy. Borinsky, quite correctly, sees the ninth chapter (Part One) as a mirror of the Borges story because in it Cervantes presents "precisamente el momento de Don Quijote en el cual su autorazgo parece cuestionable" (qtd. in Holzapfel and Rodríguez 674). This particular chapter is a vital link between the Quijote of Cervantes and that of Menard, insofar as Cervantes manifestly demonstrates that his own "original" work is merely a translation from a previous Arabic source.[26] The apparent lack of originality in Menard is therefore less scandalous than might be expected and points to a long tradition of authors who copy other authors.

With respect to chapter 38, in which Don Quijote gives a speech on arms and letters, Holzapfel and Rodríguez postulate that its inclusion in the work of Menard is due to the repetitious references to Borges' "tema conflictivo," which concerns being

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[25] The role of Cide Hamete Benengeli has been a topic for much debate. There are, however, two studies which demonstrate that Cervantes' use of the moorish author facilitates a very useful and artistic "distance and control" over the narrated material. See R. M. Flores, "The Rôle of Cide Hamete in Don Quijote," Bulletin of Hispanic Studies 59 (1982): 3-14; and Ruth S. El Saffar, Distance and Control in Don Quijote: A Study in Narrative Technique (Chapel Hill: University of North Carlina Press, 1975). Borges' frequent use of fictitious authors and sources mirrors this cervantine technique.

[26] Cervantes states that, because he could not read arabic, he needed to find a translator who, "Contentóse con dos arrobas de pasas y dos fanegas de trigo, y prometió de traducirlos bien y fielmente y con mucha brevedad. Pero yo, por facilitar más el negocio y por no dejar de la mano tan buen hallazgo, le truje a mi casa, donde en poco más de mes y medio la tradujo toda, del mesmo modo que aquí se refiere" (I: 144).

either a man of action or a man of intellect and that "Cervantes vivió también, hermandad trascendente, algo del terrible dilema vocacional y valorativo del escritor argentino" (674).[27] Furthermore, Don Quijote speaks of order and chaos in this chapter, which may, in fact, be more significant: "con las armas se defienden las repúblicas, se conservan los reinos, se guardan las ciudades, se aseguran los caminos, se despejan los mares de cosarios, y, finalmente, si por ellas no fuese, las repúblicas, los reinos, las monarquías, las ciudades, los caminos de mar y tierra estarían sujetos al rigor y a la confusión que trae consigo la guerra el tiempo que dura" (Cervantes I: 469). Don Quijote's discussion of the chaos that would reign in the absence of the order of arms links this chapter to the experience of Menard's works as a whole: that there is an unseen organizational agent that orders the universe.

In terms of the final selection of Menard's Quijote, Borges does not specify whether the chapter 22 that Menard duplicates is from Part One or Part Two of Cervantes' novel. Thus, it is quite possible that the author's ambiguity implies both. The chapter 22 of Part One treats Don Quijote's liberation of the "galeotes," particularly Ginés de Pasamonte. Pasamonte, whose autobiography is discussed in the chapter, demonstrates that in Cervantes' work, too, literature is the subject of literature and that its inclusion indicates the type of duplication that mirrors and symbolizes Borges' works. It is clear that the fictitious character (Ginés) who writes an autobiography that is commented on in a work about the life of another fictitious character (Don Quijote) is a perfect parallel to the inclusion of the work about a fictitious character (Don Quijote) which is commented on in a story about the works of a fictitious author (Menard). The dizzying layers of duplication in Borges' story are, indeed, like a "caja chinesca" (Holzapfel and Rodríguez 675). Chapter 22 of Part Two again includes the kind of

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[27] Holzapfel and Rodríguez point out that Steiner, in his After Babel, considers the use of the word "laberinto" to be the sole reason that Borges included this chapter among the works of Menard (674).

duplication of literature within literature as has been seen in the twenty-second chapter of Part One. Don Quijote enters the "cueva de Montesinos" and again one fictitious character intrudes into the world of another fictitious character. The themes of the Romancero are included in the Quijote just as the themes of the Quijote are included in the work of Menard.

The vitally important emphasis on Menard's precise, perfect duplication reinforces certain elements on the nature of creativity. Rather than reinterpreting the archetypal design of Cervantes' work to fit a different individual in his own time and place, Menard sets out to recreate faithfully the exact same object. Menard overtly "sacrifices" the uniqueness of his own experience with the archetypal source that underlies the Quijote by expressly rejecting and suppressing the normal variations inherent in a different person at a different time and in a different place (F 55). These normal variations on archetypal experiences are the essence of "new" and "original" works of art and science.

Notwithstanding his attempts at an exact and faithful duplication, Menard's Quijote is indeed different: "el fragmentario Quijote de Menard es más sutil que el de Cervantes" (F 55); "El texto de Cervantes y el de Menard son verbalmente idénticos, pero el segundo es casi infinitamente más rico. (Más ambiguo, dirán sus detractores; pero la ambigüedad es una riqueza)" (F 56-57). In other words, faithful duplication is not possible at all and is doomed to failure from the start. Consequently, then, why does Menard bother to attempt it?

It appears that by use of this dream-text, the author is exploring the source of creativity and individuality by experiencing the Self. Thus, in Borges' dream-text, there is a secondary dream-ego, Pierre Menard, who is capable of recreating Cervantes' words because Menard actually is Cervantes. The explanation for this may be found in the idea that "one man is all men" given the underlying archetypal structure of the psyche, common to all men, and due to the re-iterative, re-generative nature of the

universe, according to chaos theory. As is immediately apparent in the text, there is no causal relationship between Menard and Cervantes, nor is there a chance, coincidental relationship, since the specific selections that Menard actually recreated are precisely those that indicate repetition as an integral, essental feature of the universe. In this dream-text, then, there is an encounter and experience of the Self through one of its most salient characteristics: the Self's aspect that informs the ego of its global, interrelated, unified relationship to the cosmos as a whole.

4.2.3 Organized Chaos

A further example of the subtle organization that underlies an apparent universal chaos is "La lotería en Babilonia." According to McMurray, the story represents "one of his [Borges'] most ironic statements about man's attempt to come to grips with the indecipherable universe" (41). In this dream-text, the question of whether there is a universal order in the cosmos becomes broader and more abstract. Although, again, the text presents one man who theorizes about the existence of an organization that regulates chance occurrence, the effects of the system are felt throughout an entire community of people.

The history of the lottery can be viewed as an allegorical account of the history of any society. The lottery began small, as a simple game of chance in which ticket buyers could collect cash rewards for playing. This method, however, failed to arouse great enthusiasm, since these loteries "No se dirigían a todas las facultades del hombre: únicamente a su esperanza" (E 72). In order to expand the many possible outcomes, certain elements of danger were introduced into the drawings that offered punishments (originally monetary fines) as well as prizes. Eventually, those who were unlucky enough to get a fine refused to pay and were forced to spend time in jail in lieu of paying. The drawings were overseen by what was referred to as "La Compañía" which took charge of doling out rewards and enforcing penalties. Over

time, fines were abandoned and were replaced with simple decrees of jail terms. This situation "fue de importancia capital. Fue la primera aparición en la lotería de elementos no pecuniarios" (E 73; original emphasis). Since participation in the lottery depended on the buying of a ticket, the poor of Babilonia could not play and finally revolted against the control of the lottery by the rich. The effect of this action led to two results: the first is that the "Compañía aceptara la suma del poder público" and the second, the lottery became "secreta, gratuita y general" (E 74-75). Over time, the arcane nature of the lottery and its organization, "La Compañía," took on mysterious and magical qualities which made use of astrologers and spies, and "escrituras sagradas." The drawings became more and more complex, and the results had ramifications on all aspects of life, thereby infusing Babilonian society with chance at every level.

"La lotería en Babilonia" is amazingly suggestive in its implications. On a somewhat concrete level, Bell-Villada views the text as reflecting "the climate of fear at that moment in history when right-wing totalitarianism was playing havoc with the established Western liberal order" and therefore represents the "specifically twentieth-century narrative genre: the dystopia, an account of life inside a fantastical corporate police state" (109). He further speculates that "(Some of Borges' descriptions of the Compañía [the word is abbreviated CIA in Spanish] read like curious but unintended foreshadowings of the Central Intelligence Agency, an invisible and omnipresent power, well-known for destabilizing and dislocating the fortunes of many a remote republic)" (109). Interpreted more symbolically, McMurray rightly asserts that

> Babylon would seem to represent the world man will never fully understand. His [Borges'] compulsion for order leads to the creation of the lottery, an absurd attempt to impose structure on random occurrence or destiny. The mysterious Company believed to direct the lottery embodies man's perception of the divine mind that created and controls the universe. Just as all human institutions tend to proliferate, the lottery gradually injects the role of chance into every phase of life and, in fact, becomes

> synonymous with everyday existence. . . . This illusion of order, which one might refer to oxymoronically as organized chaos, merely compounds the absurdity of man's attempt to understand the meaning of existence. (42-43)

McMurray suggests a meaning that is closer to a Jungian perspective. As in the dream-texts previously discussed, this narrative is clearly an exploration of the nature of the God-Self archetype as it is experienced through its seemingly chaotic, but manifestly perceptible order. At every mention of the lottery and its organizers, the "Compañía," the dreamer inserts an adjective that unmistakably implies a God-like nature: "De esa bravata de unos pocos nace el *todopoder* de la Compañía: su valor *eclesiástico*, metafísico" (*F* 73); "Los miembros del colegio *sacerdotal* multiplicaban las puestas y gozaban de todas las vicisitudes del terror y de la esperanza" (*F* 74); "todo hombre libre automáticamente participaba en los sorteos *sagrados*, que se efectuaban en los laberintos del *dios* cada sesenta noches" (*F* 75); "Había ciertos leones de piedra, había una letrina *sagrada* llamada Qaphqa" (*F* 75); "La Compañía, con modestia *divina*, elude publicidad" (*F* 79; emphasis added). The most direct reference to the "Compañía" and its manifestation in the lottery as equivalent to God can be seen in this fragment of the dream-text:

> El ebrio que improvisa un mandato absurdo, el soñador que se despierta de golpe y ahoga con las manos a la mujer que duerme a su lado ¿no ejecutan, acaso, una secreta decisión de la Compañía? Ese funcionamiento silencioso, comparable al de Dios, provoca toda suerte de conjeturas. Alguna abominablemente insinúa que hace ya siglos que no existe la Compañía y que el sacro desorden de nuestras vidas es puramente hereditario, tradicional; otra la juzga eterna y enseña que perdurará hasta la última noche, cuando el último dios anonade el mundo. Otra declara que la Compañía es omnipotente, pero que sólo influye en cosas minúsculas. . . . Otra, por boca de heresiarcas enmascarados, *que no ha existido nunca y no existirá*. Otra, no menos vil, razona que es indiferente afirmar o negar la realidad de la tenebrosa corporación, porque Babilonia no es otra cosa que un infinito juego de azares. (*F* 79)

It becomes evident that Borges, the dreamer, is describing a dream in which the

nature and attributes of God are explored. God, as a symbol of the Self, is remote and mysterious, and due to these peculiar characteristics, God's very existence becomes open to speculation. The dreamer then embarks on a listing of the most important beliefs provoked by the uncertainty of God's existence: 1) God may exist as an idea purely out of custom and habit, 2) God is eternal and will exist beyond the destruction of the world (the Judeo-Christian belief), 3) God is omnipotent but unimportant, exercising power over only the tiniest things (the Gnostic belief), 4) God has never existed and will never exist (the Atheistic belief), and 5) Chance and coincidence render any argument for or against the existence of God meaningless (the Agnostic belief).

In essence, the dream-text demonstrates that the organization and systematic order of the Self is barely comprehensible to consciousness, and that because the conscious mind is limited in its scope, forming a partiality within the whole (Self), chaos, that is, chance, coincidence, or destiny, appears not to have the slightest order to it. The order, "comparable al de Dios" (E 79) in "La lotería en Babilonia," is an attribute of the Self, and only dimly perceived by consciousness. The dream-text, therefore, is compensatory, inasmuch as it expands the conscious mind just enough to permit the latter to view, albeit partially, the existence and the prerogatives of a supraordinate ordering agent. With this knowledge, or expansion, consciousness is consoled by the possibility that chaos does not imply a complete lack of order, but rather insinuates that order is really there, although it has been poorly understood.

4.3 Geometric Figures

An additional detail concerning the "order" of the universe involves the concept of number. The importance of number has been described by Jung when he states that if every, single, individual characteristic of a group of objects is removed, the one element that remains is its number (qtd. in Robertson 128). Robertson goes on to say

that "as the most primitive expression of order and relationship in the universe, number directly mirrors the relationship between ego and Self at every stage of humankind's development" (128-29). With respect to Borges, number is most often implemented in geometric patterns and designs. Ernesto Sábato recognized this feature of Borges' writing when he stated that "es la geometría del sistema lo que interesa a Borges, no sus elementos inevitables pero indiferentes. En la demostración de un teorema es inesencial el nombre de los puntos o segmentos, las letras latinas o griegas que los designan: no se demuestra una verdad para un triángulo particular sino para triángulos generales" (71). In essence, Sábato is describing Borges' relationship with what Lawlor calls "sacred geometry."

> Within the human consciousness is the unique ability to perceive the transparency between absolute, permanent relationships, contained in the insubstantial forms of a geometric order, and the transitory changing forms of our actual world. The content of our experience results from an immaterial, abstract, geometric architecture which is composed of harmonic waves of energy, nodes of relationality, melodic forms springing forth from the eternal realm of geometric proportion. (5)

Lawlor argues that the "practice of geometry was an approach to the way in which the universe is ordered and sustained. Geometric diagrams can be contemplated as still moments revealing a continuous, timeless, universal action generally hidden from our sensory perception" (6).

Number, then, does not merely denote quantity, but also includes wide-ranging symbolism of which modern man is usually ignorant, but is able to perceive unconsciously (Jung, Psychology and Religion 11: 91).[28] For example, ancient

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[28] Indeed, Lawlor suggests a possible explanation for the ability to perceive number as quantity but not as quality. We ordinarily use a "'visual', analytical and sequential" intellectual functioning, which, as recent studies have shown, pertains to the left hemisphere of the brain. The right hemisphere, which has tended to be underdeveloped, underestimated and even suppressed in modern Western culture, contains the capacity to recognize "patterns in space, or wholes of any kind. It can perceive opposites in simultaneity and grasp functions which to the analytic faculty

geometric thought begins from the idea of One and the notion of absolute unity.[29] This unity is an infinite formlessness, the original unmanifest "fullness of the void" that characterizes the origin of the cosmos. When things come into existence, "there is then at the beginning of the created world a contingency of division of Unity into two. With two, number begins" (Lawlor 20) because in order for anything to be manifest, positively affirming itself, it must be juxtaposed with its opposite. Creation is therefore the progression from Unity to multiplicity and thus, "Geometry attempts to recapture the orderly movement from an infinite formlessness to an endless interconnected array of forms, and in recreating this mysterious passage from One to Two, it renders it symbolically visible" (Lawlor 23). Geometric forms, which re-enact the cosmic order on a symbolic level, also demonstrate that multiplicity and diversity are not the product of addition:

> From both the metaphysical and natural points of view it is false to say that in order to arrive at two, you take two ones and put them together. . . . Unity creates by dividing itself, and this can be symbolized geometrically in several different ways. . . . Unity can be appropriately represented as a

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appear irrational" (14).

[29] The difference between modern (secular) and ancient (sacred) geometry is most apparent on this point: "Unlike Euclidian and the more recent geometries, the starting point of ancient geometric thought is not a network of intellectual definitions and abstractions, but instead a meditation upon a metaphysical Unity, followed by an attempt to symbolize visually and to contemplate the pure, formal order which springs forth from this incomprehensible Oneness. It is the approach to the starting point of the geometric activity which radically separates what we may call the sacred from the mundane or secular geometries. Ancient geometry begins with One, while modern mathematics and geometry begin with Zero" (Lawlor 16). Lawlor remarks that zero is a completely abstract mental construct, since there is no "zero" in nature, and that its invention in India and passing into Europe through the Moors in Spain has led to the displacement of Unity as the original state of the universe. "The advent of zero allows one to consider anything below the quantitative number series as nil or of no account, while anything beyond the quantitatively comprehensible range becomes an extrapolation subsumed under the word God and deemed religious or superstitious. Hence zero provided a framework in western thinking for the development of atheism or negation of the spiritual" (19).

> circle, but the very incommensurability of the circle indicates that this figure belongs to a level of symbols beyond reasoning and measure. Unity can be restated as the Square, which, with its perfect symmetry, also represents wholeness, and yields to comprehensible measure. In geometrical philosophy the circle is the symbol of unmanifest Unity, while the square represents Unity poised, as it were, for manifestation. (Lawlor 23)

Jung, as has been noted, was fully aware of the implications of number and geometric forms in the psychology of mankind. In fact, Jung described the most important symbols of totality and the Self as "geometrical structures containing elements of the circle and quaternity; namely, circular and spherical forms on the one hand, which can be represented either purely geometrically or as objects; and, on the other hand quadratic figures divided into four. . . " (Aion 9-2: 351).[30] The value of the symbolic representation of circles and quadrangles is found in its ability to serve as an observable manifestation of harmony and order. Two dream-texts in Ficciones exemplify and illustrate particularly well the ordering function of the circle and the quaternity: "Las ruinas circulares," "El acercamiento a Almotásim" and "La muerte y la brújula."

The first story, "Las ruinas circulares," reflects and reproduces the work of creation in an endlessly circular manner. The details of the story are simple: a wizard comes upstream and arrives at a circular temple, destroyed earlier by fire. His mission is to dream a man into physical existence. He spends most of the hours of the day dreaming and his first attempts to dream a man prove to be useless and are followed

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[30] Other examples of Jung's insistence on the relationship between circular and quadratic forms with the Self abound throughout his works: "Four symbolizes the parts, qualities, and aspects of the One" (Psychology and Religion 11: 98); "the quaternity is an age-old and presumably prehistoric symbol, always associated with the idea of a world-creating deity. . . " (Psychology and Religion 11: 100); "Thus the circle is a well-known symbol for God; and so (in a certain sense) is the cross, the quaternity in all its forms, e.g., Ezekiel's vision, the Rex gloriae with the four evangelists, the Gnostic Barbelo ('God in four') and Kolorbas ('all four'); the duality (tao, hermaphrodite, father-mother); and finally, the human form (child, son, antrhopos) and the individual personality (Christ and Buddha), to name only the most important of the motifs here used" (Aion 9-2: 304).

by many painful days and nights of insomnia. Finally, when the moon is full, he begins to dream the man from the inside out. He begins by dreaming the heart in exacting detail, followed by the other internal organs, the skeleton, the entire anatomy. The dreamed one, however, is always asleep in the wizard's dream. One night, the wizard dreams of the temple's god, Fire, who promises that he will bring the dreamed man into reality and no one will ever know that he is a mere simulacrum and orders that the dreamed man be sent off to another ruined temple and pay hommage to the god. The wizard prepares his dreamed man for the function he must fulfill and the wizard realizes that the man is ready to be "born." The dreamed one sets off upstream, leaving the wizard alone in his ecstasy at the successful execution of his task. Lightning sparks a wildfire and engulfs the circular ruins again. The wizard, believing this to be the welcomed end to his life, enters the flames. But rather than dying, the wizard, "con alivio, con humillación, con terror, comprendió que él también era una apariencia, que otro estaba soñándolo" (F 69).

