

Exploring transcendence of the quantum self and consciousness through communication symbols

ABSTRACT

This study is an exploration of how the quantum self, the quintessence of the individual, draws on archetypal symbols and mythologems during the process of intrapsychic communication. The process relates to the confluence of a subjective, inner experiential reality and reality as a social construct during transcendent cycles of the unique individual. The Jungian constructs of archetypal images, symbols, myths and mythologems are considered as the derivatives of this subjective, inner reality reflected in the text of a narrative and the dreams of an individual.

An archetypal and mythical semiotic textual analysis of 'The Alchemist' by Paulo Coelho, and an individual case analysis of dream symbols and a self-report based on the interpretation of a dream theme by using active imagination indicate that an inner, subjective transcendental reality is imminent in the individual. An intrinsic need for and representation of equanimity and unity are reflected in the images, symbols and myths of the self as archetype of meaning nested in the collective unconscious.

Rose-Marié Bezuidenhout is a Senior Lecturer in Communication & Media Studies at the Monash University, South Africa. This article is based on components of a DLitt et Phil degree that was conferred by the University of Johannesburg in September 2005. Supervisor: Dr L Venter (Monash University, South Africa); Co-supervisor: Prof G de Wet (University of Johannesburg).

INTRODUCTION

Paradoxically, irrespective of spectacular, spiralling global advances in the medical, technological and scientific fields in an increasingly complex and fragmented social, cultural and political environment, individual intrapsychic experiences are seemingly trivialised. Imposing and even enervating global issues and concerns outwardly foster feelings of isolation and the perceived incapacity of individuals to determine their own destinies.

Fromm (1962:74) states that our civilisation offers many palliatives which help people to be consciously unaware of their aloneness. Bureaucratised work and the mass media help people “to remain unaware of their most fundamental human desires, of the longing for transcendence and unity”. Moreover, Jung (1958:5) warned that the focus on the mass, and hence also the global, crushes out the transpersonal insight and reflection that are still possible with the individual, and this necessarily leads to “doctrinaire and authoritarian tyranny”.

The preceding statements concur with Beuster’s (1991:1) assertion that in contemporary society an individual, specifically the typical Westerner, “has a fragmented worldview, a world of polarities, where the subjective, inner reality is isolated from the external and so-called objective scientific reality”. This divided reality could predominantly be attributed to the obdurate Newtonian scientific paradigm and its adherent ideological assumptions of linearity, determinism, separateness, predictability, controllability, dualism, reductionism and logical positivism (Beuster, 1991; Bohm, 1983; Jung, 1958 & Peat, 2003).

Jung (1958:12) explained that statistical truths and abstract knowledge impart an unrealistic, rational picture of the world in which the individual, as a merely marginal phenomenon, plays no role. Moreover, science conveys the impression of the world from which a real human psyche appears to be excluded. Such exclusion is “the very antithesis of the humanities” (Jung, 1958:13). Paradoxically, Jung (1958:48) asserts that “...the development [and understanding] of the [individual] Self acquires a significance whose full implications have hardly begun to be appreciated, because too much attention to externals blocks the way to immediate inner experience”.

1. DELINEATION OF THE STUDY AND PROBLEM STATEMENT

Ensuing from the above statements, this study seeks a closer understanding of the full significance of the human psyche on its journey in the quest for development, transcendence and unity through the process of intrapsychic communication. Such an understanding is deemed necessary since there seems to be a significant tendency to select and describe certain aspects of reality and to negate, ignore or criticise divergent worldview and paradigmatic frames. For example, science has been exceptionally successful in dealing with the set of experiences attributed to physical reality, and it has historically become associated with the philosophy of “physicalism”, the belief that physical reality exists independently of our perception of it, and is consequently the ultimate reality (Aerts, Apostel, De Moor, Hellemans, Maex, Van Belle & Van der Veken, 1994:8). However, the

vast majority of important human phenomena and experiences have no known physical manifestations, since they are purely internal experiences and deal with experiential knowledge. Thus, to a “physicalistic” philosophy they are epiphenomena, not worthy of study unless they can be reduced to a physical basis.