Circularity is an essential and primary motif in this dream-text, appearing repeatedly throughout, and providing the reader with a fairly complete portrait of the Self and its functions. Circularity can be seen, for example, in the descriptions of the temple as a "recinto circular" and a "redondel" (F 61). In his first dreams, the wizard views students in an "anfiteatro circular" (F 63). The successful dream takes place when "el disco de la luna fuera perfecto" and only after he had purified himself in the waters of the river and "adoró los dioses planetarios" (the planets being spherical bodies) (F 65). The fire that destroys the temple a second time is an "incendio concéntrico" (F 68). Importantly, not only are there circular elements in space, but also there is a circular time in the dream-text. Gallo has noted that "'la unánime noche' inicial es ahora el círculo que contiene a todos los otros, es el mundo espacial y temporal de la simultaneidad de duraciones; en una palabra, es la eternidad, el nunc stans" ("El tiempo" 562). She states further that "ya no hay, por lo tanto, un curso

progresivo y lineal de los acontecimientos, el ordenamiento de anterioridad y posterioridad era sólo aparente: la verdad es la coexistencia de círculos de sueños en la eternidad de esa 'noche unánime'" (572).

Borges' insistence on this circularity in the text clearly insinuates the nature and function of God (the Self). As Jung demonstrates, the alchemists and natural philosophers of the past intuited that the circle signified the Deity and that the "image of the circle—regarded as the most perfect form since Plato's Timaeus, the prime authority for Hermetic philosophy—was assigned to the most perfect substance, to the gold, also to the anima mundi or anima media natura, and to the first created light."[31] They also realized that "the macrocosm, the Great World, was made by the creator 'in a form round and globose'" (Psychology and Religion 11: 92). Some critics have also touched upon this intuition when discussing "Las ruinas circulares." For example, Gallo posits that "El círculo es una de las figuras más usadas por poetas y filósofos para definir la eternidad, y a Dios; sólo que esta forma toma diferentes sentidos según la concepción de diferentes épocas y autores" ("El tiempo" 560).

The work of the "wizard" in the dream-text to create a mental image of a man and then bring him into the tangible world reenacts the work of God in which man is a

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[31] This mention of the "first created light" is evidently a reference to the kabbalistic belief in the En-Sof (the Endless), the underlying "sap" that runs through everything in the universe and the essence of Divinity that makes up the Creator God Jehovah. The En-Sof originally filled the entire universe with its energy and in order for creation to take place, contracted into Himself, providing the space necessary for Genesis. His only activity was to emit a beam of light which split into ten rays which are the "Sefiroth," the attributes and essence of God (Poncé 93-103). Poncé, revealing his knowledge of Jungian analytical psychology, also points out that in later Hasidic Kabbalism, the activity of the Sefiroth lies in the realm of the mind which leads one to the conclusion that "the Self, the transpersonal portion of unity contained within each of us in potential, is that referred to in the theory of the En-Sof" (100). In another passage, Poncé describes the En-Sof in almost exactly the same terms as Jung describes the Self: "It is in Him [the En-Sof] that all opposites exist in complete ignorance of their differences, in a unity beyond unity, which knows no possibility of differences" (94).

reflection of God. Perilli notes this when she states that "El cristianismo considera al mundo como producto de la Palabra de un Ser Supremo y al hombre como una criatura hecha a su imagen y semejanza. Borges juega con la idea de que somos reflejos de la divinidad" (150-51). In other words, there is a piece of God (the Self) in all mankind and this reiterated portion of the Divinity gives each one of us the ability to imitate and carry out the function of God: to create and give life to our creations. Mankind has several options in fulfilling the divine work of creation: there is regeneration in the sexual union of opposites (male and female) by which mankind reproduces the cosmos in its children,[32] and there is regeneration in the acts of artistic creativity by which artists reflect the cosmos in their "children." The setting of "Las ruinas circulares" is particularly appropriate for this undertaking since, as Jung states, "The extension of God as the anima media natura into every individual creature means that there is a divine spark, the scintilla, indwelling even in dead matter, in utter darkness. The medieval natural philosophers endeavoured to make this spark rise up again as a divine image from the 'round vessel'" (Psychology and Religion 11: 152).

Since the work of God is creation, it is necessary to be reminded of the nature of creativity. The artistic work, as shown in chapter two, is a dream that has been organized, ordered and expressed by consciousness. "Las ruinas circulares," is a masterly exploration of this concept. The story itself may be considered as "an allegory of artistic creation;" it suggests that the "artist's magical regression from rational consciousness to a prelogical, mythic state more conducive to poetic creation and cosmic regeneration" forms the basis of the plot (McMurray 68). Borges has explicitly made creation and regeneration into the act of dreaming. In other words, as Goloboff has stated, "la narración no es sólo la historia de un sueño en el ámbito de

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[32] For a discussion of the human form as a symbol of God and the universe, see Lawlor 90-95, and Jung Aion 9-2: 68-126.

la noche: la narración es como un sueño, ella misma es un sueño" ("Sueño" 11; original emphasis). Goloboff goes on to clarify the relationship between creation and dreaming: "la pretensión de leer el relato de un sueño como si se estuviera frente a ese sueño, como si fuese posible una visión de él, presume una interiorización a la que todo sueño ajeno es, por naturaleza, impermeable. . . . todo sueño es leído a través de su versión y que muy probablemente no sea sino esa versión" ("Sueño" 14; original emphasis).

The creative work of God is a dream and the dream is of a man. According to the Kabbalah, the first created man was "Adam Kadmon," the primordial "heavenly" man formed from the ray of light which emanated from the En-Sof. The Sefiroth then proceded as rays of light from Adam Kadmon's eyes, ears, nostrils and forehead. The Adam Kadmon is, according to some Kabbalists, "the first God who can be comprehended by man by virtue of the fact that man is made in his image" (Poncé 139). The second man, the Earthly Adam of the Garden, is the man created in imitation of God's original genesis of mankind and is known as a "golem." According to Hahn, the golem is "la creación de seres artificiales, a imagen y semejanza del creador o de los seres naturales. La artificialidad debe entenderse en el sentido griego de 'producción de obrero', o de artifex, en la traducción latina, análogo al demiurgo gnóstico, que es a su vez una adaptación del Demiurgo platónico" ("El motivo" 103). Hahn further outlines the characteristics of the golem motif in "Las ruinas cirulcares" as 1) the creator is a being with certain special powers, a wizard; 2) the material from which the creature is made is "aquella 'incoherente y vertiginosa de que se componen los sueños'"; 3) the process by which the creature is animated is the invocation of the name of a god and the intervention of that god, in this case, "Fire"; and 4) the interrelation between creator and creature is explored ("El motivo" 104). Thus, the notion of a layering of creators who create lesser beings, who in turn create other beings, is an essential feature of Jewish mysticism. In other words, the

En-Sof creates the Adam Kadmon (God), who then creates the Earthly Adam and Eve, who then create their own children, Cain and Abel.

As Alazraki has pointed out so cogently, Borges has fruitfully employed a variety of concepts found in the Kabbalah. The layering of creators and creations in the Kabbalah mentioned above are reworked in Borges' dream-text. For example, the "creation of a golem by man is parallel to the creation of Adam by God. . . . Adam was said to be a golem before the breath of God had touched him" (Borges and the Kabbalah 21). As with the Kabbalistic golem which could not speak because he lacked all the qualities of a true human being, Borges' wizard, night after night, dreamed of his creation asleep. It was only after the dream of the Fire god[33] that the wizard's golem gained the human qualities of speech and consciousness.

The notion of consciousness leads to an interesting detail in the dream-text. Borges reiterates that the golem must never be aware of his "phantom" status as the dreamed creation of the dreamer. Alazraki seems to be the only critic to have questioned why this should be. Why is the wizard so intent on his creation's not knowing where he came from? Following Kabbalistic literature, Alazraki explains that the golem, the child, must forget the stage when it knew of the secrets of creation: "the course of this world would drive it to madness if it thought about it in the light of what it knew" (Borges and the Kabbalah 23). Alazraki further declares that "to be able to bear this world, the oblivion of that celestial or magical stage becomes inevitable" (23). In other words, what Alazraki is describing is the Kabbalistic explanation for the fact that babies are born in a state of unconsciousness. As Jung puts it, "one can see in every child how hesitantly and slowly its ego-consciousness evolves out of a

[33] Significantly, the god in the story is called "Fire" and that one of the most distinctive feature of fire is that it is a source of light. Fire, in other words, is another name for the Kabbalistic creative force, the En-Sof, which emitted the light that brought God into existence.

fragmentary consciousness lasting for single moments only, and how these islands gradually emerge from the total darkness of mere instinctuality" (The Archetypes 9-1: 301). Thus, in the same way, Borges' wizard is unconscious of his own phantom status, but his own consciousness begins to develop when he states that "a veces, lo inquietaba una impresión de que ya todo eso había acontecido. . . " (F 67). At the end of the dream-text, when the wizard is surrounded by the "light of consciousness" (the fire that engulfs the circular ruins), the reader witnesses the precise moment when ego-consciousness bursts out and liberates itself from its original unconscious state. The dream-text indicates the moment of "anamnesis,"[34] when the dreamer himself realizes that his own consciousness is merely a limited and less powerful portion of the totality of the psyche, the Self. Jung has commented on this particular phenomenon when he states that the "myth of the ignorant demiurge who imagined he was the highest divinity illustrates the perplexity of the ego when it can no longer hide from itself the knowledge that it has been dethroned by a supraordinate authority. . . . This objective whole, the antithesis of the subjective ego-psyche, is what I have called the self, and this corresponds exactly to the idea of the Anthropos" (Aion 9-2: 296).

Borges has provided the reader with yet another vision of the functioning of the Self. The text graphically illustrates a circular picture of the Self insofar as all strands of the dream-text lead out from God (the Self) and then lead back to it. Borges starts out with images of circularity which equal God, then the work of God which equals creation, then the creation which equals a dream, then the dream which equals man, then the man which equals a Golem (Adam), and finally the Golem which equals the dreamer (God).

Another dream-text included in Ficciones, "El acercamiento a Almotásim," although

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[34] Alazraki quotes Gershom Scholem's indication of the "Platonic conception of cognition as recollection, as anamnesis" (Borges and the Kabbalah 23).

written earlier than the others, is closely connected to "Las ruinas circulares." The circular element of "El acercamiento" is, perhaps, less striking, but nonetheless essential to its organization and meaning. The text, a review of an imagined book written by the Indian moslem Mir Bahadur Alí, and titled The Approach to Al-Mu'tasim, discusses the various literary influences which prefigure it, the basic plot of the novel, and a final critical commentary. The plot of The Approach to Al-Mu'tasim revolves around an unnamed principal character—a freethinking law student in Bombay—who gets caught up in a riot provoked by the religious antagonism between Hindu and Moslem Indians. The student flees the police after murdering (or thinking he has murdered) someone. He begins his flight by going to the top of a circular tower where a Parsee of the robber caste speaks to him of many things, of which the most impressive is the malka-sansi, whose infamy inspires the student to seek her. In nineteen chapters, the author of the book details the various adventures of the student among the lowest and vilest of the Indian subcontinent. At one point, however, the student recognizes "alguna mitigación de esa infamia: una ternura, una exaltación, un silencio, en uno de los hombres aborrecibles" (E 41). Here, the student realizes that such an unexpected and uncharacteristic trait cannot originate within this horrible man, but must be the reflection of the greatness of some other. The student comes to the "mysterious conviction" that "En algún punto de la tierra hay un hombre de quien procede esa claridad; en algún punto de la tierra está el hombre que es igual a esa claridad" (E 41). The student begins his search for this original clarity, a man called "Almotásim." As he gets closer and closer to his goal, the people he meets are more and more saintly. He finally discovers a "galería" where, behind a door, he hears the "increíble voz de Almotásim" (E 42). The student enters and the novel ends.

The reviewer makes it evident that the author of the novel has fallen too far into the indelicacy of allegory, making Almotásim a symbol for God and the student a symbol of the soul in search of union with Him. The dream-text narrator, however,

would prefer the "conjetura de que también el Todopoderoso está en busca de Alguien, y ese Alguien de Alguien superior (o simplemente imprescindible e igual) y así hasta el Fin—o mejor, el Sinfín—del Tiempo, o en forma cíclica" (E 43). At this point, the relationship between this text and "Las ruinas circulares" become more evident.

Again, Borges has provided the reader with a version of the ego's awareness of its limited and incomplete nature. The ego (the student) is in search of its source and the greatness of the totality of the psyche, the Self (Almotásim). Since the obviousness of the God-Almotásim/Soul-student allegory is just too simple, the dreamer of the text at hand complicates and enriches the vision of the divinity by means of the suggestivity of circular symbolism. As McMurray accurately contends, "The circular frame of the plot is reflected by structural and stylistic devices that also serve to reinforce the thematic content" (119). McMurray points out several other examples of circularity in the text: the student at the beginning of his flight from the police "climbs to the top of a circular tower via a ladder with several missing rungs. The circular tower symbolizes the direction his search will take and the defective ladder the arduous nature of his task due to the missing link between man and God" (119). Furthermore, the "reflections of goodness that guide the student to his goal reinforce the novel's structure, leading logically to the climactic conclusion that Al-Mu'tasim is the student's mirror image" (119). There is a circularity in the frame around the discussion of the Indian novel, since the dream-text begins and also ends with a listing of the literary influences on the author of the novel. And finally, the extensive footnote at the end of the story which discusses a Persian poem, the "Colloquy of the Birds," (Mantiq-al-Tayr) represents a reflection of the story insofar as the poem tells of the search of thirty birds for their king called the Simurg. They search for him, knowing that his palace is located on a circular mountain and when they reach the mountain, they realize that they themselves, individually and collectively, are the king.

The use of circularity to structure and reinforce the thematic content of the novel within the story is a much more satisfying representation of the ego's encounter with the Self. Rather than a simple allegory of one-to-one correspondences—disdained by the dream-text narrator—, circularity implies and suggests a more profound experience. Again, McMurray precisely sums up the theme of the story: "rational man's search for the missing God inevitably takes him back to himself" (119).

In conjunction with the geometric qualities of the circle in "Las ruinas circulares" and "El acercamiento a Almotásim," there is another dream-text, "La muerte y la brújula," which emphasizes and underscores the importance of another geometric form, the quadrangle. However, unlike the relative simplicity of "Las ruinas circulares," this story is much more complex in its use of geometrically based symbols of the Self.

The plot of the story begins with an overview: the detective, Erik Lönnrot, despite his talent for rational and perspicacious thinking, could not prevent the final murder in a series, although he surely foresaw it. The story goes back to the first murder in the series, the death of a rabbi, Marcelo Yarmolinsky, delegate to the Third Talmudic Congress, on the third of December in the Hôtel du Nord. Lönnrot and the commissioner of Police, Treviranus, discover two clues: the dead man was an authority on Kabbalistic mysticism and that across the hall from Yarmolinsky's room was the Tetrarch of Galilee who was well known for his magnificent sapphires. Treviranus sees a simple explanation for the murder, which is that a thief, looking for the sapphires mistook Yarmolinsky's room for the Tetrarch's and was forced to kill the former to escape, while Lönnrot "prefers" a more "rabbinical" explanation, concerning the mystic tendencies of Yarmolinsky. To support Lönnrot's theory, a typewritten message is found at the crime scene which states that "la primera letra del Nombre ha sido articulada" (_E_ 150). Lönnrot takes the books of the victim, all concerning Jewish mysticism, so that he can study them for possible clues to Yarmolinsky's mysterious death.

Another murder occurs on the third of January and takes place on the far west side of the city. The victim, Daniel Simón Azevedo, is a common "tough guy" and petty criminal. However, this second murder is clearly linked to the first since Azevedo is found wrapped in a cape (this time, a poncho) as was Yarmolinsky, and a second message is written on the yellow and red rhombs of a wall: "La segunda letra del Nombre ha sido articulada" (E 152). The third crime, predictably, takes place on the third of February, during Carnival, on the city's east side. A certain Ginzberg or Ginsburg phones Treviranus to offer information on the two previous murders, but the call is disconnected. Tracing the call to a boarding house and tavern, Treviranus speaks with the tavern owner and finds out that the last person to use the phone was a guest named Gryphius who had been kidnapped by two men dressed as Harlequins. As Gryphius was being taken away, one of the Harlequins had scrawled a third message: "La última de las letras del Nombre ha sido articulada" (E 154). In Gryphius' room, Treviranus discovers a manuscript in Latin called the Philologus hebraeograecus and sends for Lönnrot. Lönnrot finds an underlined passage, the thirty-third dissertation, which states that the Jewish day begins at sunset and lasts to the following sunset.

On the first of March, Treviranus receives a map of the city, on which are plotted the locations of the three murders, highlighted by a red triangle, and a letter stating that there will not be a fourth murder on the third of March. Lönnrot, seeing the symmetry of the murders, both in time (each occur on the third of the month) as well as in space (each are located at equidistant points in the north, east, and west), and realizing that because the Jewish day begins at sundown, the murders actually occurred on the fourth of the month, there will have to be a fourth murder at a point on the south side of the city,[35] to form a perfect square. Lönnrot sets off for the southern

[35] The symbolism of "going south" has been discussed earlier with respect to the dream-text, "El sur."

point where the fourth murder must take place and finds the lonely, abandoned inn called "Triste-le-Roy." He wanders around the obsessively symmetrical building and is finally disarmed and handcuffed by two thugs. He faces the murderer, Red Scharlach, who explains the entire series of events as his perfectly preconceived trap to capture and seek revenge on the detective for the jailing of the villain's brother. Scharlach tells Lönnrot that Treviranus was indeed correct about the first murder, but once it was revealed in the newspapers that Lönnrot was seeking a "rabbinical" explanation for the crime, Scharlach realized that he could trick Lönnrot with contradictory clues that only he would understand. Scharlach's perfect plan brings Lönnrot, alone, to the old hotel where, with great care, Scharlach shoots the detective.

Perhaps one of the most distinctive features of this text is the interplay of the numbers three and four. Examples of each number abound in the story. For example, Yarmolinsky was a delegate to the Third Talmudic Congress, and had tolerated three years of war in the Carpathians and three thousand years of oppression. He was discovered dead at 11:03 when he did not answer the phone. Treviranus tells Lönnrot "no hay que buscarle tres pies al gato" in reference to Yarmolinsky's murder. Treviranus' name suggests the Latin for "tre" and "vir" (three men), and reflects the fact that three men were involved in the third crime. The key to the final murder is found in the thirty-third dissertation of the book left by Gryphius, who himself has three names (Ginsberg, Ginzburg, and Gryphius).

On the other hand, the number four is somewhat less obvious. It can be seen in the title of Tetrarch of Galilee and in Yarmolinsky's monograph on the Tetragramaton, the four letters of the sacred name of God. Four is also of key importance in the yellow and red rhombs on which is written the second message and also in the four-sided diamond shapes of the costumes of the harlequins who kidnap Gryphius. In the end, it is found that the murders had occurred on the fourth of each month, not the third, and that four murders would actually take place at locations of the four cardinal

points.

As has been mentioned previously, number is not merely quantitative, it is also qualitative and indicates very specific psychological values. Thus, we must inquire into the function of this conflict of three and four in "La muerte y la brújula." In simple terms, the number three can be characterized as a symbol of unrealized and unfulfilled totality, while four is materialized completeness. Jung states that "the number three is not a natural expression of wholeness, since four represents the minimum number of determinants in a whole judgment. It must, nevertheless, be stressed that side by side with the distinct leanings of alchemy (and of the unconscious) towards quaternity there is always a vacillation between three and four which comes out over and over again. . . . Thus the uncertainty as to three or four amounts to a wavering between the spiritual and the physical" (Psychology and Alchemy 12: 31). Elsewhere, Jung adds that

> fourness is a symbol of wholeness, threeness is not. The latter, according to alchemy, denotes polarity, since one triad always presupposes another. . . . If one imagines the quaternity as a square divided into two halves by a diagonal, one gets two triangles whose apices point in opposite directions. One could therefore say metaphorically that if the wholeness symbolized by the quaternity is divided into equal halves, it produces two opposing triads. This simple reflection shows how three can be derived from four. . . . In psychological language we should say that when the unconscious wholeness becomes manifest, i.e., leaves the unconscious and crosses over into the sphere of consciousness, one of the four remains behind, held fast by the horror vacui of the unconscious. (The Archetypes 9-1: 426)

In "La muerte y la brújula," then, the vacillation between three and four amounts to the rejection of chaos in favor of order and the growing awareness of the totality of the psyche and the need for the manifestation, the perfection of wholeness in the Self.

Chaos and order are essential features of this dream-text. As Echevarría Ferrari points out, the third "murder" takes place during Carnival, a time when the order of the

world, society and its regulations, is turned upside down. An unsolved murder spree taking place in the city is a superbly chaotic situation that requires a paragon of law and order, the detective Lönnrot, to reestablish stability and coherence. However, Carnival, the time of the third murder, does not permit a resolution to the situation; three is not the answer to the mystery and will not provide the necessary completeness. Furthermore, the chaos of the number three, heightened by the third murder at the time of Carnival, is reinforced by the inclusion of what might seem to be a gratuitous image: the harlequins. The two harlequins on either side of Gryphius (Scharlach) form a triad, and the harlequin traditionally has stood for madness and folly: "el 'loco' trastorna el orden del mundo para convertirlo en caótico" and "En el contexto de 'La muerte y la brújula' el arlequín se convierte en símbolo de dos grandes esquemas en los que luchan y se oponen orden y caos" (Echevarría Ferrari 625). But as Borges expresses in this dream-text, the harlequins, symbols of chaos, foretell the order to come with the rectangular patches of their costumes.

To put an end to chaos, the fourth element is vital. As Jung declares, the quaternity is a "system of co-ordinates that is used almost instinctively for dividing up and arranging a chaotic multiplicity, as when we divide up the visible surface of the earth, the course of the year. . . . [Quaternity symbols] signify stabilization through order as opposed to the instability caused by chaos, and have a compensatory meaning" (Aion 9-2: 381). Again the reader is provided a portrait of the compensatory, stabilizing figure of the Self. As Jung frequently points out, the quaternity is "a vehicle of the synthesis in which the individuation process culminates. This goal is symbolized by the putting together of the four; hence the quaternity is a symbol of the self, which is of central importance in Indian philosophy and takes the place of the Deity" (Psychology and Religion 11: 281).

In this dream-text, the Self is symbolized by the union of the two opposing sides of the psyche at the fourth point of the quaternity. That is, the conscious, rational, "good"

side of the psyche, personified by Lönnrot meets his double—the unconscious, irrational, "evil" side, symbolized by Scharlach. There are early indications that Lönnrot and Scharlach are two equal sides of the same personality.[36] For example, the symbolism of their names is a clear indication: both the first and last name of each character are equivalent. Red Scharlach, or Red "Scarlet" is the same as Erik Lönnrot since Erik suggests the famous king, "Erik the Red," and the last syllable of Lönnrot's name also indicates the color red. Another example which shows the two men as opposites of the same unity comes from Echevarría Ferrari who points out that it is during Carnival "cuando aparece por primera vez de modo inequívoco, la clara indicación de que el mundo de Lönnrot y Scharlach está, en efecto, invertido" (624). As McMurray states, "indeed, Lönnrot and Scharlach are more than likely meant to be doubles. . . . their antithetical natures, or inverted mirror images, are demonstrated by their roles as detective/criminal and pursuer/pursued, roles that ultimately become ironically reversed" (17). Perhaps more important than these opposing roles are their opposing psychological functions. Lönnrot's greatest weakness is his over-emphasis on the rational, thinking function. This weakness leads him to his "death." On the other hand, however, the weakness that leads Scharlach to commit his heinous crimes is his irrational, feeling function that is apparent in his "odio del tamaño del universo, [y su] tristeza no menor que aquel odio" (E 159).

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[36] This doubling of characters is previewed by the double Yarmolinsky-Azevedo, although in a much more caricaturized manner. As Bastos suggests, "se establecen vínculos sorprendentes entre Azevedo y su víctima casual. . . . Azevedo era un delator y un traidor; Yarmolinsky, un amante de los libros, un manso estudioso de la religión judía. Pero las oposiciones son sólo formas antitéticas en que se manifiesta una semejanza básica: la misma raza, las muertes igualadoramente violentas. Estas semejanzas están subrayadas por dos símbolos—o por un símbolo que toma dos formas—: la gran capa anacrónica que cubre el cadáver de Yarmolinsky. . . destaca metonímicamente la dignidad anónima de la antigua función sacerdotal. Convertida en el poncho de Azevedo, realza la proyección de este personaje, en quien se compendian malhechores anónimos y legendarios, acaso arrastrados al delito exclusivamente por el azar y la vida dura, otra versión de la injusticia" (538-39).

The value of the opposition between Lönnrot and Scharlach demonstrates that an overabundance of one function, without the benefit of a healthy and balancing opposite function, leads to destruction and annihilation. The dream-text is compensatory insofar as it illustrates to the dreamer that his consciousness is too rational, too grounded in the thinking function, and that his unconscious, repressed function, feeling, needs to be brought up into consciousness and developed more fully. The feeling function will, as we see in the dream-text, destroy the order of consciousness if it is not appropriately included in a healthy conscious harmony. The ending of the dream-text indicates that harmony has not been established conclusively, since the two opposing forces continue to be enemies and promise to fight again another day. It must be recalled that Jung states clearly that the process of individuation never comes to a perfect conclusion but rather continues as long as the individual lives. Persons may experience certain moments when they feel the goal (the Self) at hand, and may witness certain visions of the goal, but cannot attain it permanently. Lönnrot and Scharlach will meet again, but the next time will be much less complicated, indicating that the process towards wholeness does indeed progress and develop: "—Para la otra vez que lo mate—replicó Scharlach—le prometo ese laberinto, que consta de una sola línea recta y que es invisible, incesante" (E 163).

4.4 Labyrinths

In addition to using the circular and square geometric patterns and the suggestion of a universal system of ordering, Borges has made use of a particularly rich symbol for the Self: the labyrinth. Ríos Patrón finds that the "tema del laberinto adquiere en Borges el signo de una obsesión. Lo encontramos de continuo en casi todos sus cuentos, ya como una alusión, ya como parte sustancial del desarrollo interno o externo. Y siempre como presencia o reflejo de un problema—certidumbre, credo—

espiritual, metafísico" (75). As Isaacs demonstrates, "there is universal recognition among Borges' critics of the importance of the labyrinth symbol or motif. But there is no general agreement about what it means" (384). For example, Ríos Patrón states that the "verdadero laberinto de Borges no es físico, y cuando lo es resulta un reflejo de otro laberinto cuyas paredes tienen una constitución no material, cuyas tres dimensiones físicas son meros símbolos de su verdadera realidad: la cuarta dimensión einsteiniana: el tiempo. Volvemos así a encontrar el tema axial de Jorge Luis Borges. El hombre lucha contra el tiempo" (78-79). Furthermore, according to Isaacs, Bénichou and Anderson Imbert merely refer to Borges' labyrinths without explaining their meaning, while Murillo views the labyrinth as symbolic of modern mankind's consciousness, implying "his fears. . . , his frustrated will to power. . . , his helplessness, his anxiety, his dread of death, and above all, his despair" (qtd. in Isaacs 384). With Murillo, Ricardo Gullón finds that the labyrinth is internal. On the other hand, Stevens and Lewald see the labyrinth as external: the former considers the labyrinth as a symbol of the universe, like a spider's web in which man is a captive victim, and the latter speaks of the labyrinth as a symbol of the chaos and disorder of the universe. Dauster looks at the labyrinth as having an artificial order imposed on the chaotic nature of the universe (Isaacs 384). Barrenechea lists a variety of different labyrinth constructions and images and suggests that they ultimately refer to "el doble símbolo del infinito y del caos" (La expresión 58). Wheelock, however, takes a radically different approach to the Borgesian labyrinth: "Borges' much-noticed labyrinth, his symbol for the universe, is not the objective universe but the human mind. This is recognized by critics, but only in language that betrays a general failure to accept the fact in its literalness" (The Mythmaker 67). Rosa takes the position that the "arquitectura del Laberinto es como la producción de un texto: falaz y sórdida; se lo construye bajo una pérfida inspiración para lograr la proyección de la perversidad en el mundo" (140), and further that the Borgesian labyrinth is "una

construcción sórdida y falaz que prefigura el mundo antinatural, una _antiphüsis_ hórrida que sólo puede aparecer como desorden y como caos. Un laberinto es siempre infinito puesto que es inconmensurable: como desorden y como caos su existencia contamina las posibilidades del pasado y del porvenir" (141-42). And finally, for Kapschutschenko, the narrative prose of Borges represents "una aspiración al orden artístico por medio del laberinto que es, a la vez, tema (mitológico), diseño mental (psicológico) y estructura (literaria)" (19). In effect, the fertility and power of the labyrinth symbol in Borges' work is so strong that almost any reader will find in it an individual and possibly unique meaning. With that in mind, it would not be unacceptable to propose one more hypothesis on the meaning of this symbol: Borges' labyrinth is the Western equivalent of the Eastern _mandala_, the two being various faces of an image of the Self.

Rodríquez Monegal posits that the values of the labyrinth for Borges are those "which allude to the labyrinth as a symbol of the prison (real or imaginary) which encloses the Self, or perhaps, with the liberation into nothingness. The labyrinth symbolizes the quest for a road to the center of oneself, as Mircea Eliade has indicated" ("Symbols" 336). In addition to his astute observation that the labyrinth leads to the Self, Rodríguez Monegal also makes the point that "si se tienen en cuenta estos puntos de vista y si recuerda, además, que en Jung el laberinto es también una _mandala_ (es decir: un centro en el que se llega a la conciliación de los contrarios, a la unidad, a la serenidad), se puede entrever las posibilidades infinitas que el laberinto tiene en la obra de Borges" (_Borges por él mismo_ 108). Rodríguez Monegal's reference to Jung and the latter's view of the labyrinth-mandala symbol is precise.[37]

[37] Eliade notes the relationship between mandala and labyrinth when he states that "the placing of the neophyte in a _mandala_ may be likened to the initiation by entry into a labyrinth: certain _mandalas_ have, moreover, a clearly labyrinthine character. The function of the _mandala_ may be considered at least twofold, as is that of the

Returning momentarily to the circular and square figures mentioned previously, one finds that Jung viewed these spaces as a traditional labyrinth: "The inhabitant of the quadratic space leads to the human figure. Apart from the geometrical and arithmetical symbols, this is the commonest symbol of the self. It is either a god or a godlike human being. . . . a figure that transcends the ego personality of the dreamer" (Aion 9-2: 354).[38] Most often, Jung referred to these "quadratic spaces" as a mandala. As Samuels summarizes, "symbols of wholeness are exemplified by mandalas; this is a Sanskrit word meaning 'magical circle', referring to a geometric figure with more-or-less regular sub-divisions, divided by four or multiples thereof, and said by Jung to express the totality, radiating from a centre. . . . Mandalas may serve as images of compensatory wholeness for people who are fragmented or be used defensively" (96). This compensatory unification of an individual who feels somewhat fragmented is discussed by Jung when he states that the "round or square enclosures built around the centre therefore have the purpose of protective walls or of a vas hermeticum, to prevent an outburst or a disintegration. Thus the mandala denotes and assists exclusive concentration on the centre, the self. . . . it is a much needed self-control for the purpose of avoiding inflation and dissociation" (Psychology and Religion 11: 156).

The labyrinth, therefore, is a Jungian mandala in which harmony, wholeness and

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labyrinth. On the one hand, penetration into a mandala drawn on the ground is equivalent to an initiation ritual; and, on the other hand, the mandala 'protects' the neophyte against every harmful force from without, and at the same time helps him to concentrate, to find his own 'centre'" (Images and Symbols 53).

[38] Ríos Patrón, in referring to Borges' obsession with labyrinths, seems to echo Jung's words when he indicates that the search for the center of the mandala-labyrinth has two purposes: "el objeto de la búsqueda puede ser nuestro verdadero ser, aquel que se oculta más allá de la maraña de circunstancias y apetencias, aquel que, según Ortega, significaba nuestra vocación de hombre. Mas en el centro puede replandecer otra entidad, mucho más perfecta, mucho más insondable: el ser de los Seres, el increado, el hacedor" (76).

unity can be experienced, albeit only momentarily. The construction of such a place, most often in dreams and artistic creations, is satisfying and calming. As Lawlor states, "For the human spirit caught within a spinning universe in an ever confusing flow of events, circumstance and inner turmoil, to seek truth has always been to seek the invariable, whether it is called Ideas, Forms, Archetypes, Numbers or Gods. To enter a temple constructed wholly of invariable geometric proportions is to enter an abode of eternal truth" (10). This "eternal truth" can be described as the totality of the human psyche, symbolized by the archetype of the Self. One of Borges' most accomplished dream-texts seems to exemplify the labyrinth-mandala dynamic quite plainly: "La Biblioteca de Babel."

"La Biblioteca de Babel," is essentially a detailed description of the library which symbolizes the universe: "El universo (que otros llaman la Biblioteca) se compone de un número indefinido, y tal vez infinito, de galerías hexagonales,[39] con vastos pozos de ventilación en el medio, cercado por barandas bajísimas" (F 89). The universe-library is, in this dream-text, a rigidly organized series of hexagons linked by passageways, extending upwards and downwards, and in every direction for as far as any human being can discover. Every hexagonal gallery is exactly the same: each

[39] Bettina Knapp, in chapter seven of her Archetype, Architecture, and the Writer, one of the only purely Jungian analyses of a Borges work, outlines a variety of symbolic meanings for the number six. She quotes the Sefer Yetsirah, stating that the "universe 'is sealed on all six sides with the six permutations of the name YHWH' (Jehovah). In the Zohar, as well, we learn that heaven is a complete unit, since it has six sides 'which extend from the supernal mystic essence, through the expansion of creative force from a primal point.' Six has other meanings for the Hebrew mystic, standing for the spirit of both servitude and effort: God created the world in six days and then 'rested on the seventh from all his work which he had made' (Gen. 2:2). The notion of totality and completion is also to be identified with the number six as it is manifested in the six-pointed star (also called the star of David or the seal of Solomon), composed of two interlocking triangles" (107). In a diagram, Knapp incorrectly envisions each hexagonal gallery in the form of a star of David, rather than the hexagonal polygon of traditional geometry. The Star of David shape would double the number of walls in each gallery from six to twelve; the story indicates a six sided gallery, not a six pointed one.

one contains twenty bookshelves (five on four of the sides of the hexagon) and each bookshelf holds 32 books, identical in appearance. Each book has 410 pages, each page has 40 lines of print, and each line has 80 black characters. The library itself is subject to two absolute laws. The first is that "la Biblioteca existe ab aeterno" (E 91), thereby indicating that although mankind may be doomed to extinction, the library will continue for eternity. The second is that "El número de símbolos ortográficos es veinticinco" (E 91).[40] Travelers across many hexagons finally confirmed the hypothesis, then, that in the library, there are no two identical books and that the library is, therefore, total because every possible combination of the 25 characters is contained in the library. With the idea that every possible book existed, the inhabitants of the library were overjoyed, given that the justification for the universe-library and for each individual person was there, if only it could be found. Unfortunately, however, "la posibilidad de que un hombre encuentre la [vindicación] suya, o alguna pérfida variación de la suya, es computable en cero" (E 95). In addition to discovering the explanation for each life and the systematic chaos of the library, the librarians began to search for the origin of the library and of time itself. The official seekers, "inquisidores" (E 95) searched endlessly for the books that would answer their questions, but to no avail. Their resulting depression, frustration, and anxiety created a variety of different responses to the apparent meaninglessness of the library. Some decided to shuffle and rearrange the letters, thus composing an explanation, while others, "Purificadores," tried to eliminate "las obras inútiles" (E 96). A third group conjectured that there was an "Hombre del Libro" who had seen "un libro que sea la cifra y el compendio perfecto de todos los demás: algún bibliotecario

[40] As a result, each book has 1,312,000 printed characters, and since there are 25 characters (22 letters of the alphabet, the space, the period and the comma), according to Barrientos (9), the number of different books has been calculated to be $1{,}312{,}000^{25}$ or 131,200,000,000,000,000,000,000,000,000,000.

lo ha recorrido y es análogo a un dios" (E 97). Naturally, the fact that all possible ideas and details of every human life are already written down somewhere in some book removes the purpose and value of life. The ultimate question of the infinite nature of the library is suggested by the axiom that "La Biblioteca es ilimitada y periódica" (E 100). In other words, at some distant point, all the 131 nonillion books could be repeated over and over again forever.[41] The disorder and chaos of the library would, thus, be duplicated forever, suggesting that disorder is truly the ultimate Order of the universe.

On the surface, the allegory of the universe-library shows mankind lost within a nearly incomprehensible labyrinth in which the "vindication" of the universe and of one's own life is located in some unattainable central region. The dream-text demonstrates, with great clarity, Borges' personal history of thought. As Bell-Villada states, there are discoveries which whet the appetite for more knowledge and induce frenzied quests for further discoveries (113). The discoveries occasionally lead to abuse and raise false hopes in the inhabitants, leaving them more disillusioned and unsatisfied than before. In the end, the partial discoveries lead mankind to believe that there are simple answers to profound questions, but the possibility of finding them is very nearly nonexistent. Additionally, as McMurray suggests (8), since every verbal structure of every language is contained in the books of the library, no one can ever be completely sure what the printed words mean: "(Un número n de lenguajes posibles usa el mismo vocabulario; en algunos, el símbolo biblioteca admite la correcta definición ubicuo y perdurable sistema de galerías hexagonales, pero biblioteca es pan o pirámide o cualquier otra cosa, y las siete palabras que la definen

[41] The repetitious nature of the library is suggested by the hexagonal shape of the galleries. As Jung indicates, "According to old tradition the number 6 means creation and evolution, since it is a coniunctio of 2 and 3 (even and odd = female and male). Philo Judaeus therefore calls the senarius (6) the 'number most suited to generation.' (The Archetypes 9-1: 679).

tienen otro valor. Tú, que me lees, ¿estás seguro de entender mi lenguaje?)" (E 99). In essence, then, what the dream-text points out for the reader is that rational and analytical ego-consciousness cannot comprehend the meaning of something infinitely more vast and complex than itself. The allegorical significance of the text is precisely what Jung declared so often: ego-consciousness is merely a fragment of the totality of the psyche and therefore its ability to fathom absolute totality is limited, incomplete, and partial. The labyrinth of the library is the labyrinth of the mind; the limited perspective of the individual caught in some portion of the labyrinth, unable to perceive the entire labyrinth at a glance and therefore understand its structure and composition, is an exact description of the situation of the ego in relationship to the Self.