This assertion is evident in the fact that, despite the obvious centrality of the self and the intrapsychic process in communication theory, and, although the self is a fundamental component seen to be almost continuously active in all forms of communication, it is seldom the focus of investigation and discussion in communication theory and inquiry (Pearson & Nelson, 2000:18). Moreover, intrapsychic communication has been described as a ‘black box’ concept (Fisher, 1978), which is a term used in cybernetics to refer to a set of commands that are too complex to understand and are treated as an incontestable given, which is understood purely in terms of inputs and outputs (Terre Blanche & Durrheim, 1999:5). The ‘through-put’, which could be paralleled with the intrapersonal process, is hence only understood by comparing inputs and subsequent outputs. Nevertheless, “black boxes can always be opened up and their operation contested. When this happens we get a ‘strange acoustic phenomenon’ where two faces of science - one that knows (insiders of the old tradition) and the other that does not yet know (the subversive outsiders) - talk at once and say entirely different things” (Latour cited in Terre Blanche & Durrheim, 1999:5).

This marginalisation of the self-determining and meaning-creating individual self in communication inquiry augments Jung’s (1958:43) assertion that the eventual contradiction and paradoxical evaluation of humanity of itself as a “quantité négligeable”, a negligible quantity, translates to the fact that “man [sic] is an enigma to himself”. This is certainly true with regard to the inquiry of the self in communication theory since the true nature of the self, although it is viewed as the quintessence of communication, remains a “quantité négligeable” – a negligible unit of analysis in communication inquiry. Consequently, inner experience in the process of intrapsychic communication remains an enigma.

Jung (1968b in Storr, 1998:331) says that the actualisation of the unconscious, and hence also the self, is realised “neither in mind or matter, but that intermediate realm of subtle reality which can adequately be expressed only by the symbol”. This statement has remarkable implications for communication since the process of inner experience, hence intrapsychic communication, is intricately intertwined with constructs about the self, archetypal symbols and myths, and a collective, archaic unconscious. This crucial relationship and, consequently, the need for the study are entrenched by Jung’s (1960:41) pivotal positioning of the Self in his model of the psyche as the centre of meaning and transcendence, and the organisation of the components of personality. This is comparable to the centrality of the self in communication studies. Explicitly stated, the collective unconscious is possibly the basis of human communication that includes both intrapsychic and interpersonal communication. However, the meticulous descriptions of archetypes and symbols developed by Jung seldom feature in Communication Studies inquiry although they have a direct bearing on the crucial reason around which all communicative behaviour purportedly revolves: the creation and sharing of experience and meaning through the use of symbols.

An additionally complicating aspect is that the current perspectives in communication reflect, on the whole, a typically Western orientation. Eastern and African perspectives tend to focus more on wholeness, unity and the collective, and stress intuitive insight and spiritual convergence as communication outcomes (Littlejohn, 2002:4). The Eastern and African perspectives ostensibly could contribute to the body of knowledge of both communication and specifically this study on intrapsychic communication.

Judging by the aforementioned statements, there is a distinct chasm between inner experiences of the individual and that which is currently and generally studied in communication. Moreover, constructs developed in current communication theory seemingly apply only to the average Westerner, which renders any universal generalising and transferability of research findings questionable.

1.1 Research problem

The above exigent landscape provides the backdrop for the keystone notions against which the research problem is construed and formulated. The research problem relates to the fact that, notwithstanding the assumed centrality of the self and intrapsychic communication, they are regarded as 'black box' phenomena in the theoretical corpus of communication studies and very few research findings are generated about them. Consequently, the process and dynamics of intrapsychic communication, the process in which all subsequent communication dimensions are supposedly rooted, are inadequately demarcated, explained and described.

The mentioned research problem, cast against the delineation of the study and the problem statement, could be expressed in the following question: How are the notions of the transcendence of consciousness, the archetype of the Self, its images, symbols and myths, and the process of intrapsychic communication represented in the text of a narrative and the dream experiences of an individual?

1.2 Research questions

Derived from the aforementioned research problem, the research questions are formulated as follows:

- Are the notions of a unitary reality, and universal archetypal images, symbols and myths of the Self represented in the text of a modern narrative and the dream experiences of an individual?
- Are patterns of synchronous and transcendent growth in consciousness associated with the archetype of the Self and its archetypal images, symbols and myths represented in the text of a modern narrative and the dream experiences of an individual?
- Are there correspondences between the external textual and internal experiential representation of archetypal symbols and myths of the Self as portrayed in the text of a narrative and the dreams of an individual?

- Are certain archetypal symbols and myths universal, hence similar, across cultural, genre and historical boundaries as represented in the text of a modern narrative?
- Are the representations and interpretations of archetypal images, symbolic and mythical patterns of the Self analogous to the process of intrapsychic communication?
- Are the representations and interpretations of archetypal images and symbolic and mythical patterns of the Self comparable to the communicative behaviour of the Self as the quantum in a complex adaptive system?
- How is unconscious content of the psyche experienced and integrated with conscious content by an individual?

1.3 Research aims

Expressly, the aims of the study are to:

- Explore the nature and characteristics of a unitary reality, archetypes and universal archetypal images, myths and symbols nested in the collective unconscious.
- Juxtapose the behaviour of the archetypal images, myths and symbols of the Self in intrapsychic communication with the behaviour of components of a complex adaptive system.
- Analyse universal archetypal images, myths and symbols of the Self as agents of transcendence.
- Describe a living theory of the process of the integration of archetypal images, myths and symbols of the Self as pivotal components of the complex adaptive intrapsychic communication process of the psyche during transcendence and the expansion of consciousness.

2. THEORETICAL STATEMENTS AND CONTEXTUALISATION

The study includes and integrates cultural perspectives and worldviews of selected Eastern and African cosmologies expressed in symbols and myths; ancient civilisations such as the San and the Egyptians; a selection of constructs from depth and transpersonal psychology; chaos and complexity theories in quantum physics and mechanics; and, mysticism and mythology.

The study spans several communication traditions and theoretical disciplines. It consequently draws on concepts and constructs from the semiotic, psychological, cultural and cybernetic traditions, with specific reference to the dynamics of complex adaptive systems and chaos theories, culminating in the multi-convergence of disciplinary traditions. However, the main ambit within which the study could be positioned is the cultural and semiotic traditions.

Additionally, the study draws upon interpretive principles in which there is a circular move between part and whole (Alvesson & Sköldbberg cited in Alvesson, 2002:172). This is facilitated by contrasting and amplifying symbols of a text with symbols derived from mythological and cultural parallels. This process facilitates a hermeneutic exchange and interplay similar to a 'dialogue' between the text and the interpreter, and construct and theory. This process is similar to the process Jung (1960) utilised in what he termed 'confrontations with the unconscious' and where he amplified symbols (specific) against a cultural and historical framework (general) to inform the dialogue between the conscious and unconscious self.

3. KEY TERMS

A demarcation and description of key terms should facilitate an understanding of the expressions used to describe fundamental notions in the subsequent findings.

3.1 Intrapsychic communication

Intrapsychic communication is the total spectrum of communication, incorporating all the inner levels of communication within the Self with their corresponding levels of consciousness and symbolic structures. Intrapsychic communication facilitates the convergence of consciousness and communication symbols in the Self, as well as the experience of a distinct sense of Self and interconnectedness with a transpersonal reality (Bezuidenhout, 1996, 1997).

3.2 Archetypes and mythologems

Archetypes are emotionally charged universal and evolutionary patterns or “motifs that represent the deepest human truths” that cannot be known or objectified conceptually except through, for example, symbols and myths expressed in narratives, art, social artefacts and the dreams of an individual (Jung, 1960:41). These archetypes emerge in dreams, art and religion. An archetype is hence both an archaic and a universal mental design, which forms the foundation of the individual psyche.

The use of archetypal myths and symbols is universal and is a fundamental response to the environment, existential situations, and personal social and cultural longings. Certain mythical expressions are universal and these repeated symbolic patterns were called mythologems by Jung (1974). Specifically, a mythologem is, according to Hollis (2004:7), “a single, fundamental element or motif of any myth”. For example, “the hero’s quest embodies two such mythologems: the hero and the quest, each of which has a discernable lineage and separate meaning, yet synergistically enlarge each other” (Hollis, 2004:7). Additionally, Jung and Kerényi (2002:4) indicate that in a ‘true’ mythologem, the meaning it represents could not be “expressed just as well and just as fully in a non-mythological way”. They (Jung & Kerényi, 2002:26) describe ‘primary’ mythologems as those “universally human” myths that portray an “encounter [with] the divine in absolute immediacy”. Jung (1974:81) also indicated that mythologems are truncated or condensed in dreams.