The gloomy desperation caused by the search for meaning and order in the universe is, however, tempered by several mitigating factors which fulfil the compensatory function and value of dreams. The first is that the universe-library is not nearly so chaotic as it seems, since a variety of clues symbolically displays the true nature of the library. There is an ordered pattern in space, the uniformity of the hexagonal galleries, and there is a micro-patterning in the layout of each hexagon. There are mirrors in each passageway connecting the hexagons which reveal secrets about the hidden order of the library. Additionally, there is a pattern to the seemingly meaningless books: each book is identical in format and each is composed of the 25 orthographic symbols. In other words, true chaos would imply a complete lack of uniformity in space and contents: there would be pentagons, triangles, octagons, spheres and so forth, in addition to the hexagons. The books in each gallery would be of an almost limitless variety of shapes, sizes, colors, composed of an almost limitless variety of alphabets and symbols. This, however, is not the case. The chaos is merely apparent. Meaning, although difficult to perceive, is there.

Other compensating factors suggested in the dream-text concern mankind's

response to such surroundings. Unlike others, the dreamer does not succumb to the respiratory illnesses[42] that are so frequent in the library, he does not go insane, nor does he commit suicide (E 93). The dream-text, in its compensatory function, informs the dreamer of the consequences of an excessive dependence upon the limitations of ego-consciousness. In contrast to these unfortunate negative responses, there are positive responses to the perceived chaos of the library. One, for example, is the active search upon which some of the inhabitants have embarked to discover what they can about their situation and the meaning of the library.

Another positive response is the hypothesis that there exists a catalogue of catalogues and that there is a man who has perused it and can explain what the others want to know. This is clearly a creative response since it involves the imagination and a belief in something that cannot be seen or experienced in tangible terms. The "sect" that proposes this hypothesis, however, dies out over time, indicating that the answers to all mankind's questions cannot be found in the wisdom of one particular individual who happened to peruse the total book. The answers are to be found in each person's experience of a vision of the totality of a symbol: the labyrinth, the library, i.e., the Self.[43] In contrast to the suffering and despair of the other inhabitants, the dreamer in the library, once he intuits the systematic and orderly composition of the library, finds a modicum of peace, tranquility and hope: "La Biblioteca es ilimitada y periódica. Si un eterno viajero la atravesara en cualquier dirección, comprobaría al cabo de los siglos que los mismos volúmenes se repiten en el mismo desorden (que, repetido, sería un orden: el Orden). Mi soledad se alegra

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[42] The importance of pulmonary disease will be seen again in the dream-text, "Funes el memorioso."

[43] Borges is expressing here the significance of the word "Babel" in the title of the story. The books, in which language is confounded, incoherent and unreliable, do not provide the necessary answers that the inhabitants seek. Language is misleading and false. The answers are revealed in the images of true symbols.

con esa elegante esperanza" (E 100).

"Funes el memorioso" offers some rather striking contrasts to "La Biblioteca de Babel." In general, one could say that "Funes" is the type of dream that, in its compensatory function, forewarns or cautions the dreamer of the dangers that await him. In other words, Ireneo Funes represents excesses that can be destructive to the psychic balance. For example, Funes demonstrates precisely how an outrageously overdeveloped ego-consciousness can completely obscure the Self. That is, in Funes, awareness is limited to millions of specific details which render him utterly incapable of perceiving any overall design or structure: Funes, "no lo olvidemos, era casi incapaz de ideas generales, platónicas" (E 130). Funes is caught in one remote corner of the labyrinth of the mind, unable to realize that he is within a larger structure. In contrast to the Library of Babel, where a tightly organized and systematic structure permits the perception of the supraordinate Self, Funes simply cannot apprehend generalizing categorizations: "Sospecho, sin embargo, que no era muy capaz de pensar. Pensar es olvidar diferencias, es generalizar, abstraer. En el abarrotado mundo de Funes no había sino detalles, casi inmediatos" (E 131). The ego-Self axis has been irreconcilably ruptured; harmony, wholeness, and unity are denied him.

Symptomatic of the rupture of the ego-Self axis is Funes' excess in language. The author furnishes an example: the narrator states that Funes had come upon a new and original numbering system. "Su primer estímulo, creo, fue el desagrado de que los treinta y tres orientales requieran dos signos y tres palabras, en lugar de una sola palabra y un solo signo. Aplicó luego ese disparatado principio a los otros números. En lugar de siete mil trece, decía (por ejemplo) Máximo Pérez; en lugar de siete mil catorce, El Ferrocarril; otros números eran Luis Melián Lafinur, Olimar, azufre. . . " (E 129). The narrator attempts to explain to Funes that his "rapsodia de voces inconexas" is too complicated and that there is a meaningful system to the traditional numbering system. Funes could not or would not understand such general systems.

Funes' use of numbers and of language in general[44] demonstrate that he is completely disconnected from the world in which system does indeed operate and that he is therefore totally isolated and cut off from the rest of humanity. His own personal, private and original numbering system and language separate him from the commonality of mankind because no system outside of himself satisfies his need for individual, ego-determined specificity.

Another contrast between "Funes" and "La Biblioteca" can be appreciated in the underlying chaos that the two represent. For example, the Library may appear to be chaotic, but it is exceptionally well organized and systematized. The order underlying the chaos may be extremely difficult to perceive, but it is there. The Library suggests that there is an order that exceeds the individual subjective ego and belongs more to the overall ordering agent, the Self. On the other hand, the mind of Ireneo Funes is a chaos that completely lacks order of any kind—that is, any order that could be contemplated by anyone other than Funes. The order created by Funes, belongs to his ego alone.

The compensatory function of the dream-text on Funes illustrates the imminent jeopardy that can befall the psyche if the ego becomes too dominant, setting itself up as the psychic totality and eliminating the necessary counter-balance as represented by the unconscious. In this light, McMurray's question on why Funes must die at the end of the story becomes crucial. It is quite significant that Ireneo Funes in "Funes el memorioso," dies at an early age of a "congestión pulmonar" (F 132). The "congestión" reflects the congested nature of Funes' ego-consciousness, clouded and

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[44] Bejel, employing certain concepts of Roman Jakobson, has studied the linguistic peculiarities of Funes in his study, "La afasia de Funes el Memorioso." In Bejel's estimation, "El comportamiento psicolingüístico de Funes constituye un funcionamiento exagerado de una de las actividades básicas del habla. Es decir, Funes presenta las características de un afásico de la selección; por lo tanto, exagera la función de combinación, alejándose así del polo metafórico" (47-48).

obscured by a superabundance of details, while the pulmonary element refers the reader back to the respiratory ailments that decimated the population of the Library of Babel (E 93). According to McMurray, "For Borges, thinking and reasoning represent two of man's most significant activities. Inasmuch as Funes is incapable of engaging in either of these activities, from Borges's point of view his continued existence would appear impossible" (12). In psychological terms, the ego has completely alientated itself from the rest of the psyche and therefore has barred itself from its own source. The ego ceases to function. If its power is not balanced by the other parts of the psyche and thus loses its relationship to the Self, the ego will destroy itself.

Another important dream-text which highlights the labyrinth-mandala of the mind is "El jardín de senderos que se bifurcan." In contrast[45] to the predominantly spatial elements of "La Biblioteca de Babel," "El jardín" emphasizes the temporal aspects of the labyrinth. The action of "El jardín" takes place during World War I in which a Chinese spy, Dr. Yu Tsun, is enlisted by the Germans to discover the secret location of a British artillery park. Yu Tsun accomplishes the task, but due to the tireless efforts of a British counter-spy, Richard Madden, Yu Tsun has difficulty in communicating the name of the location to his superiors in Germany. Finding the name of "la única persona capaz de transmitir la noticia" in the telephone directory, Yu Tsun flees

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[45] Additionally, "El jardín" is quite easily contrasted with "La muerte y la brújula." In both stories the reader is confronted with a set of complementary opposites: like the Erik Lönnrot-Red Scharlach duo in "La muerte," in "El jardín" we have the pair Yu Tsun-Stephen Albert. And as McMurray indicates, "Yu Tsun is a Chinese in England and Albert an Englishman whose home simulates a Chinese ambience" (104). Further, in "La muerte," the events unfold from the point of view of the "good" dream-ego, while in "El jardín," the reader witnesses the action from the "evil" personfication's perspective. In terms of the story itself, in "La muerte," the detective actively participates in the plot that leads to his own destruction, while in "El jardín," the sinologist is involved in a scheme of which he is completely unaware. The result, however, is precisely the same: both "good" sides of the pairs are annihilated by their "evil" side.

London on a train just seconds before Madden discovers Yu Tsun's plan. Yu Tsun arrives at Ashgrove and, following the advice of some children on the platform, he walks along a labyrinthine, forking path, staying always to the left. Yu Tsun reaches his destination: the home of Stephen Albert, a well-known sinologist. Albert mistakes the visitor for a Chinese diplomat and believes that the latter has come to see the "garden of forking paths." Yu Tsun recognizes the name as that of both a novel and a labyrinth designed by his own ancestor, Ts'ui Pên. Ts'ui Pên's spatial labyrinth was never discovered and his novel was an "acervo indeciso de borradores contradictorios" which cast shame on Ts'ui Pên's descendants. Stephen Albert, however, has discovered the solution to the riddle of both the labyrinth and the novel: the novel is the labyrinth, a labyrinth in time, in which any character, rather than selecting only one alternative for action, simultaneously selects all possible alternatives, creating "así, diversos porvenires, diversos tiempos, que también proliferan y se bifurcan" (E 112).[46] The novel, then, is an "enorme adivinanza, o parábola, cuyo tema es el tiempo" and an "imagen incompleta, pero no falsa, del universo tal como lo concebía Ts'ui Pên" (E 114). Yu Tsun, delighted to have discovered the vindication of his ancestor, must, however, carry out his plan. The city in which the British artillery park will be located is called Albert. Knowing that his

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[46] In contrast to this labyrinth of time in which all possible alternative are chosen, the labyrinth in Herbert Quain's novel, April March, in the story, "Examen de la obra de Herbert Quain," offers only two sets of three "trifurcations" which move in a retrograde fashion. The dream-text narrator, however, informs the reader that Quain later regretted this ternary structure and "predijo que los hombres que lo imitaran optarían por el binario. . . y los demiurgos y los dioses por el infinito: infinitas historias, infinitamente ramificadas" (E 85). "Herbert Quain," then, is plainly a preliminary study from which Borges developed "El jardín de senderos que se bifurcan." Needless to say, the fact that mere (imitative) mortals would choose a binary structure, while gods and demiurges would select an infinite structure of every bifurcation, places Ts'ui Pên, author of the novel El jardín de senderos que se bifurcan, on the level of a god. Such a god-like personage, as we have seen, is a natural symbolic personification of the Self.

German bosses scan British newspapers for any veiled message from Yu Tsun, the spy carefully shoots Stephen Albert in the back, just as Richard Madden enters the house.

This remarkable dream-text displays two very important aspects of the Self as symbolized by a labyrinth of time: first, the chance, or perhaps better stated, the coincidental occurrences that lead to the culmination of the final events cannot be explained rationally and logically and, therefore, must pertain to an order, an organization that is not perceived by consciousness. For instance, what occurs in the dream-text cannot possibly take place according to the limited view of reality pertaining to ego-consciousness. There are several rather improbable sets of circumstances that seem completely absurd: for example, what is a Chinese English teacher in a German school in China doing as an Anti-English, pro-German spy, when it is known that Yu Tsun detests the Germans ("No lo hice por Alemania, no. Nada me importa un país bárbaro, que me ha obligado a la abyección de ser espía" (E 104)? Yu Tsun's confession that he did it "porque yo sentía que el Jefe temía un poco a los de mi raza. . . . Yo quería probarle que un amarillo podía salvar a sus ejércitos" (E 104) does not, in any way, explain the incongruency. On the other hand, why is Richard Madden, an Irishman "a las órdenes de Inglaterra, hombre acusado de tibieza y tal vez de traición," working against the Germans in favor of England? Furthermore, by some inexplicable means, Madden follows Yu Tsun to the train station, thus implying that he knows precisely where the latter is going and why. By sheer coincidence, he misses him by only a few seconds, thereby permitting Yu Tsun the time necessary to carry out his mission. The additional chance that the name of the sinologist, Stephen Albert, coincides with the name of the city where the British artillery park is located, seems outrageous. It is also coincidental that Albert has spent his life searching for the solution to the mysterious novel written by Yu Tsun's own ancestor, and has accomplished his goal in the pavillion of a garden that,

coincidentally, mirrors the location in which the novel was written. When Albert discusses the novel, he happens to touch upon two topics that are disquietingly germaine to the story: "a bloody confrontation between two great armies on the one hand, [and] the murders that can result from the arrival of an intruder at someone's house on the other" (Bell-Villada 95). All of these coincidences may seem absurd on the surface, but they indicate quite plainly that the dreamer has intuited a very important notion related to the Self: ego-consciousness cannot account for the ordered system of chaos that organizes the universe and is therefore forced to call such occurrences "coincidences" because they intimate an order which consciousness cannot perceive.

The second aspect of the labyrinth emphasized in this dream-text is that "time has many threads, of which we discern only one" (McMurray 105) and that the linearity and regularity of what we ordinarily consider to be time is utterly fallacious. As Jung declares, time in the psyche is non-linear and relative. "Eternity is a quality predicated by the unconscious, and not a hypostasis. . . . And this points to something so entirely different from the empirical ego that the gap between them is difficult to bridge; i.e., the other centre of personality lies on a different plane from the ego since, unlike this, it has the quality of 'eternity' or relative timelessness" (Psychology and Alchemy 12: 135). Jung further states that "The ego is Here and Now, but the 'outside-of-the-ego' is an alien There, both earlier and later, before and after" (Mysterium Coniunctionis 14: 411). Clearly, Yu Tsun represents the dream-ego in the text, as demonstrated by his statement that "Después reflexioné que todas las cosas le suceden a uno precisamente, precisamente ahora. Siglos de siglos y sólo en el presente ocurren los hechos" (E 102).

The intimation that linear and non-relative time is a falsehood demonstrates the compensatory nature of the dream-text. The notion of absolute time is very dear to an inflated ego-consciousness which has set itself up as the totality of the psyche. This

dream-text, then, clearly demonstrates a compensatory function insofar as it confirms the character of the true nature of time in the psyche. In other words, time is not what consciousness perceives. Rather, time is "infinite, not as an actual infinity (the positive infinite that applies strictly speaking to cosmic time alone), but as an 'indefinite infinite' in Kant's conception. An indefinite infinity of time. . . , rather than representing an actual totality of temporal moments, is at most on the way toward such a totality—taking steps to get there without, however, its being known just where it is along the way" (Casey, "Time in the Soul" 157). Such "steps" along the way through the time of the psyche are described in "El jardín" as the many varied situations in which the characters Yu Tsun and Stephen Albert find themselves. Albert describes Ts'ui Pên's (the Self's) vision of time as

> infinitas series de tiempos, en una red creciente y vertiginosa de tiempos divergentes, convergentes y paralelos. Esa trama de tiempos que se aproximan, se bifurcan, se cortan o que secularmente se ignoran, abarca todas las posibilidades. No existimos en la mayoría de esos tiempos; en algunos existe usted y no yo; en otros, yo, no usted; en otros, los dos. En éste, que un favorable azar me depara, usted ha llegado a mi casa; en otro, usted, al atravesar el jardín, me ha encontrado muerto; en otro, yo digo estas mismas palabras, pero soy un error, un fantasma. (F 114-15)

The truth offered in this dream-text, to modify and restrain a too powerful ego-consciousness, brings to the ego an experience and sensation of the totalizing and all-embracing Self in its aspect of temporal infinity. Ego-consciousness, which deludes itself into believing that it is absolute and immutable sees its fantasies of power diluted and mitigated by a healthy expansion through the dream vision. In essence, the ego can only be strengthened by an influx of unconscious material which expands consciousness in the knowledge of its own partial and limited extension. When the ego perceives the totality of the psyche, it breaks out of its perception of the merely regional and grows into a greater awareness of psyche.

The time of the psyche also plays a very important role in the dream-text, "El milagro secreto." This story opens when a Czechoslovakian writer of Jewish descent, Jaromir Hladík, has a dream of a centuries-long chess game played out by two opposing families. Hladík belongs to one of the families, but when it is his turn to play, he forgets both what the pieces are as well as the rules of the game. He awakens to the sound of the Nazi German army entering Prague and beginning its occupation of Czechoslovakia. Naturally, being Jewish, Hladík is denounced and arrested. In addition to his ethnic heritage, he had written a "judaizante" study of Boehme and a translation of the Sepher Yezirah.[47] During his incarceration, Hladík imagines his death in a variety of different situations, relying on the fact that "la realidad no suele coincidir con las previsiones" (F 167). He realizes, too, that his published literary work would not earn him immortality and he begins to think about his drama in verse, Los enemigos. In essence, on the night before his execution, Hladík needs more time to complete and perfect his drama which, at that moment, consisted solely of the entire first act and only one scene from the third. Hladík communicates with God: "Si de algún modo existo, si no soy una de tus repeticiones y erratas, existo como autor de Los enemigos. Para llevar a término ese drama, que puede justificarme y justificarte, requiero un año más. Otórgame esos días, Tú de quien son los siglos y el tiempo" (F 170; original emphasis). Again Hladík dreams: he is in one of the galleries of the Clementium library where a blind librarian asks him

[47] The Sepher Yezirah, also known as the "Book of Creation," is described by Poncé as "one of the books which arose from Maaseh Bereshith, the esoteric discipline dealing with theories of cosmogony & cosmology" and that it was written approximately between the third and sixth centuries. The first published version was in the Latin edition of Gulielmus Postellus (Paris, 1552). The work is composed of two parts, the first part dealing with the "ten Sephiroth or numbers, while the second is devoted to the establishment of the Hebrew alphabet as a divine instrument of creation which in its totality is the foundation of all things" (Poncé 38-39). The mystic power of the letters of the alphabet will be demonstrated further on in Hladík's second dream.

what he is searching for. Hladík replies that he is looking for God. The librarian tells him that God can be found in one of the letters of the 400,000 volumes of the library. Hladík opens an atlas and, quite by "chance," touches one of the letters and hears a voice which says "El tiempo de tu labor ha sido otorgado" (E 171). Hladík is awakened the next morning by two soldiers who take him out to a courtyard where he is to be executed by a firing squad. Just before the order to fire is given, the "universo físico se detuvo" (E 172). God had indeed granted the miracle of one extra year in order for Hladík to finish his drama. When he completes the work to his total satisfaction, time again proceeds and he is shot at precisely 9:02 a.m.

Unlike the various treatments of time in the dream-texts, "El jardín de senderos que se bifurcan" and "Examen de la obra de Herbert Quain," in which time is fragmented, parallel, and non-linear in the first, and time is retrograde in the second, "El milagro secreto" explores the characteristic of psychic time which is experienced as standing still. For example, the author introduces the dream-text with an epigraph from the Koran in which God makes a man die for one hundred years, revives the man and askes him how long he had been there. The man answers "un día o parte de un día" (E 165). There is also the instance of Hladík's first dream which shows how one particular game, played from generation to generation, but never advancing and never reaching a conclusion, negates the movement of time. The main body of the dream-text, the "secret miracle" in which Hladík lives out one full year in the space of a few seconds, demonstrates that time in the psyche is thoroughly relative and independent of conscious control. The Self, as the organizing principle of experience, breaks through the barrier between ego-consciousness and the unconscious and alters the ego's "normal" sensation of time. Again, the Self provides a vision of the power of the psychic totality in its manipulation of temporal flow and thus expands consciousness by granting access to the unconscious processes of the mind. Hladík's prayer to God (the Self) for a miracle which would permit consciousness to perceive the "true" time of

the psyche, permits him to find a justification for his life. In other words, a person's very short lifetime (in comparison with the "infinity" of the unconscious psyche), as apprehended by ego-consciousness renders human existence rather trivial and meaningless. Therefore, by means of a conscious experience of the eternity of time in the psyche, the value of a human life is broadened and heightened. Hladík's seemingly pointless existence and death are validated[48] by the very meaningful spiritual fulfilment brought about by the encounter with the Self.