3.3 The Self and the Self as quantum

The all-embracing Self is defined as “the archetype of all archetypes and the organizing genius behind the total personality, responsible for implementing the blueprint of life through each stage of the life cycle” (Jung, 1960:41). The use of the upper-case S in Self indicates the progression from the ego-self to the unified, transpersonal or true Self. The individual hence strives for the integration, expansion and unification of the Self which is facilitated through archetypal symbols and myths. The pinnacle of transcendence is the absolute unfolding of the Self and the unity of opposites in a unitary reality, unus mundus or collective unconscious (Jung, 1968).

Time and space are of no significance to the Self; they are non-local. All is One at once in the Self. The Self is also at once goal and process (Jung, 1969). This represents the ultimate paradox of the Self. The implication is that if the Self is in transit or 'process' in intrapsychic communication, its position cannot be determined since it is not stationary and cannot be observed other than by its representations, hence symbols. If the Self is motionless as the goal, for example where the goal is to be re-united with the 'Ultimate Reality', its movement cannot be perceived and determined. The movement of the Self to be re-united with the 'Ultimate Reality' is the goal of the Self. This interpretation of the 'paradox of the Self' resembles the behaviour of quanta as has been observed in quantum physics. The implication is that the Self, as a theoretical construct, can never be observed directly and in totality. Its position or its movement is a probability, depending on which aspect (movement or stationary position) is being observed. This description represents the postulation of the Self as analogous to a quantum.

3.4 *Transcendence*

The term transcendence, according to Drury (1992:300), implies that which exceeds the provable bounds of existing human experience and knowledge, and refers to the transpersonal feeling of oneness with a unitary reality that is omnipresent in mind and nature. Weinhold and Elliott (1979:1, 114) indicate that transcendence is an awareness and experience, facilitated by signs and symbols, of an essential unity and connectedness with all life energy and the ability of the individual to establish and maintain contact with his/her inner core or transpersonal self. Because of their very nature, these experiences are perceptible and discernible yet 'indescribable'.

3.5 *Consciousness and communication symbols*

It is believed that consciousness cannot be experienced as a distinct experience. Rather, a sense of Self is experienced by an individual in different levels of consciousness because of the change of symbol structures, and content and focus of information. Differences of levels in the Self are hence experienced through different forms and levels of communication that facilitate a change in content and focus in consciousness.

Jung (1968) insists that symbols are not signs that stand for known objects that may have been repressed from conscious awareness; rather, they represent patterns or "motifs that represent the deepest human truths" that cannot be known or objectified conceptually since they emerge spontaneously from the collective unconscious. Fordham (1966:19) points out that Jung uses the word 'symbol' in a definite way, making a distinction between 'symbol' and 'sign': a sign is a substitute for, or representation of the real thing, while a symbol carries a wider meaning and expresses a psychic fact that cannot be formulated more precisely.

3.6 *The collective unconscious or the 'unus mundus': a unitary reality*

According to Jung (1960:112), the collective unconscious or the 'unus mundus' stores primitive ideas, images and thought forms or archetypes inherited from our ancestors. "It is the matrix of

all conscious psychic occurrences, and hence it exerts an influence that comprises the consciousness in the highest degree, since it is continually striving to reach conscious processes back into the old paths” (Jung, 1960:112).

4. METHODOLOGY AND RESEARCH DESIGN

4.1 Methodological orientation

The nature of the study is basic, interpretative, exploratory and inductively descriptive, and draws on a qualitative research design (Neuman, 2003:29; Rubin, Rubin & Piele, 2000:194; Terre Blanche & Durrheim, 1999:39; Adler & Clark, 1999:9; Hart, 1998:46).

4.2 Research design

The research design was guided by the principles of design coherence as explained by Durrheim (in Terre Blanche & Durrheim, 1999:35) to safeguard the internal validity of the study. Triangulation or the use of multiple research methods that also enhance internal validity as described by Babbie and Mouton (2001:275) was incorporated. The multiple methods are described below.

4.2.1 Literature review

An exhaustive literature review informs the study in an effort to source, describe and integrate multidisciplinary literature, articles, and seminar and conference papers. The literature reflects information sourced from a selection of diverse cultures and worldviews to assist in a more balanced representation of universal and archetypal notions impacting on the study.