4.5 Synthesis

One dream-text stands out as a nearly perfect compendium and summary of all the texts in the Ficciones: "Tlön, Uqbar, Orbis Tertius." I have placed it at the end of this chapter because, as Bell-Villada states, it is "the longest and most complex as well as the most imposing of all the narratives. . . . It is also one of Borges's most personal stories; it sets forth nearly all of his key ideas, preoccupations, mannerisms, stray notions and conceits—and is therefore the most 'Borgesian' of all of Borges's works" (128). Unlike the other stories in the collection which deal with one or only a few major Borgesian concerns, "Tlön" embodies and embraces, in a very suggestive manner, almost all of them. To begin, one might posit that "Tlön" is a very nearly perfect exploration of the human mind, as viewed by Jungian hypotheses. It is stated in quite straightforward terms that "No es exagerado afirmar que la cultura clásica de Tlön comprende una sola disciplina: la psicología. Las otras están subordinadas a

[48] There is some debate regarding the value of Hladík's "miracle." Some may question the worth of the completed drama if it exists solely in the mind of its author, without any objective verification. The answer to this problem may lie in the identity of Hladík as the dream-ego of Borges. The link between Hladík and Borges may reveal that Borges was fully aware of the fact that literary production and output is utterly valueless in terms of the "justification" of a human life. The justification of Hladík's life does not depend upon his drama (which is why it remains completely subjective and interior) but rather upon the contact established between ego-consciousness and the "higher power" that gives it life and meaning.

ella. He dicho que los hombres de ese planeta conciben el universo como una serie de procesos mentales, que no se desenvuelven en el espacio sino de modo sucesivo en el tiempo" (E 22-23). Tlön is the psyche in its totality, and its relationship to our earthly world examines the relationship between the unconscious and consciousness.

Similar to "La forma de la espada" and "Tres versiones de Judas," this story places a very strong emphasis on the unification of opposites: "hay un solo sujeto, que ese sujeto indivisible es cada uno de los seres del universo y que estos son los órganos y máscaras de la divinidad. X es Y y es Z" (E 27; emphasis added). There are no differences among the many beings of Tlön because they are all united as fragmentary reflexions of the one true Being. The divinity of this absolute creature and its reverberations in all living things is amazingly similar to the conceptions of the psychic Self, as discussed previously. Naturally, then, all books are really written by one creative genius (the Self) as it expresses itself in varied and different persons: "En los hábitos literarios también es todopoderosa la idea de un sujeto único. Es raro que los libros estén firmados. No existe el concepto del plagio: se ha establecido que todas las obras son obra de un solo autor, que es intemporal y es anónimo" (E 28). Likewise, all plots and stories that make up the various literary works are nothing more than variations on one great master structure: the works of "ficción abarcan un solo argumento, con todas las permutaciones imaginables" (E 28). Thus, the unification of two authors as diverse as Miguel de Cervantes Saavedra and Pierre Menard, a merging of minds that seems so strange in "Pierre Menard, autor del Quijote," is the norm on Tlön.

The structure of thought on Tlön reiterates the notion of a secret or hidden order of the universe as was investigated in such dream-texts as "El sur" and "Tema del traidor y del héroe." For example, the usual search for truth, cause and effect schemata, and rational thinking of ego-consciousness simply does not exist on Tlön. The narrator states that "La percepción de una humareda en el horizonte y después del campo

incendiado y después del cigarro a medio apagar que produjo la quemazón es considerada un ejemplo de asociación de ideas" (E 23). In short, images are isolated and exist for their own sake, rather than being added up as the various parts of an equation. The simple juxtaposition of images, in fact, is the basis for one of the languages of Tlön. In that language, there are no nouns; things are expressed by an "acumulación de adjetivos. . . . En la literatura de este hemisferio. . . abundan los objetos ideales, convocados y disueltos en un momento, según las necesidades poéticas. Los determina, a veces, la mera simultaneidad. Hay objetos compuestos de dos términos, uno de carácter visual y otro auditivo. . . . " (E 22). As Hillman suggests, synesthesia is the natural order of the imagining of the psyche.[49] Psyche (Tlön) expresses itself best in synesthetic terms in which objects are not nominalized, but rather sensed through imagery. In fact, the rationalizing thought processes which attempt to define and delimit reality are utterly rejected: the metaphysicians on Tlön "no buscan la verdad ni siquiera la versimilitud: buscan el asombro. Juzgan que la metafísica es una rama de literatura fantástica. Saben que un sistema no es otra cosa que la subordinación de todos los aspectos del universo a uno cualquiera de ellos" (E 24).

The fact that Tlön is the "obra de una sociedad secreta de astrónomos, de biólogos, de ingenieros, de metafísicos, de poetas, de químicos, de algebristas, de moralistas, de pintores, de geómetros. . . dirigidos por un oscuro hombre de genio"

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[49] Hillman's perceptive observations are worthy of noting here: "Synesthesia is not only a puzzling quirk in certain sensitive persons for whom numbers are colors, colors taste on the tongue, or musical tones present sculptural forms. Synthesthesia — confusion, interpenetration of one sense with another— goes on all the time in our common speech when we talk imaginitively, or of imagining. Evidently, synesthesia is how imagination imagines. What this does is transform the singleness of any one sense out of its literalness. It brings us to a new sense of the senses, making metaphor of sense perception itself. Consequently, synesthesia plays a role in the arts because it helps art's own intention—metaphorical insight, awakening of sensibility—freeing it from depiction and representation" ("Image-Sense" 132-33).

points plainly to the previously mentioned Borgesian obsession with the turning of chaos into order, and that that order is the labor of a supreme entity. Again, as in "La lotería en Babilonia," there is a falsification of "normal" reality in favor of a more comprehensible and meaningful organization. The narrator states that "al principio se creyó que Tlön era un mero caos, una irresponsable licencia de la imaginación; ahora se sabe que es un cosmos y las íntimas leyes que lo rigen han sido formuladas, siquiera en modo provisional" (E 20). An obscure order renders chance and chaos meaningful. While Tlön symbolizes the source of the true psychic organization, the Self, the need for order has often resulted in finding it in the most vile and grotesque beliefs: "Hace diez años bastaba cualquier simetría con apariencia de orden —el materialismo dialéctico, el antisemitismo, el nazismo—[50] para embelesar a los hombres" (E 35). Because the order emitted from the Self is difficult, if not nearly impossible, to perceive by ego-consciousness, the need often must be satisfied in less harmonious ways. "Tlön" demonstrates quite remarkably the compensatory nature of dream(-texts) by providing a healthy experience with the absolute organizational matrix, the Self. The hypothesis that Tlön is a complex and stimulating symbol for the Self is suggested by Borges when he asks: "¿Cómo no someterse a Tlön, a la minuciosa y vasta evidencia de un planeta ordenado? Inútil responder que la realidad también está ordenada. Quizá lo esté, pero de acuerdo a leyes divinas —traduzco: a leyes inhumanas— que no acabamos nunca de percibir" (E 35).

As he does in "Las ruinas circulares" and "La muerte y la brújula," Borges again intuits geometric forms as symbols of the Self. One of the most telling shapes, the circle and its three dimensional expression, the sphere, is emphasized repeatedly in

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[50] Jung has explored the abnormal psychological source of anti-semitism and Nazism in his essays, "Wotan" and "After the Catastrophe," collected in volume 10 of his Collected Works.

the conceptualization of Tlön as a planet called "Orbis Tertius." It is significant that "orbis tertius," the third planet from the sun, is the planet Earth, inasmuch as it reiterates that Borges is not describing a place "out there" but rather a place right here on Earth, a place located in every human being's mind, the Self. The Self, in the dream-text, is not an abstract and distant concept. The story offers a view of the relationship between the conscious and the unconscious mind, particularly in the details that demonstrate that the planet Tlön has invaded the planet Earth. In addition to earthenware vessels discovered by archaeologists, two items are found on Earth: a compass and a shining metal cone. The last two items come from Tlön and, quite naturally, indicate the Self. The compass is an instrument for determining the direction one must take to reach a goal safely, while the cone, due to its conjunction of circle and triangle, suggest the "totalidad psíquica" (Cirlot 143) that is plainly the Self. These recently "discovered" objects are equivalent to recently acquired unconscious contents that have crossed the boundary between conscious perception and their tacit unconscious environment.

The dream-text ends with a rather frightening revelation that "El mundo será Tlön" (E 36). That is, that the continuing encroachment of Tlön and all of its forms on human life will completely destroy what has been built. "El contacto y el hábito de Tlön han desintegrado este mundo. Encantada por su rigor, la humanidad olvida y torna a olvidar que es un rigor de ajedrecistas, no de ángeles. Ya ha penetrado en las escuelas el (conjetural) 'idioma primitivo' de Tlön. . . . Entonces desaparecerán del planeta el inglés y el francés y el mero español" (E 35-36). As has been mentioned earlier, a weak or unhealthy ego-consciousness risks being completely devoured and absorbed by the extraordinary power of the Self. The dream-text confirms the fact that the dreamer, Borges, although in need of some moderating and consciousness expanding experiences, is indeed strong enough to bear the profound weight of the necessary intrusions of the Self. The narrator states that while the rest of the world

will succumb to any notion that promises a way out of the chaos of the labyrinth of life, he will remain relatively unaffected: "Yo no hago caso, yo sigo revisando en los quietos días del hotel de Adrogué una indecisa traducción quevediana (que no pienso dar a la imprenta) del Urn Burial de Browne" (F 36).

In "Tlön, Uqbar, Orbis Tertius," as well as all the other stories collected in Ficciones, the dreamer of the texts has a variety of healthful, meaningful experiences with the source of his own person, the Self. By encountering the Self as a place where opposites are united and unified, as the source of the structure and order of the universe, as organizational matrix which converts chaos into cosmos, and as geometric patterns which reveal its essential characteristics, the dreamer comes to a greater understanding of psyche and, in that way, receives solace and comfort in knowing that there is a power greater than mere ego-consciousness. Moreover, the author's expressive explorations of the psychic center permit the reader of his dream-texts an opportunity to be transformed and share in the sensations of harmony, union, and meaning that the dream-texts express.

Chapter 5

El libro de arena: Dreams and Death

5.1 Introduction

Reviewing the Argentine author's production of fiction, one may categorize Borges' stories into three basic periods: the first (early period), composed primarily of the stories in Historia universal de la infamia; the second (mature period), made up of the collections Ficciones and El Aleph; and the third (late period), consisting of the works from El hacedor to his final writings. One of the author's last important collections of short stories is El libro de arena, published in 1975.[1] I have chosen this particular collection for its value as the final work of fiction produced by Borges before his death in 1986, and for the generally unpopular reception that it has received since its publication. Because I believe the collection to be essential in the overall picture of Borges' work, I would like to offer a more positive critical assessment of its psychological and literary merit.

In general, the works produced in the final phase of an artist's life usually differ greatly from those of the early and mature periods. As Storr has indicated, works of art produced in the late period may be characterized in the following way:

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[1] Goloboff indicates that four of the stories were published separately before being collected in El libro de arena: "Utopía de un hombre que está cansado" originally appeared in the third section of La Nación (5 May 1974); "There Are More Things" in Crisis, Number 13 (May 1974); and "El otro" in the "Suplemento Cultural" of La Opinión (15 September 1974). However, "'El Congreso' es todavía mucho más antiguo ya que su redacción final data de 1955, y fue publicado en 1971 (Buenos Aires, El Archibrazo Editor, 61 pp.)" (Leer Borges 259).

> First, they are less concerned with communication than what has gone before. Second, they are often unconventional in form, and appear to be striving to achieve a new kind of unity between elements which at first sight are extremely disparate. Third, they are characterized by an absence of rhetoric or any need to convince. Fourth, they seem to be exploring remote areas of experience which are intrapersonal or suprapersonal rather than interpersonal. This is, the artist is looking into the depths of his own psyche and is not very much concerned as to whether anyone else will follow him or understand him. (Solitude 174)

In the works of the third period, the artist frequently will look backward at his or her own life, not to relive and reexperience past glories and successes, but rather to attempt either to make alterations in earlier perceptions of reality or to express a "regret for opportunities missed" (Storr, Solitude 178). Most often, the alterations to previously perceived reality come in dreams. In other words, the stage in which the artist perceives the nearing end of life is usually dominated by compensatory dreams which endeavor to make up for what was lacking in youth.

Borges' writing in the late period reveals a marked tendency toward simplicity, clarity, and directness. In the prologue to El informe de Brodie, he states that he has "renunciado a las sorpresas de un estilo barroco; . . . . Durante muchos años creí que me sería dado alcanzar una buena página mediante variaciones y novedades; ahora, cumplidos los setenta, creo haber encontrado mi voz" (IB 11-12). The simplicity of Borges' late period writing, according to Oviedo, is marked by an attempt at "cuentos realistas" and that "aunque un Borges realista es imposible, es evidente el esfuerzo del autor por contar sus historias del modo más llano, con menos subrayados metafóricos y menos guiños de complicidad intelectual con el lector: las cosas pasan como por segunda vez, desleídas y en un mediotono sin sobresaltos" (714).[2] Oviedo further characterizes the stories in El libro de arena as reworkings and

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[2] One can easily corroborate Oviedo's point by taking a look at the first lines of the stories. The more "realistic" style of Borges' fiction becomes quite apparent in comparison with the opening lines of the stories in Ficciones. For example, consider

reelaborations of Borges' earlier works by saying that the author "vuelve sobre sus huellas (en los temas, en los motivos, en los símbolos) con el ánimo incierto de quien no se decide a borrarlas del todo o hacerlas más profundas en su segunda vista. . . . es como si alguien, que insistiese en ser Borges, escribiese ahora otra vez las páginas de Borges" (714). With precision, Oviedo is corroborating here Storr's assertion that late period writing is usually distinguished by its reworking of earlier creations. According to Oviedo, then, Borges has gone back to reinterpret his ealier themes, motives and symbols and has rewritten them in a more direct, simple and "realistic" manner.

The reaction on the critics' part towards Borges' El libro de arena is quite interesting. The reworking, in simplified form, of Borges' earlier texts seems to have confounded and disappointed critics; to them Borges appears to have "repented" from a youthful indulgence or foolishness (the baroque complexity and intricacy of his mature writing) and has "found his voice" in the unadorned and simplified texts of his last stories. The critics seem to be mourning the loss of what they had come to perceive as a quality of Borges' literary greatness and, thus, long for a type of fiction that Borges seems to have outgrown towards the end of his life. This may explain why only a relatively small number of critical studies on El libro de arena have been written and why those studies have tended to be rather negative. Oviedo, for example, asserts that of all the stories in the collection, "la única pieza que puede

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the first lines of four of the stories from El libro de arena, "El otro," "Ulrica," "El soborno," and "Avelino Arredondo": "El hecho ocurrió en el mes de febrero de 1969, al norte de Boston, en Cambridge" (LA 7); "Mi relato será fiel a la realidad o, en todo caso, a mi recuerdo personal de la realidad, lo cual es lo mismo" (LA 15); "La historia que refiero es la de dos hombres o más bien la de un episodio en el que intervinieron dos hombres" (LA 77); "El hecho aconteció en Montevideo, en 1897" (LA 85). In general, the texts begin with a simple statement which places the story in a certain place at a certain time. These straightforward, precise openings contrast greatly with the complexity and intricacy of the first lines of Borges' mature (second period) stories in Ficciones.

considerarse enteramente digna del maestro es 'El Congreso'" (716). Further on, Oviedo states that, as a whole, the writing in this collection "sólo puede ser disfrutado por los lectores más asiduos (y hasta viciosos) de Borges, pero son justamente ellos los que pueden medir la distancia que va de los modelos a las copias. . . " (718). Bell-Villada calls the work a "curious collection. Unlike Doctor Brodie's Report [1970], which presents a uniform tone throughout and visible continuity in plots, themes, language, and even lengths of the narratives, this later book shows no discernible pattern" (255) and is "extremely uneven in its artistry" (256).

Against Bell-Villada's assertion that the collection lacks a "discernible pattern," Goloboff has attempted a classification of the stories in El libro de arena by suggesting that they can be divided according to two major themes: "aquellos relatos cuya trama más o menos detectable es la que gira alrededor del problema de la identidad; . . . aquéllos cuya trama es —en sus múltiples variantes— la de la persecución de la palabra poética" (Leer Borges 259). In the first group, this critic places the following stories: "Ulrica," "El Congreso," "There Are More Things," "La noche de los dones," and "El otro." The second group is composed of "El espejo y la máscara," "Undr," "El disco," and "El libro de arena." Goloboff, however, leaves four of the stories out of his classifications, apparently because they do not fit comfortably into his general scheme: "La secta de los Treinta," "El soborno," "Avelino Arredondo," and "Utopía de un hombre que está cansado." The lack of a clear patterning and unifying thread that join together all the texts of this collection might seem to echo Storr's postulation that late period works often illustrate an attempt on the artist's part to "make sense out of what had previously appeared impenetrable, or. . . [to make] a new unity by linking together concepts which had formerly seemed to be quite separate" (Solitude 188). This is precisely what Borges is doing in El libro de arena. The author is juxtaposing two of his most characteristic themes, expressed in earlier collections (the nature of the Shadow archetype and the nature of the Self archetype), with a very novel one.

The novelty lies in Borges' elaboration of several dream texts that illustrate the characteristics of the final stages in the development of the psyche as it prepares for death.

5.2 Reworkings, Reelaborations

Borges' reworking of earlier themes is quite apparent in El libro de arena insofar as several of the dream-texts continue to examine the same psychological realities explored in the author's earlier collections. Borges again analyzes the relationship between good and evil (the ego-Shadow dynamic) which characterizes Historia universal de la infamia, and he continues his exploration of the nature of the Self, the foundation for the stories in Ficciones.

With regard to the first theme, the Shadow aspect of personality, there are four dream-texts which explicitly treat the nature of the Shadow: "La Secta de los Treinta," "La noche de los dones," "El soborno," and "Avelino Arredondo."[3] Of the four stories, two are particularly noteworthy in their expression of Shadow functioning: "La Secta de los Treinta" and "Avelino Arredondo."

In "La Secta de los Treinta," Borges explores the unorthodox beliefs of a hypothetical heretical Christian sect.[4] "The Sect of the Thirty" adheres to certain literal interpretations of Biblical passages: the members are forbidden from building any dwellings, burying their dead, possessing any material goods (including clothing), or worshipping in any temple. They are permitted, however, to indulge freely in the most

[3] Since the nature and dynamics of the Shadow and Self archetypes have already been explored at some length in chapters three and four, the following discussions will be brief.

[4] Evidently, this story is a "reworking" of the author's "Tres versiones de Judas."

outrageous acts of lust, since Christ equated the mere desire with the act itself,[5] and no one is immune from desire. The name of the Sect is subject to speculation, but according to the anonymous author of a fourth century manuscript, the number of coins received by Judas for his betrayal of Christ is the true reason for the use of the number thirty. As in "Tres versiones de Judas," the Sect of the Thirty worships Judas and Jesus equally, since these two men are the only intentional actors in the drama of Christ's Passion. The Sect's most extreme abomination lies in their practice of having themselves mocked and crucified on a hilltop when they reach the age of thirty-three. The text, then, interprets Christianity as it might be envisioned by the Shadow side of the psyche: impracticality (the Sect's members must wander the Earth naked and with no place to live), foolishness, and even a monstrous cruelty (self-mutilation and suicide by crucifixion) —all inspired and put into practice by the active intervention of the Shadow.

"Avelino Arredondo" is another dream-text which examines the nature and functioning of the Shadow. The theme of political assassination is explicitly Shadow-inspired. The story's background, the longstanding partisan battles between the "blancos" and "colorados"[6] in Uruguay in 1897, indicates the continuous struggle for

[5] Borges is referring to the passage, "But I say unto you, That whosoever looketh on a woman to lust after her hath committed adultery with her already in his heart" (Mathew 5: 28).

[6] The following interpretation of the dream-text as a battle between ego and Shadow is supported by the significance of the colors, which may have suggested the theme to the dreamer. According to Cirlot, "en alquimia, blanco-rojo es la conjunción de los contrarios, la coniunctio solis et lunae. Águilas bicéfalas, representaciones del Rebis (ser humano con dos cabezas), suelen ser de color blanco y rojo. . . " (140). According to the alchemical gradation of color values, white is inferior (undeveloped) and red is superior (Cirlot 140-41). Clearly, the fact that Idiarte Borda is a member of the "Red" party, accentuates his identification with the ego. The Shadow figure's desire to become conscious and be assimilated with the superior functioning of the ego is explicit at the end of the text when Arredondo declares: "Soy colorado y lo digo con todo orgullo. He dado muerte al Presidente, que traicionaba y mancillaba a nuestro partido" (LA 90).

domination between the ego and the Shadow. The dream-text, then, explores the Shadow's dangerous inclinations, expressed by Arredondo's assassination of the Uruguayan President, Juan Idiarte Borda. The latter, a liberal and progressive President, represents the ego, while Arredondo, the quiet, repressed, unadapted and isolated young man represents the Shadow. The identification of Arredondo as the Shadow is highlighted by the narrator's description of him as "flaco y moreno; más bien bajo y tal vez algo torpe," and perhaps most telling is the fact that he is a man "de tierra adentro" (LA 85; emphasis added).[7] Further indications that Arredondo is the Shadow image lie in his identification with an inferior, undeveloped thinking function: he is a freethinker, but deeply superstitious ("no dejaba pasar una sola noche sin repetir el padrenuestro que le había prometido a su madre al venir a Montevideo. Faltar a esa promesa filial podría traerle mala suerte" [LA 86]), and further, the narrator states that "no era hombre de pensar ni de cavilar" (LA 87). In preparation for his mission to murder the Uruguayan president, Arredondo goes into seclusion within his own house (the psyche),[8] underscoring a state of repression which will, as Jung asserts so often, erupt with violence. The Shadow cannot be repressed and then simply ignored and forgotten; the Shadow's devious machinations will, inescapably, arise into consciousness and frequently, will assert themselves in the most unfortunate ways.

In addition to treating the nature of the Shadow, Borges expands and renews his obsession with the archetype of wholeness, divinity, and totality: the Self. Two of the

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[7] Compare Borges' description of Arredondo above with Jung's description of the Shadow: "everyone carries a shadow, and the less it is embodied in the individual's conscious life, the blacker and denser it is. . . . the shadow is merely somewhat inferior, primitive, unadapted and awkward; not wholly bad" (Psychology and Religion 11: pp. 76-78; emphasis added).

[8] For a fuller discussion of the symbolism of the house as a representation of the psyche, see the previous chapter (the dream-text, "El sur").

dream-texts, "El espejo y la máscara" and "Undr," treat totality in the form of a single word or single line. For example, in the first story, an Irish poet is summoned by the king to commemorate a victorious battle in a poem. The poet, Ollan, is an accomplished artist and succeeds in composing a long poem of great beauty and martial splendor. In return, the king gives Ollan a mirror made of silver. However, the king is not completely satisfied and desires another poem from Ollan. The second poem is a short composition which transcends the first. The poet is rewarded with a golden mask. The king then states that "somos figuras de una fábula y es justo recordar que en las fábulas prima el número tres" (LA 59), and requests a third poem. Ollan returns with a poem made up of a single line, and in which the entire universe is contained. The prize for this work is a dagger. The poet, having succeeded in imitating the work of God, pays for his blasphemy by committing suicide; the king, having shared in the forbidden accomplishment, renounces his power, and wanders the land as a beggar.

In a most interesting manner, the dream-text demonstrates the progression of creativity which proceeds from superficial imitation to profound essence. The first poem is an artifice which beautifully evokes the glories of victory. The king compliments the poet by declaring: "has manejado con destreza la rima, la aliteración, la asonancia, las cantidades, los artificios de la docta retórica, la sabia alteración de los metros" (LA 58). The silver mirror, given as a reward for the accomplishment of the work, clearly indicates the poem's mimetic, but distorted, version of the true subject—an archetypal image. The second composition goes a step further toward an exact duplication of its contents: "no era una descripción de la batalla, era la batalla" (LA 59). The prize for this poem is a golden mask, demonstrating that it is merely a veil pulled over the poem's actual subject. The final poem, revealed in a manner consistent with the mystic experience, is the totality of psyche, the Self, exposed in its purest essential form: "—En el alba —dijo el poeta—

me recordé diciendo unas palabras que al principio no comprendí. Esas palabras son un poema" (LA 60).[9]

In "Undr," the totality of the universe is reduced from a single line to a single word. Another poet, Ulf Sigurdarson, hears of a land of the Urns, where all poetry is contained in a word. He finds this land where the king, wary of strangers, has foreigners crucified. Protected by another poet, Thorkelsson, and as a way to prevent the fate of crucifixion, Sigurdarson composes a laudatory poem to the king and is taken to recite it before him. After the reading, Sigurdarson receives a silver ring from the king and is pushed to the back of the crowd gathered in the king's chamber, while another poet, accompanied by the music of a harp, chants the single word which encompasses the totality. Sigurdarson does not understand the word, and is told that he must discover it for himself. Sigurdarson leaves this kingdom and commences a long series of adventures in which he suffers a variety of contradictory fates: he becomes a slave trader and a slave, a captor and a captive, a betrayer and a man betrayed. After many years, he returns to the land of the Urns where he seeks out his old friend Thorkelsson. The latter asks Sigurdarson about his adventures, after which he sings the single-word poem which mirrors every event of Sigurdarson's life. The word is "undr" or "wonder." In this dream-text, the dreamer intuits the reality of the archetypes of harmony, totality and wholeness, contained in a single word. But this

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[9] Perilli's observations on the relationship between mirror, mask and death have interesting implications for this story: "la literatura puede ser espejo o máscara de la vida, pero cuando pretende ser la vida misma la impregna de irrealidad. La imagen esencial del espejo puede ser devastadora. Si la poesía como reflejo pretende ser indiscernible de su objeto, la vida, el poeta se extravía en el terrible laberinto de los espejos enfrentados. Este extravío puede significar la locura o la muerte" (155). The relationship between "madness" and "death" and the mirror is noted by Cirlot: "aparece a veces, en los mitos, como puerta por la cual el alma puede disociarse y 'pasar' al otro lado, tema éste retenido por Lewis Carroll en Alicia. Esto solo puede explicar la costumbre de cubrir los espejos o ponerlos vueltos de cara a la pared en determinadas ocasiones, en especial cuando alguien muere en la casa . . . (195).

word cannot be "given" to him; he must encounter it for himself after undergoing the necessary preliminary life experiences which will make the word comprehensible. In this sense, then, the dreamer's experience of the archetype of the Self is situated at the end of life, the final period of psychic creativity, differentiating these dream-texts from those in Ficciones.

In "El disco" and "El libro de arena," totality is not found in words, but rather in more tangible objects. In the first story, a woodcutter is visited by a stranger who turns out to be an exiled king. The king possesses "Odin's disk," the talisman that guarantees his power as king. The disk is unique in all the world: "tiene un solo lado. En la tierra no hay otra cosa que tenga un solo lado" (LA 93). The woodcutter's greed overcomes him, and when the king refuses to trade the disk for a box of gold coins, the woodcutter brutally murders the king with his axe. As the king falls to the ground, the disk slips out of his hand. Even though the woodcutter marks the spot where the disk fell, when he returns after disposing of the king's body in a stream, he cannot ever find it again, and spends the rest of his life searching, in vain, for Odin's disk.

As its circular shape suggests, Odin's disk represents the Self archetype.[10] The dream-text explores an interesting situation insofar as the king, who had travelled far and wide in exile from his kingdom, suddenly loses the disk which is the source of his "power" and authority. The king had enjoyed a tight bond with the Self but in his encounter with the woodcutter (the Shadow), the bond is broken, the king dies, and the woodcutter endlessly seeks the lost disk. The dreamer of the text has shown what may occur when the ego (the king), believing himself to be the supreme power, tries to forge a link with the Self without having confronted the ego's darker, inferior aspects

[10] The identification between circular or spherical objects with the Self has been discussed in chapter four, in conjunction with the dream-text "Las ruinas circulares" and "El acercamiento a Almotásim."

embodied in the woodcutter. In the disturbance that results from the ego's meeting with the Shadow, the Self, in the form of the one-sided disk, is lost.[11]

In "El libro de arena," the narrator is visited by a stranger, a Bible salesman. Since the narrator is a bibliophile and already possesses several rare editions, the salesman shows him a very unusual sacred book, supposedly printed in India and which bears the title Holy Writ on its spine. The text of the book is organized in versicles and in double columns, like a Bible, but, as the salesman indicates, the pages are infinite, like the number of grains of sand. The pages are numbered in a completely chaotic manner (there is no need for sequence or succession within infinity), and once a page has been seen it can never be found again. The narrator trades his own black-letter Wiclif Bible for the "Book of Sand" and finds, little by little, that the book is intensely disturbing and disquieting; it was "un objeto de pesadilla, una cosa obscena que infamaba y corrompía la realidad" (LA 99). To get rid of the "monstrosity," the narrator decides against burning it (the burning of an infinite number of pages would, in effect, create an infinite fire, suffocating the entire universe with smoke), and, instead, places the book on an obscure, remote shelf of the Argentine National Library in the hope that no one would ever find it again. The narrator feels somewhat relieved, but wishes never again to walk down the calle México, where the library is located.[12]

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[11] The description of the disk as "one-sided" relates clearly to the description of the "total book" in the final note of "La biblioteca de Babel": "bastaría un solo volumen, de formato común, impreso en cuerpo nueve o en cuerpo diez, que constara de un número infinito de hojas infinitamente delgadas. (Cavalieri a principios del siglo XVII, dijo que todo cuerpo sólido es la superposición de un número infinito de planos.) El manejo de ese vademecum sedoso no sería cómodo: cada hoja aparente se desdoblaría en otras análogas; la inconcebible hoja central no tendría revés" (F 100). If the disk in "El disco" were an infinitely thin slice of an infinite sphere, it would, like the center page of the book, have no reverse side.

[12] The final line of the original story, "Siento un poco de alivio, pero no quiero ni pasar por la calle México" (LA 99), for some reason, does not appear in di Giovanni's English translation.

The Self archetype, as represented by the infinite book in "El libro de arena," causes grave difficulties for the dreamer in this dream-text. In conjunction with the idea that these dream-texts are reworkings of earlier themes and creations, one might, as McMurray has suggested, "speculate that for the playfully ironic Borges, it [the "book of sand"] represents the volume so assiduously sought by the narrator of 'The Library of Babel'" (32). If this be the case, then why does the actual encounter with the "catalogue of catalogues" cause such distress that the narrator must dispose of it? The horror inspired by the physical presence of the book (the Self) and the dreamer's consequent rejection and "loss" of it may suggest that the dreamer has reached the end of his search for absolute totality, has glimpsed as much of his own psychic wholeness as he is capable of handling, and, therefore, cannot tolerate an object that is absolute wholeness itself. The psyche seeks totality throughout an individual's entire lifetime, but according to Jung, it cannot actually be achieved during one's lifetime. Possessing the Self would indicate certain death. Like the poem that causes the death of the poet in "El espejo y la máscara," and Odin's disk which causes death for the king in "El disco," the book in "El libro de arena" must be discarded; possessing the book requires its owner's death.[13]

Another example of the disposal of the representation of totality can be seen in "El Congreso." In the dream-text, a narrator, Alejandro Ferri, recounts the days when he and a group of colleagues joined together to form a secret organization that would represent all mankind and the world itself. A Uruguayan, Alejandro Glencoe, presided over the Congress, assisted by his nephew, Fermín Eguren, and a man named "Twirl." The organization of the Congress, however, became a philosophical problem,

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[13] The necessary death of the book's owner may explain why the Bible salesman did not haggle with the narrator and was determined to sell the book: "Me asombró que no regateara. Sólo después comprendería que había entrado en mi casa con la decisión de vender el libro" (LA 98).

inasmuch as the Congress intended to represent all mankind, which would be like trying to "fijar el número exacto de los arquetipos platónicos, enigma que ha atareado durante siglos la perplejidad de los pensadores" (LA 26-27). It was decided that each member could represent a number of mankind's types: "Alejandro Glencoe podía representar a los hacendados, pero también a los orientales y también a los grandes precursores y también a los hombres de barba roja y a los que están sentados en un sillón" (LA 27). Various members of the organization then set out on several missions: the narrator went to London to investigate which language should be used for official business; Twirl went about the world buying books to create a vast library, and Eguren went to Paris, but rather than busying himself with the Congress' projects, he was living the life of a bohemian, spending a great amount of the organization's money. Eventually, Glencoe realized that the dream of re-creating the organization of the world was futile, and that the books bought by Twirl should be burned. Glencoe then invites the members of the group to ride through the city in an open carriage to see that the Congress "existía realmente y secretamente y era el universo y nosotros" (LA 37). After the ride, the group disbands, never to meet again.

On the surface, the secret organization is an attempt to represent the totality of the universe. However, as a dream-text, the universe shown here is no more than the psyche of the dreamer. The various aspects of the psyche are characterized by the various individuals: Alejandro Glencoe reigns over the entire operation like God, one Self image ("era un señor de aire digno, ya entrado en años, con la frente despejada, los ojos grises y una canosa barba rojiza"); Twirl, who sits at Glencoe's left, is a Shadow-like devil figure ("un hombre . . . joven, también de pelo rojo; su violento color sugería el fuego" [LA 24; emphasis added]); Fermín Eguren, sitting at Glencoe's right hand, is a Jesus figure; the Norwegian secretary, Nora Erfjord,[14] is an Anima

[14] McMurray indicates that "Nora Erfjord is probably patterned after Norah Lange, a poet of Norwegian descent who was one of the founders of Argentine ultraísmo" (50).

figure; and the narrator, Ferri, is the dream-ego.

However, here again, as the dream-ego comes closer and closer to the Self, the representation of the Self is rejected and discarded. The Congress, as another image of Self, becomes more and more uncomfortable in its dispersion, suggesting that the time is simply not right for the dream-ego to unite with the Self; the process of psychic life is not complete and not yet ready for death. As the narrator states at the end of the story, "sin mayor esperanza, he buscado a lo largo de los años el sabor de esa noche; alguna vez creí recuperarla en la música, en el amor, en la incierta memoria, pero no ha vuelto, salvo una sola madrugada, en un sueño" (LA 37-38).

As the previous reworkings and reelaborations demonstrate, the dreamer, at the end of life, is still struggling with several unresolved conflicts. In his dreams, he is still working out certain difficulties with Shadow assimilation and with even more insistence, he is still confronting the wholeness of the Self archetype. An interesting change, however, has taken place in his Self experiences. The Self is there, ready and waiting, but something always occurs that causes the permanent ego-Self union from taking place. The absolute, eternal union of the various aspects of psyche, which is death, is being held at bay. The dreamer, thus, must be prepared for the imminence of death— dreams that will ease the transition from the ego consciousness of this world to the psychic union of conscious and unconscious in the next.

5.3 The Preparation for Death

In applying a Jungian perspective to this collection, written in the final stage of Borges' life, it seems appropriate to state that, as scholars have frequently noted, Jung seemed to be more intent upon exploring the later stages of life, middle-age and old-age, in contrast to Freud's marked tendency to concentrate on the first part of life, infancy and childhood. Despite the apparent truth of this very general viewpoint, Samuels indicates that it is not completely valid:

> The traditional view is that Jung was not much interested in the personal development of the individual, that his theory of early development is therefore inadequate and that this has had to be rectified by wholesale borrowing from psychoanalysis. While it may be true that Jung's interests were often more keenly engaged in such areas as phylogeny and an examination of psycho-cultural development, it is by no means true that he left no theory of development in infancy and childhood. His writings on this subject are scattered and many of his most suggestive theses are not found in the volume of the Collected Works entitled The Development of Personality (CW 10). (133)

In effect, Jung was clearly interested in all stages of the life of the individual psyche, and it is his works on the final stage that are of most value to us here. In Jung's essay, "The Stages of Life," the author theorizes that there is clearly a purpose for old age: "A human being would certainly not grow to be seventy or eighty years old if this longevity had no meaning for the species. The afternoon of human life must also have a significance of its own and cannot be merely a pitiful appendage to life's morning" (The Structure and Dynamics 8: 786). Storr suggests that "however sincerely one subscribes to the evolutionary view that man's prime biological task is to reproduce himself, the very fact that the lifespan extends for so long beyond the period at which, at least for women, reproduction is possible, raises doubts as to whether the act subserving reproduction entirely deserves this pride of place" (Solitude 190).

In response to the suggestion that old age has a value and purpose for humankind, Jung adds that "in primitive tribes we observe that the old people are almost always the guardians of the mysteries and the laws, and it is in these that the cultural heritage of the tribe is expressed" (The Structure and Dynamics 8: 787). In other words, the elderly, because of their advanced development of psyche, hold the keys to the mysteries of psychic individuation and self-actualization and are in a position to inform and instruct the other members of the cultural group in the values and truths of life. The most important of these truths is that life is cyclical and regenerative: the earthly, mortal life of humankind is marked by stages—infancy,

childhood, adolescence, adulthood, middle-age, old-age. This periodic development of life indicates that, taken as a whole, the life of the individual is merely a stage in the greater, ongoing process of the entire cosmos. "That is why all great religions hold out the promise of a life beyond, of a supramundane goal which makes it possible for mortal man to live the second half of life with as much purpose and aim as the first" (The Structure and Dynamics 8:789). The preparation for death, as the ending point for earthly life, is the goal of the final stage of life and part of this preparation is effected by means of dreams.

The preparation for death is usually marked by "a so-called 'initiation into the inner reality', a deeper self-knowledge and knowledge of humanity, a 'turning back' (reflectio) to the traits of one's nature that have hitherto remained unconscious or become so. By raising these traits to consciousness the individual achieves an inward and outward bond with the world and the cosmic order" (Jacobi, The Psychology 108-09). In terms of this psychic development, Storr makes the comparison between the beginning of life when children are completely dependent upon others and the end of life when there is less emotional dependence. "The old often show less interest in interpersonal relationships, are more content to be alone, and become more preoccupied with their own, internal concerns. . . . There is often an increase in objectivity toward others combined with a decrease in identification with them" (Solitude 168). Storr continues by saying that "man is the only creature who can see his own death coming; and, when he does, it concentrates his mind wonderfully. He prepares for death by freeing himself from mundane goals and attachments, and turns instead to the cultivation of his own interior garden. . . . In old age, there is a tendency to turn from empathy toward abstraction; to be less involved in life's dramas, more concerned with life's patterns" (Solitude 169).