4.2.2 Archetypal and mythological semiotic textual analysis, and amplification

4.2.2.1 Archetypal semiotic textual analysis

Archetypal semiotic textual analysis, or archetypal analysis or criticism as it is also referred to, is an application of the psychological principles of Jung in the semiotic tradition, which is broadly based on Jung’s definition of archetype as “any figure or pattern that recurred in works of the imagination from generation to generation” (Rupprecht, 1997).

4.2.2.2 Mythological semiotic textual analysis

The mythological approach to literature seeks to identify archetypal and universal patterns informing certain literary works that elicit dramatic and universal human reactions. Moreover, “the myth critic wishes to discover how certain works of literature, usually those that have become, or promise to become classics” reflect archetypal patterns (Guerin, Labor, Morgan, Reesman & Willingham, 1992). Myth criticism approaches literary work holistically and hence as elements manifesting from the depths of humankind’s collective psyche (Guerin et al., 1992).

4.2.2.3 Amplification

According to Whitmont and Perera (2002:83), amplification is the identification of the cultural and universal aspects of a symbol. It is a method employed to understand dream

or text through linking its motifs with general mythological meaning by comparing these motifs with extant mythological material. Hall (1983:35) explains that the amplification of dream and textual images and symbols is analogous to “peeling” their successive layers of associations.

4.2.3 *Identification of stages of transcendence*

Raff (2000:xxiv) refers to three major plateaus associated with the transformation and transcendence of the individual, all of which are characterised by certain experiences. Raff (2000:xxvi) champions the view that every level or plateau may be identified with images and symbolic portrayals associated with said psychological states and experiences. Consequently, these plateaus or stages are identified through the semiotic analysis and amplification of the symbols in the text.

4.2.4 *The ‘Archetypal Symbol Inventory (ASI) and the ASI-revised’ (ASI-R)*

The ‘Archetypal Symbol Inventory’ (ASI) devised by Rosen, Smith, Huston and Gonzalez (1991) and the ‘Archetypal Symbol Inventory Revised’ (ASI-R) devised by Huston, Rosen and Smith (1999) are utilised to determine the possible universality of certain archetypal images and symbols in the text.

The ASI and the ASI-R were developed by Rosen et al. (1991) and Huston et al. (1999) , respectively, in response to a research question as to whether archetypes are associated with commonly accepted universal meanings. The ASI is an instrument composed of 40 archetypal symbols and their meanings used to examine and empirically test Jung’s theory of the collective unconscious and archetypal memory. The ‘Archetypal Symbol Inventory Revised’ (ASI-R) is a revised version of the ASI comprising 30 archetypal symbols and their meanings adapted from the 1991 Rosen et al, and subsequent experiments by Huston (1992). The results supported their hypothesis, as well as Jung’s theory of the collective unconscious and of archetypal memory. The ASI and ASI-R were shown to be useful research instruments.

4.2.5 *Case study of a self-report*

An analysis was conducted of an individual case based on dream symbols and a self-report originating from a dream journal on ‘theme dreams’ by the researcher. Accordingly, an account of the lived and vicarious experience of the individual in creating meaning through archetypal symbols by drawing on archetypes is facilitated.

4.2.6 *Units of analysis*

The units of analysis for this study include:

- A social artefact, namely an internationally acclaimed novel ‘The Alchemist’ by Paulo Coelho.
- Symbols in a dream series of an individual.
- A self-report of an individual.

4.2.7 *Sampling*

A purposive sampling method, more specifically typical case sampling (Adler & Clark, 1999:111), is utilised. ‘The Alchemist’ by Paulo Coelho was selected since it is perceived by the researcher to represent ‘thick’ examples of archetypal symbols used during the process of individuation and transcendence.

Dreams were selected based on Jung's (1968:48) claims that they are the most rudimentary forms of archetypes since they are spontaneous and involuntary products of the psyche and hence not falsified by any conscious purpose. Archetypal nuclei are associated with dream symbols that are related to the "représentations collectives, which in the form of mythological motifs have portrayed psychic processes of transformation since the earliest times" (Jung, 1972:5). Moreover, theme dreams relate to transcendent aspects of the Self. Theme dreams are recurring themes in dreams and should be differentiated from recurring dreams which typify the same dream dreamt over a period of time.