The idea that the dreams of the second half of life prepare the psyche for death is based, in part, on a remarkable theory that links psychology with contemporary

physics. Marie-Louise von Franz has studied the particular images and motifs in dreams that precede death and that work to prepare the psyche for the end of the material universe. She states that

> almost all of the symbols which appear in death dreams are images that are also manifested during the individuation process —especially as it unfolds during the second half of life. As Edinger has remarked, it is as though this process, if not consciously experienced before death, may be 'telescoped' by 'the pressure of impending death.' In principle, individuation dreams do not differ in their archetypal symbolism from death dreams. (On Dreams and Death xiii; original emphasis)

Additionally, Hillman points out that "Aniela Jaffé, whose sympathetic and scholarly understanding of Jung's ideas is unsurpassed among his followers, has written that the 'psychological path of individuation is ultimately a preparation for death.' If this is the ultimate intent of Jung's fundamental therapeutic principle, then the soul's process of individuation moves toward the underworld. Then every resurrection fantasy of theology may be a defense against death. . . . " (The Dream and the Underworld 89-90). In essence, then, the process of individuation that has been expressed in the works of Jorge Luis Borges can be understood as a process that attempts to unite the divided psyche into a whole in preparation for the end of the physical stage of life. As was mentioned earlier, individuation, as a goal, cannot be achieved in life; it's process merely prepares one for the state of union with the cosmos.[15]

To some, von Franz's remarks may seem unacceptably "mystic." In conjunction

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[15] Samuels suggests that Jung's process of individuation and the desire for a "merger with something 'greater' than oneself" (the archetype of Self) forms an interesting point of convergence with Freud's "death instinct" which he describes as "an attempt by the organism to reduce excitation and tension to zero by achieving an inorganic state as in death." He further states that "the self, manifested in 'death-instinct' form, has to do with experiences of merger, fusion, oneness. A combination of psychoanalytic and analytical psychological approaches suggest that the death instinct has a purpose; namely to act as a necessary antidote to the pain and anxiety resulting from rupture and separation so that, in the peace and quiet of an integrated state of oneness, the boilers of creativity can be re-stoked" (99).

with contemporary theories of physics, however, her assertions gain a scientific basis. As the physicist Fritjof Capra has noted, "in modern physics, mass is no longer associated with a material substance, and hence particles are not seen as consisting of any basic 'stuff,' but as bundles of energy. . . . Their forms have to be understood dynamically, as forms in space and time" (188). It could be stated, then, that the material body of mankind (physical energy) and the immaterial psyche (psychic energy) may "be two aspects of one and the same energy" (von Franz, On Dreams and Death 144). Furthermore, Jung postulated that psyche is "unextended intensity" and not a "body moving with time." In other words, psyche is the "highest intensity in the smallest space"[16] (von Franz, On Dreams and Death 144), implying that psychic energy, in essence, has no basis in physical matter. The physical law that insists upon the conservation of energy would, therefore, imply that the energy of the psyche could not be destroyed at death, but must continue with or without the physical body. As von Franz states, there are "dreams which symbolically indicate the end of bodily life and the explicit continuation of psychic life after death. The unconscious 'believes' quite obviously in a life after death" (On Dreams and Death ix).

The death of the material body releases the psyche into a state of existence beyond time and space. The physicist David Bohm has theorized that there is an "indivisibility of all material processes" in which

> two particles (A, B), once bound together in a system whose disintegration does not influence the spin of either particle, are observed as totally separated. However, a disturbance of the spin in A causes a corresponding disturbance in B, whereby an interaction of even a light signal becomes impossible. It is as if B "knows" what happens to A. This implies that it is possible that, at its lowest level, the universe is an

[16] Jung's words are strikingly reminiscent of Borges' "Aleph," described as "uno de los puntos del espacio que contienen todos los puntos" (A 165), "¡El microcosmo de alquimistas y cabalistas, nuestro concreto amigo proverbial, el multum in parvo!" (167), and "una pequeña esfera tornasolada, de casi intolerable fulgor" (169).

> indivisible whole. Bohm postulates moreover that the observable material universe is just the unfolded or "explicate order" of existence as the surface of an underlying enfolded or "implicate order." Both "orders" coexist in an indefinable holomovement, that is, in an "undivided wholeness." Explicate and implicate ensembles exist continuously, locked together in the incomprehensible totality of movement. (cited in von Franz, On Dreams and Death 152)

Since the postulation of "action at a distance" between two particles has been experimentally proven,[17] the indivisible wholeness of cosmic energy is becoming an acceptable notion among scientists. Additionally, Bohm's idea of an "implicate order" that underlies an "explicate order" is a clear restatement of Jung's theory of the unconscious mind which underlies consciousness. As von Franz states, "David Bohm has outlined a projected model of the collective unconscious, so that in his theory we have before us an attempt to outline a psychophysical model of the unity of all existence" (On Dreams and Death 153).

Hall makes the case that dreams, in preparing the dreamer for death, "seem to view death in no more dramatic terms than a journey, a marriage or some other major change in life. . . . It is as if the dreams of someone approaching physical death were no more concerned about the approaching death than they would be about any major change within life" (The Jungian Experience 133). In very general terms, it can be stated that there are several common characteristic motifs in dreams that prepare the dreamer for death: 1) the presence of a guide which usually takes the form of a particularly wise female (for men) or of the "personal 'other' half of the soul of the dying individual" (von Franz, On Dreams and Death 72); 2) an intruder who puts the dreamer in danger; 3) situations which provide compensation for the missed opportunities of youth; and 4) an exploration or discovery of objects that represent the after-life.

In El libro de arena, there is one dream-text that places a female guide figure in a

[17] For the documentation on this assertion, see Chapter One, footnote 17.

primary position. "Ulrica" is the story of a Colombian scholar, Javier Otálora, who, on a visit to England, meets a young Norwegian girl named Ulrica. They meet in the city of York, in an inn, and talk. The next day, the two walk towards Thorgate on the newly fallen snow. Ulrica promises Javier that, at nightfall, she will spend the night with him in the inn. During their walk, they hear a wolf howling and a bird singing; the scene takes on an unmistakable dream-like quality. They reach the inn at Thorgate and Javier realizes that in possessing Ulrica for the first and last time, the world of time and matter ceases.

Several significant details of the text indicate the symbolic function of Ulrica as a soul guide that prepares and leads the male protagonist on his journey towards death. For example, Ulrica is a completely mysterious figure: "menos que su rostro me impresionó su aire de tranquilo misterio;" and lacks the distinction and specificity of a surname: "(no supe su apellido y tal vez no lo sabré nunca)" (LA 15). The mysterious and indistinct qualities of Ulrica convert her into a symbolic figure. The narrator indicates also that the relationship that forms between Javier and Ulrica is not unique, but that her appearance is meaningful only to Javier: "comprendí que [yo] no era el primero y que no sería el último. Esa aventura, acaso la postrera para mí, sería una de tantas para esa resplandeciente y resuelta discípula de Ibsen" (LA 17). Furthermore, she refuses a drink from another man, but is attracted immediately and specifically to Javier. When the two begin their journey together the next day, they enter a landscape in which the two are in complete isolation since "no había un alma en los campos" (LA 16).

Numerous symbols here underscore the significance of this dream-text as a death preparation dream. First, the journey begins on fresh snow, indicating a covering or blanketing on the ground which forms a separation between the couple and the earth (Cirlot 324). The snow thus forms a partition between earthly reality and the walking pair and is a first step in the journey of death from physicality towards spirituality. The

second symbol is the cry of the wolf. In the Nordic tradition, the wolf represents the breaking of the chains that give the world order. The wolf indicates the end of the world and the chaos that follows from the unbinding of the earth from its temporality (Cirlot 280). In other words, the wolf's howling heralds the approaching end of earthly life for Javier. At the end of the dream-text, Ulrica emphasizes that the wolf is not a real, tangible creature, but merely a symbolic entity: "—¿Oíste al lobo? Ya no quedan lobos en Inglaterra. Apresúrate" (LA 18; emphasis added). An additional auditory symbol clarifies Javier's death journey with his soul guide, Ulrica: she says, "—Oye bien. Un pájaro está por cantar. Al poco rato oímos el canto" (LA 17-18). As Cirlot indicates, the bird is frequently a symbol for a person's soul (350) and its song during the journey provides for Javier evidence of its existence and a reason to pay attention to it.

The Norse tradition, so apparent in this dream-text,[18] further contributes to the interpretation that Ulrica is the soul guide preparing Javier for death with the references to the Völsunga Saga. Because Ulrica and Javier have difficulty in pronouncing each other's name, Ulrica says that she will call him Sigurd and he replies by calling her Brynhild. The myth of Sigurd and Brynhild indicates here that the two lovers will be joined and will die as a result of their love, whether or not a sword is placed between them in the bed. The union of Javier, the dream-ego, and Ulrica, the soul guide, is a symbolic declaration of death when the spirit is set free from the physical world: "ya no quedaban muebles ni espejos. No había una espada entre los dos. Como la arena se iba el tiempo. Secular en la sombra fluyó el amor y poseí por primera y última vez la imagen de Ulrica" (LA 19). As von Franz points out, the motif of the union of male and female as in "Ulrica," frequently symbolizes the

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[18] In his study, "Borges y las literaturas germánicas medievales en El libro de arena," Joseph Tyler has summarized the presence of Medieval Germanic literature in several stories in this collection.

"death wedding" that has been so universally noted throughout the ages in fairy tales and folk stories. In a sense, the death wedding is a "description of the completed individuation process, of an ultimate union of psychic opposites, a liberation from all egocentricity and an ecstatic entrance into a state of divine wholeness" (On Dreams and Death 45).

In "El otro," the soul guide figure takes on the form of a true double of the dreamer. Unlike the other doubles seen in Borges' earlier works, this double is identical with the narrator, except that the two are differentiated by time. On a February morning in 1969, the dream-ego, named Jorge Luis Borges, meets his own younger self on a park bench on the Charles River in Cambridge, Massachusetts. The younger Borges, at the moment of the encounter, believes that he is in Geneva, Switzerland on the banks of the Rhone. The two are separated not only by time, but also by space. The elder Borges, however, "proves" that they are, in fact, one and the same person by describing the contents of the younger's bookshelves, including a book hidden behind the others on the sexual customs in the Balkans. The younger Borges replies that he must be dreaming, and for that reason, the elder Borges would certainly know all those details. The two discuss a variety of different topics from politics to literature and in the end the elder Borges decides to try out Coleridge's famous fantasy about the possibility of bringing back a tangible object from the world of dreams. The younger Borges takes out some Swiss coins, while the elder shows the younger a dollar bill dated 1964. In the face of such a peculiar situation, the younger Borges rips up the dollar and the elder Borges throws the coin into the river. The two resolve to meet again the next day, but neither one intends to keep his promise. At the end, the elder Borges concludes that the meeting was completely "real" for him, but that the younger Borges, the "other," had merely dreamt the encounter, thereby permitting him to forget it. Proof of the dream is the fact that the younger had mistakenly dreamt a date on the

dollar bill which, according to the narrator, does not have the date printed on it.[19]

In this story, the figure of the "double" or the "other" again indicates the presence of a soul guide that prepares the dreamer for death. The narrator, significantly, equates the meeting with "un hombre [que] a punto de morir quiere acordarse de un grabado entrevisto en la infancia. . . . Nuestra situación era única y, francamente, no estábamos preparados" (LA 11-12). The bizarre juxtaposition of the younger and the older versions of the narrator implies that the life of the dreamer has come full circle and that death and rebirth are immanent. The experience of meeting one's own self in a different form leads to transformation. Jung has noted that the transforming Individuation process expresses itself mainly in dreams and that rebirth into another being is "the other person in ourselves. . . whom we have already met as the inner friend of the soul" (The Archetypes 9-1: 235).

In "El otro," this inner friend of the soul is the younger Borges whose presence demonstrates, for the elder Borges, the psychological "reality" of the psyche's immortality. As has been noted previously, the preparation for death in dreams is equally a preparation for the rebirth and renewal of the psyche since the essence of psyche, energy, does not cease simply to exist, but is merely transformed. Jung describes the theme of the immortality of the psyche by saying that "the intuition of immortality which makes itself felt during the transformation is connected with the peculiar nature of the unconscious. It is, in a sense, non-spatial and non-temporal. . . . The feeling of immortality, it seems to me, has its origin in a peculiar

[19] American bank notes do indeed have dates, but Borges, blind at the time of the writing of this story, could only go by what he had been told by others. The English translation of the story corrects the inaccuracy. The sentence in the original story, "(Meses después alguien me dijo que los billetes de banco no llevan fecha)," is deleted from the translation and at the end, where the original has "El otro me soñó, pero no me soñó rigurosamente. Soñó, ahora lo entiendo, la imposible fecha en el dólar" (LA 14) is altered in the translation to read, "The other man dreamed me, but he did not dream me exactly. He dreamed, I now realize, the date on the dollar bill" (BS 20).

feeling of extension in space and time. . . ." (The Archetypes 9-1: 249).[20] Clearly, the dreamer's encounter with his "other" self accross time (the "other" exists in 1914, while the elder exists in 1969) and across space (Geneva[21] and Cambridge) indicates an experience of the "proof" of the psyche's permanence. As Helen Calaf de Aguera states, "El encuentro entre ambos 'yos' expresa la aspiración humana a trascender la noción tradicional del tiempo lineal negando su postulado central de que sólo el presente es real; es una experiencia imaginaria que quiere dar cuerpo a la paradoja de la simultánea identidad e independencia de pasado y presente y que, a la vez, apunta al anhelo humano de una identidad que abarque todas las etapas de la vida —de un yo total y eterno que no se limite al instante inmediato" (168).

In contrast to the dream-text "Ulrica," in which the encounter with the feminine soul-guide is pleasurable and enlivening, in "El otro" the dreamer is terrified by the encounter with his younger masculine double: "sé que fue casi atroz mientras duró y más aún durante las desveladas noches que lo siguieron" (LA 7) and "todavía me atormenta el recuerdo" (LA 14). Von Franz notes that, "from my own experience, it

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[20] Durand emphasizes the timelessness and spacelessness of the psyche when he states that "dreams, and all 'active images' as we would say, abolish spacial [sic] limitations, preserving only the freedom of extension: active images are ambiguous. . . and ubiquitous. In dreams, the here is elsewhere, places are telescoped, losing both their geographic and geometric context.

More than anything else, the time (one is almost tempted to say the tempo) of the active image burkes [sic] the causal antecedencies, blending the extasis of time (past-present-future) into concrete 'pure duration', as Bergson later pointed out. Memory ceases to be restoration, repetition and mimesis, becoming instead creative reminiscence (anamnesis) and, above all, creator of self" ("Exploration" 89; original emphasis).

[21] An interesting detail from Borges' life reveals the link between Geneva and death. Upon hearing the news of the fatality of his liver cancer, the writer immediately left Argentina and decided to die and be buried in the Swiss city. In Alazraki's moving personal account, "Epilogue on Borges' death: some reflections," the critic notes that "Borges had come to Geneva to search for a country which, through the years, had become very much his own. Argentina, his own country—he felt—had been lost to him, and Switzerland offered him a peace he could not find in his native land" (Borges and the Kabbalah 179).

seems to me that the terror-filled, uncanny aspect of the 'other' appears especially when the dreamer has as yet no relation to death or does not expect it" (On Dreams and Death 72; original emphasis). The terror to which von Franz refers is usually due to the evil nature of the "other," in other words, the Shadow figure. As chapter three demonstrated, the Shadow figure was confronted with very little difficulty, and in chapter four, even the darker side of the Self caused no agitation for the dreamer. So why is the dreamer in "El otro" so disturbed by the encounter with his double when the character of the younger Borges definitely does not express the Shadow and in no way could be considered evil?

Perhaps the answer to the question posed above lies in a feeling of regret on the part of the dream-ego, the elder Borges. The dream-ego sees a part of himself that was never explored or developed fully and grieves for the opportunities missed during the years of excessive conscious control of the psyche. The dream-ego notes several instances of regret: there is a strong sensation of love for the "other" which reminds him that he was never a father (LA 10); the "other's" first book of poetry to be entitled either Los himnos rojos or Los ritmos rojos in which the poet "cantaría la fraternidad de todos los hombres" because the modern poet cannot turn his back on his era reminds the dreamer that he lacked any solidarity with mankind and that he was never really aware of his own time and circumstance (LA 11); the "other's" belief in the "invención o descubrimiento de metáforas nuevas" which reminds the dreamer that perhaps he had relied too much on convention and tradition (LA 12). Thus, when the dream-ego is faced with his younger double figure, all the regrets for missed opportunities make the encounter frightening and very disturbing in the face of the nearness of death. The unpleasant experience of this dream reminds the dream-ego that he is, as von Franz indicated, not quite ready for death because the dreamer has not resolved his feelings of disappointment and discontent for having not fulfilled what he would have liked to have accomplished.

In "There Are More Things,"[22] death appears as a frightening and bizarre "intruder." The dream-text begins with very specific references to external "reality" and little by little it develops into a nightmare. The narrator, an Argentine student of philosophy at the University of Texas at Austin, is suddenly notified of his uncle's death. He returns home in 1921 to find that his uncle's house, the "Casa Colorada," has been auctioned off to a man named Max Preetorius, a foreigner. The house had been the site of many happy childhood memories: he had often played in the house as a child, and his uncle had taught him the delightful intricacies of philosophy using oranges, chess boards, and colored cubes. The attachment that the narrator has to the house suggests that he should have inherited the house on his uncle's death, but now it was in the hands of a very unusual foreigner. Preetorius' strangeness becomes apparent when he disposes of all of the house's furniture, household items, books, and so forth, and when he hires workers to make certain "alterations" to the house. The carpenters work only at night and at one point, the uncle's decapitated, mutilated sheepdog is found dead in the yard. Once Preetorius moves things into the house, at night, no one ever sees him again and it is presumed that he has left the country. The dream-ego, responding to these strange circumstances with a mixture of curiosity and uneasiness, dreams one night of a stone amphitheater (a labyrinth) which encloses the Minotaur, "el monstruo de un monstruo" (LA 42). One summer night, during a terrible storm, the narrator finds himself at the gate of the Casa Colorada, and decides to enter the house. The house of his happy childhood memories had been completely

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[22] The text is dedicated "A la memoria de Howard P. Lovecraft" (LA 39). It is worth noting that Barton L. St. Armand's analysis of the nature of horror in the fiction of Lovecraft, particularly his story "The Rats in the Walls" (1923), has curious parallels with this story by Borges. Van Meurs states that St. Armand's study is a "brilliant analysis and model of Jung's method of amplification that demonstrates 'not only that Jung is uncannily relevant to an understanding of the place and meaning of horror in Lovecraft's fiction, but also that Lovecraft may provide some evidence for the powerful working of Jung's notions of archetypes and the collective unconscious'" (267).

modified: the hallway tiles had been replaced by sod, there was "un olor dulce y nauseabundo" (LA 44), and what little furniture there was seemed to be designed for a figure that did not in the least resemble the human form. The dream-ego feels revulsion and terror at the "presencia de las cosas incomprensibles" (LA 44) and wonders what kind of inhabitant requires such extravagant objects as the one that served as his bed: "una suerte de larga mesa operatoria, muy alta, en forma de U, con hoyos circulares en los extremos" (LA 45). Suddenly, the dream-ego feels "un intruso en el caos" (LA 45) and, as he descends a ladder from the second floor of the house, he states that "algo ascendía por la rampa, opresivo y lento y plural. La curiosidad pudo más que el miedo y no cerré los ojos" (LA 45).