5. ANALYSIS

The analysis is divided into two distinct sections. Section A comprises a textual analysis, using archetypal and mythical semiotic analysis of 'The Alchemist' by Paulo Coelho, and Section B is the case analysis of dream symbols and a self-report on the interpretation of a theme dream series. The self-report is based on the interpretation of the dreams through the method of 'active imagination'. A sample of 10 dreams, involving a house as central theme, was analysed to allow the identification of symbols and symbolic patterns of transformation reflected in the development of the dream theme. In total 29 dreams involving a house were recorded over an eleven-year period.

Criteria identified by Hobson, following Jung and described by Gray (1996:18) are used in the identification of archetypal patterns or themes, myths and symbols of the Self in the narrative of 'The Alchemist'. The interrelated nature of the archetypes and their affective symbolic components are appropriately demarcated in the analysis of the narrative.

Words and phrases serving as symbolic, mythical, metaphorical and metonymic representational signs and themes of both the archetypal Self and patterns of transcendence are identified and categorised. The words and phrases serving as semiotic signs are categorised according to Jung's (1969: 170-171) identification, and Raff's (2000: xxiv) adaptation of three successive 'unions' in the process of development (individuation) and transformation (the transcendent function).

Raff (2000: 85), Edinger (1999: 27), Robertson (1995: 251) and Jung (1969), following Dorn, describe these successive unions as: 1) the 'Unio Mentalis', or mental union, a merging of the conscious and the unconscious; 2) the union of the mind with the body, a lasting union of the conscious and unconscious which Jung referred to as the 'Mysterium Coniunctionis'; and 3) the union of the mind and the body with the 'unus mundus' or unitary reality, and a creation of the unified, conscious Self, a new transcendent centre of the psyche. Each stage of the 'union' consequently corresponds to a different level of self-formation and its associated symbols (Raff, 2000: 85).

In the semiotic textual analysis, constructs are primarily drawn from the work of Peirce, Saussure and Barthes, and includes an adaptation of a semiotic framework proposed by Chandler (2001), which is interspersed with an archetypal and mythical identification and interpretation.

The analytical approach in Sections A and B comprises a four-pronged process:

- The identification and amplification of a selection of representations of myths and symbols of the Self and the process of transcendent transformation in the text of 'The Alchemist' and the self report on a dream theme of an individual;
- A selected indication of the cultural range of their application;
- An indication of their contemporary application and correspondence with the 'Archetypal Symbol Inventory' (ASI) and the 'Archetypal Symbol Inventory Revised' (ASI-R) ; and
- An interpretation of their relevance to this study with specific reference to their potential similarity to known and established patterns, myths and symbols of transformation and transcendence typical of the archetype of the Self.

6. FINDINGS

Each research question is addressed separately and the findings associated with each are specified. As a means of contextualising the assumptions advanced and to integrate them with Jungian constructs and notions that the study aimed to achieve, the findings include essential assumptions derived from the literature review.

Are the notions of a unitary reality, and universal archetypal images, symbols and myths of the Self represented in the text of a modern narrative and the dream experiences of an individual?

It is unmistakable that the 'The Alchemist' and dream symbols of a series of recurring dreams portray the notions of a unitary reality, and universal archetypal images, symbols and myths of the archetype of the Self. This finding confirms notions advanced by Jung (1960) that certain psychic functions are abiding and hence produce ubiquitous images, symbols and myths in all forms of representation. It moreover concurs with the idea that the collective unconscious stores primitive ideas, images and thought forms or archetypes that emerge in dreams, art, narrations and religion. Since Jung (1968) claims that the archetypes, which are rooted in the collective unconscious or a unitary reality, influence the behaviour of individuals from the very beginning of life, it would be accurate to assume that they also influence human communication. The archetype of the Self is consequently an innate psychic predisposition or intuition influencing an individual to perceive and experience, and represent these perceptions and experiences in certain ways. These representations are images and symbols and myths which indicate a direct relationship between archetypes and communicative behaviour. Noticeably, despite the selected yet vast and diverse cultures, genres and epics explored, there is a frequent and recurrent theme regarding a unitary reality and archetypes emerging in which images, symbols and myths play central roles in their portrayal.