The response elicited by the death figures in "El otro" and "There Are More Things" is quite similar. In "El otro," the figure of death, in the form of a younger version of the dream-ego, causes fear (as well as affection); similarly, in "There Are More Things," the death figure is presented as a monstrous, horrifying creature which, despite its presumed grotesque appearance, inspires more curiosity than terror. However, the unexpected, unprecedented appearance of this snake-like monstrosity[23] clearly prefigures and announces imminent death due to its role as an "intruder" (LA 45). As von Franz indicates, "the nearness of death is frequently represented in dreams by the image of a burglar, that is, by someone unfamiliar which unexpectedly enters one's present life" (On Dreams and Death 68). The terror and fear caused by this death

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[23] Once the narrator has discovered the inhabitant's U-shaped bed, he states: "De alguna página de Lucano, leída hace años y olvidada, vino a mi boca la palabra anfisbena, que sugería, pero que no agotaba por cierto lo que verían luego mis ojos" (LA 45). "Amphisbaena" is a highly poisonous mythological snake with a head at both ends and which can move in either direction. Although the symbolism of the snake is extraordinarly complex (see Cirlot 407-410), the image presented here of a snake with two heads indicates a snake that cannot form the uroboros. The uroboros, as a "dramatic symbol for the integration and assimilation of the opposite, i.e., of the shadow" (Jung, Mysterium Coniunctionis 14: 513), is an impossibility for this creature, and indicates, therefore, that the Shadow is still very active on an unconscious level.

figure is probably due to the intruder's negative form, indicating a coloration that is clearly the result of Shadow projection. In contrast to "El otro," in which the soul-guide is not tainted by Shadow characteristics, in "There Are More Things," the soul-guide is an intruder of an abominable and repellent nature, installed in the Casa Colorada by its agent and assistant, the secondary Shadow figure: Preetorius.[24]

In this dream-text, the dreamer is drawn to a place where death awaits him. The Casa Colorada is a house built by his uncle according to the latter's specifications. In a symbolic sense, it is a house (the psyche) built by an overabundance of intellection, that is, the thinking function. The thinking function inherent in the house becomes evident when the narrator remarks that it was built according to the "sólidas normas del buen poeta y mal constructor William Morris" (LA 41)[25] and that his uncle had had a firm interest in philosophy, and theology, "los falaces cubos de Hinton [y] las bien concertadas pesadillas del joven Wells" (LA 40). Since the narrator's uncle had had the house built after his retirement, death awaited him there, as it would await the nephew shortly thereafter. The presence of death in that house is openly expressed when the narrator affirms that "el hombre olvida que es un muerto que conversa con muertos" (LA 39). In short, a house constructed on the basis of an unmitigated intellectual foundation will lead to the destruction of its inhabitant. As we have seen, dreams of death differ only slightly from individuation dreams, and according to Jung's postulations these dreams are, by nature, compensatory. The dream indicates to the dreamer that the one-sided thinking function of his consciousness will be the death of him. Plainly, this theme has been explored in many other Borgesian dream-texts.

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[24] Preetorius' role as a guardian of the death figure is suggested by his name.

[25] In addition to his original poetry, William Morris is also known for his work as a furniture designer and as the author of a retelling of the Icelandic saga, Sigurd the Volsung (1875). The latter work explains the seemingly gratuitous reference to Morris in the story "Ulrica" (LA 18).

A very interesting twist on the theme of the unexpected soul-guide appears in the dream-text "Utopía de un hombre que está cansado." In this story, the strange intruder is the narrator, a man from the twentieth century, Eudoro Acevedo, who travels forward in time. He enters the home of a man who, like all others of his day, has no name.[26] The man describes for the narrator the conditions of life in this future time. In general, the specific has been abolished: people remain nameless, thus lacking the specificity of the individual personality; the particular interests of specific national groups have been lost by the disappearance of government; individual linguistic groups no longer exist since everyone speaks a universal language, Latin; such things as facts and history have been replaced by more general approaches to reality (reasoning, doubt, invention, forgetting); the printing of books has long since disappeared; and personal material possessions no longer exist. All persons must create for themselves their own sciences and arts according to their needs. The man paints curious canvases and gives one to Acevedo as a souvenir of his visit. While the two men talk, others arrive to help gather up what little possessions the man has and together they walk with the man towards the crematory where the man will end his life. At the end of the text, the narrator contemplates the canvas "que alguien pintará, dentro de miles de años, con materiales hoy dispersos en el planeta" (LA 75).

"Utopía" represents a very imaginative expression of the same experience seen in "El otro" insofar as the two dream-texts form a complementary mirror image pattern: the latter explores the strange occurrence when the dream-ego is confronted with its double from the past, while the former demonstrates the same situation except that the dream-ego plays the role of the double who visits himself in a future incarnation. Again, in "Utopía," as well as in "Ulrica" and "El otro," time and space are completely

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[26] In the Spanish text the man says "me dicen alguien" (LA 71), but in the English translation, di Giovanni gives the man a generic name, indicated by capitalization: "I'm simply called Someone" (BS 91).

relative and without their traditionally firm objective qualities. Although the identity of Borges with his double is explicit in "El otro," the relationship between Acevedo and "Someone" in "Utopía," in my opinion, is equivalent. MacMurray correctly states that "(The reader suspects that they are Borges and his double or reincarnated self)" (44). This being the case, then, Acevedo is clearly the soul-guide which announces the imminent death of Someone. The narrator inquires, "—¿No te asombra mi súbita aparición?" (LA 70), and as a consequence of Acevedo's visit, Someone makes his trip to the death chamber.

Again, Borges explores the enticing notion of bringing back a tangible souvenir of the dream world. In contrast to "El otro," in which the two figures reject the exchanging of coins and bank bills, Acevedo actually brings the canvas painted by Someone back to his "escritorio de la calle México" in Buenos Aires (LA 75). In this dream-text, in which novelty predominates,[27] Borges' ubiquitous desire to possess material proof of the existence of other worlds, or states of being, becomes reality. In general, then, one could state that "Utopía" takes the experience of "El otro" one step further and transcends it: the terror and fear of meeting one's double has disappeared[28] and an actual object has changed hands from one plane of time and space to another. Coleridge's dream has come true.

In conclusion, El libro de arena is a very special collection of Borgesian dream-texts. In it, Borges has reworked and reelaborated several of his major concerns and obsessions, and has, at the same time, introduced something completely new and

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[27] I differ with Calaf de Aguera when she states that "El otro" is the only example of Borges' use of the "doble en el tiempo" (168). She might perhaps be correct if she were to add that "El otro" is the only example of a double in past time.

[28] One of the regrets of the elder Borges in "El otro" which made the presence of the soul-guide so terrifying has been resolved in "Utopía": Someone states that "cuando el hombre madura a los cien años, está listo a enfrentarse consigo mismo y con su soledad. Ya ha engendrado un hijo" (LA 72). Someone further states that at the age of maturity "los males y la muerte involuntaria no lo amenazan" (LA 73).

unprecedented. In a wider sense, then, El libro de arena summarizes the totality of Borges' work: there are dreams that continue to explore the relationship of ego and Shadow; there are dreams that expand Borges' obsession with order, harmony and wholeness in several experiences with Self images; and there are new dreams that prefigure the end of ego-consciousness and prepare the dreamer for death. As a collection that ties together and synthesizes the entirety of Borges' production, El libro de arena deserves a place of honor in his contribution to world literature.

Chapter 6

Conclusion

This study of three books of Borges' short stories is neither a psychoanalytic nor a general psychological analysis. It is based specifically on the psychological theories proposed by Carl Gustav Jung. As indicated earlier, I believe that Jung's approach to the psyche and to the work of art is more complete, generous, and conciliatory than the approaches taken by Freud, his successors, or other psychologists. Jung addressed psyche in a way that attempted to reconcile the two main divisions of the psyche, consciousness and the unconscious. Reconciliation, in the Jungian approach, functions by respecting the integrity of the unconscious mind as an essential and original mode of psychic functioning to which moral and value judgments are inapplicable. There are no intrinsically "good" or "evil" qualities in the unconscious; the concept of good and evil is a purely conscious phenomenon. Thus, the contents of the unconscious are not explored and analyzed from the perspective which considers them to be symptoms of mental illness or neurosis; rather, they portray vital, creative, and fundamental aspects of the mind as a whole. The creativity and compensation of the unconscious contribute to, rather than detract from, the healthy functioning of the psyche.

Although van Meurs' bibliography documents nearly one thousand Jungian literary studies in English, those few which attempt a theoretical basis or justification for applying Jung's <u>psychological</u> theories to works of literature are, for the most part, sketchy, incomplete and ineffectual, or, worse, distort Jung's original premises to such an extent that they can be referred to as Jungian on only the most superficial level.

By means of the dream and Jung's approach to its analysis and interpretation, I have investigated the relationship between psyche and art in such a way that demonstrates Jung's theories on the psyche to be perfectly consistent, relevant, and suitable to literary criticism. Furthermore, I have applied Jungian analysis to certain pivotal works of fiction in the production of Jorge Luis Borges. The value of Borges' works transcends the usual philosophical or linguistic approaches undertaken up to the present.

Despite the voluminous studies devoted to Borges and his short story production, there has been, up to this point, a conspicuous gap in the body of Borgesian criticism. This is the message of the first chapter. I have attempted to fill that gap by applying the theories and methods of Jungian Analytical Psychology. It must be reiterated that basic to Jungian psychology is the existence of the unconscious mind and its contents, the archetypes. As was noted, the literary use of the term "archetype" traditionally has not necessarily been consistent with Jung's original concept that they are primordial structures that organize human thought processes. "Traditional Motifs" in Western culture are not the archetypes themselves, but may, occasionally, be archetypal images.

Chapter two explored the unconscious mind's most accessible mode of communication and expression: dreams. In analytical psychology dreams are spontaneous self-representations of the psychic state of affairs and that the purpose of this communication is compensatory. Compensation corrects imbalances between consciousness and the unconscious, restores equilibrium in the specific type of ego-functioning that excludes, represses or denies the needs of the unconscious mind. The "language" of the unconscious, however, does not correspond to the logical, systematized, rational mode, typical of conscious expression; rather, the unconscious "speaks" in images and symbols which indicate unconscious realities that consciousness cannot comprehend by any other means. The unconscious mind

reveals itself in symbols, the only mode of expression available to it. The symbolic nature of its communication, however, is frequently uninterpretable by consciousness because the symbols used by the unconscious do not correspond on a one-to-one basis with conscious realities. Just as the conscious mind is creative in its transposition of imagery into language, the unconscious mind is also, out of necessity, creative in its symbolic communication. The symbol forming capacity reveals the mind's ultimate source of creativity as essentially unconscious.[1] The creation of works of art, therefore, does not originate in consciousness. The relationship between the dream and the work of art becomes clear: both dreams and art share the same source in the unconscious, share the same mode of expression through symbols, and share the same compensatory purpose. Additionally, both the dream and (quite frequently) the work of art are involuntary and seem to appear inspired by an element foreign to the dreamer or artist. Since the dream and the artwork are analogous, they both may be analyzed and interpreted according to the same method.

Chapter three outlined certain methodological steps in approaching the dream according to Jungian analytical psychology. After an investigation into Borges' own ideas regarding the nature and expression of dreams, Borges' initial dream-texts, contained in Historia universal de la infamia, were analyzed for their fundamental messages from the unconscious to consciousness. In this collection of stories, images of the Shadow archetype predominate in every dream-text. For Jung, the initial encounter and subsequent attempts to assimilate the contents of the Shadow are one of the first steps in the process of psychic integration, known as Individuation. Unless ego-consciousness has approached and engaged the inferior, unadapted, amoral,

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[1] Although works of art and dreams have their origin in the creative symbol forming process of the unconscious, they are, however, subject to conscious reelaboration and refining. The artist-dreamer must put the creative impulses of the dream or work of art into a medium of communication in order to share it with the world external to the psyche.

darker side of the psyche, true equilibrium and harmony can never progress satisfactorily. If the individual can succeed in incorporating and pacifying some of the most disruptive elements of the Shadow, ego-consciousness may be expanded and transformed, permitting certain previously unavailable psychic material to function in a more healthy way on the conscious level. Borges' stories in Historia universal de la infamia explore a variety of ways in which the ego may engage the Shadow and what the various outcomes might be. In one story, ego and Shadow make peace and begin to coexist harmoniously ("La viuda Ching, pirata"), while in almost all the other stories, the result of the ego-Shadow confrontation leads to a temporary purging or disarming of the Shadow figures.

The fourth chapter treated Ficciones; its stories reveal a deeper, more intense archetype, the Self. The Self was identified as the central, unifying archetype which represents the center of personality, encompassing both consciousness and the unconscious mind. As the suprahuman element that reconciles and harmonizes the opposites inherent in the human psyche, the Self is the goal of psychic life, and is often experienced as an image of God or a source of supreme power capable of providing freedom from the chaos and flux of life. The dream-texts in Ficciones, then, explore the multifaceted nature of the Self and its relationship to ego-consciousness. In stories such as "Tres versiones de Judas" and "La forma de la espada," Borges reveals the functioning of the opposites that make up the Self's totalizing character; in "El sur," "Tema del traidor y del héroe," "Pierre Menard, autor del Quijote," and "La lotería en Babilonia," the application of "Chaos Theory" furnished a modern theoretical basis for Borges' intuitions on the unseen order of the universe which is a unique manifestation of the Self; the geometric figures central to "Las ruinas circulares," "El acercamiento a Almotásim" (the circle), and "La muerte y la brújula" (the quadrangle) indicated spatial representations of the Self archetype; and in "La biblioteca de Babel," the famous Borgesian labyrinth motif, frequently viewed by critics as negative

and nihilistic, was shown to be analogous to the compensatory Jungian mandala, the universal symbolic representation of the Self. Taken as a whole, the dream-texts in Ficciones exhibit an artistic maturation and a psychological deepening in Borges' works of fiction.

In Borges' final collection of stories, El libro de arena, —the focus of chapter five— the author retraces some of his steps and reworks some of the themes in Historia universal de la infamia and Ficciones. In stories such as "La secta de los treinta," "La noche de los dones," "El soborno" and "Avelino Arredondo," the Shadow archetype reappears to remind the dreamer of those still unassimilated darker aspects of the psyche, while in "El Congreso," "El espejo y la máscara," "Undr," "El disco," and "El libro de arena," the Self once again is emphasized. At this stage in the dreamer's psychic life, however, the Self does not offer the same satisfying, transcendental experience as it provided in the stories in Ficciones. In essence, these psychically less satisfactory reworkings of earlier themes do not prepare the dreamer for a richer life experience, but rather prepare the dreamer for the transformation from life to death. Life, viewed as the continuous struggle between the opposing needs of ego-consciousness and the unconscious, must give way to a psychic state in which the opposites are permanently reconciled. The preparation for death is the central feature of such dream-texts as "El otro," "Ulrica," "There Are More Things," and "Utopía de un hombre que está cansado." In these stories, the dreamer must confront a variety of different intruder or "soul-guide" manifestations who announce the imminence of death to the dreamer.

Much of Borges' remarkable literary production could not be treated here. A number of further studies could be undertaken to expand on the conclusions reached in this dissertation. First, I believe that a Jungian approach to other short stories, such as those in El Aleph and El informe de Brodie, would provide interesting points of comparison with the work presented here. Further, a Jungian study of Borges' poetry,

which until recently has not received sufficient critical attention, might furnish some very striking results in conjunction with Borges' prose works. The perspective from which I have viewed dreams and artworks as analogous entities would have to be modified to account for the many differences between the "storied" form analyzed in this dissertation, and the more finely wrought, consciously elaborated expression of dreams in poetic form.[2]

Certainly one area for future research from a Jungian point of view is the role of feminine characters in Borges' stories. The conspicuous absence of the contrasexual archetype, which Jung called the "Anima," is a worthy topic for study. Although I have briefly touched upon the anima manifestations in such stories as "La viuda Ching, pirata," and "Ulrica," a more complete and extensive study of the Anima figure (or lack thereof) in Borges would provide some significant insights on Borges' literary production as a whole.

Additionally, this dissertation may serve as a point of departure for further Jungian studies which investigate Latin American literature in general. Despite the preliminary, groundbreaking work of Richard J. Callan in the late 1960s and early 1970s,[3] and Gloria B. Durán's The Archetypes of Carlos Fuentes: From Witch to Androgyne, there have been very few Jungian-based studies on Latin American literature.[4]

Several aspects of my analysis might be extended to the works of other writers. For example, studies which investigate the nature and dynamics of the dictator or

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[2] For an interesting discussion on the role of conscious functioning in the creation of poetry, see Graham Hough's "Poetry and the Anima."

[3] See Callan's "The Archetype of Psychic Renewal in La vorágine," "Babylonian Mythology in El señor presidente," "The Jungian Basis of Carlos Fuentes' Aura," "The Quest Myth in Miguel Angel Asturias' Hombres de maíz," and "Animals as Mana Figures in José Donoso's 'Paseo' and 'Santelices'."

[4] In the bibliography, I have included a few Jungian studies of Latin American works. See Avendaño, Jentsch-Grooms, Ruda, and Scott.

caudillo in Latin American literature would, I believe, benefit greatly from an exploration of the imagery and functioning of the Shadow archetype.[5] Certain works which display an extraordinarily chaotic structure could be analyzed from the provocative hypotheses that form the basis of Chaos theory. And it might be most productive to examine the final works of certain authors to discover the relationship between those works and the psyche's preparation for death. An exploration of the archetypal basis of many works of Latin American literature might reveal some dramatic insights into the universal psychic foundations that underlie the specificity of the Latin American experience.

[5] Buchanan has analyzed García Márquez's El otoño del patriarca from a general Jungian perspective.

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Vita

Herbert John Brant was born in 1958 in the town of Kirkland, Washington, but spent the majority of his youth in the state of Illinois where, in 1976, he graduated from Forest View High School. One year after completing his Bachelor's degree in Spanish and French at Rosary College in River Forest, Illinois, he began his graduate studies at the University of Illinois at Urbana-Champaign. His area of specialization for the Master's degree was the teaching of Spanish at the secondary school level. However, after completing the Master's, his interest in Latin American literature inspired him to switch academic fields, beginning his doctoral studies in literature in 1986.

During his years in the Department of Spanish, Italian and Portuguese at the University of Illinois, he performed a variety of teaching and administrative functions. In addition to his position of graduate teaching assistant, in 1983 he was named administrative assistant to the Director of basic language instruction and functioned in that capacity until 1987. Later that year, he was selected to be the research assistant to the Department Head, Professor Ivan A. Schulman.

While completing his dissertation, he delivered several papers at conferences and colloquia at the University of Tennessee, Knoxville and at the University of Illinois. He is a member of the Instituto Internacional de Literatura Iberoamericana, the Modern Language Association and the American Association of Teachers of Spanish and Portuguese.