It was found that the dream symbols of an individual related closely to the archetypal images, symbols and myths of the Self. This assertion is derived from Jung (1968:48-49) who states that the main sources, hence the proof of the existence of archetypes are dreams, visions and active imagination since they are considered as the most rudimentary forms of an archetype.

It may be stated that images, symbols and myths are discernable personal and cultural signs that are embedded in unconscious archetypal forms and structures or blueprints situated in the impersonal, collective unconscious.

Are patterns of synchronous and transcendent growth in consciousness associated with the archetype of the Self and its archetypal images, symbols and myths represented in the text of a modern narrative and the dream experiences of an individual?

It was found that a definite pattern of transcendent growth of the Self with its concomitant symbols and myths of different stages of self-formation were represented in the text of 'The Alchemist'. A unitary reality and synchronicity were found to be central themes running through the narrative, through, for example, the reference to the terms 'omens', 'dreams', 'soul of the universe', 'the hand that writes it all' and 'maktub' referring to 'it is written', hence alluding to the concept of destiny and divine intervention.

The dream series of an individual show a synchronous alliance with the developmental and transcendent growth stage of the dreamer. A natural transformation process or individuation, according to Jung (1972:64), announces itself mainly in dreams. Additionally, the finding of growth patterns in the narrative and dreams of an individual concurs with Jung's (cited in Van Eenwyk, 1997:71) postulation that symbols help the psyche to form itself by drawing it to perspectives and experiences that promote growth. Images, symbols and myths hence assist the psyche in its development by pointing to something bigger which is ineffable due to its transpersonal nature. Van Eenwyk (1997:71) states that the search for meaning through the path of the symbol is more about the path and quest, since "the meaning of symbols is essentially the pursuit of the meaning of symbols. Thus, the goal of the quest is the quest itself. Destination and journey are synonymous".

The 'alchemical journey' as represented in 'The Alchemist' represents a confrontation with the unconscious in which symbol and interpreter share a 'reciprocal assimilation' through which they participate in meanings that transcend them both. Symbols and myths facilitate transcendence by allowing the formation of a new level of understanding, hence they constitute a 'supra-ordinate third' or a synthesis between conscious and unconscious contents of the psyche. The 'language' of the inner Self is thus image and symbol.

Consequently, the integration of archetypes into the individual psyche occurs not through rational thought alone, but is mediated through intuitive interpretation of symbols and an 'inner colloquy' or inner discussion, hence self-talk in intrapsychic communication. The existence of archetypes on the unconscious level is thus universal and collective, but their manifestation or expression and interpretation in individual consciousness are intrapsychic and symbolic.

Are there correspondences between the external textual and internal experiential representation of archetypal symbols and myths of the Self as portrayed in the text of a narrative and the dreams of an individual?

There are definite correspondences between the representations of symbols and myths between the external textual reality and the internal experiential of an individual. This is evident in that five

of the eight dream symbols identified and amplified in the dream series of the individual were similar to those identified and amplified in the text of 'The Alchemist'. In both interpretations, the symbols and myths were found to be related to the archetype of the Self and its transcendent need and drive, which would explain the similarity in both occurrence and representation. In both instances, the analysis and interpretations thus 'uncovered' a nucleus of meaning – the archetype of the Self which was enclosed in archetypal symbols such as the snake and the tree.

An additional aspect which was found is that the concurrence of similar archetypal symbols in the text of 'The Alchemist' and the dream symbols of an individual may attest to a form of synchronicity. For example, Jung's postulation of the collective unconscious (*unus mundus* or *archetypus mundus*) in which the archetypes are rooted would imply that, regardless of the time frame and form of expression, similar images, symbols and myths will be found when it is related to the same archetype. Von Franz (1998:248) states that "[t]he *archetypus mundus* is not only an absolute unity, it is also timeless; in it, things which are not simultaneous in time, exist simultaneously outside time" (Von Franz, 1998:248). Jung described such a combination and connection of inner and outer events as a relative simultaneity of the same meaning for the individual who experiences it (Von Franz, 1998:237).

Are certain archetypal symbols and myths universal and hence similar across cultural, genre and historical boundaries as represented in the text of a modern narrative?

In the text of 'The Alchemist', symbols could be identified on the ASI and ASI-R, indicating their universality and also their unconscious emergence from the collective unconscious. The Archetypal Symbol Inventory (ASI) and the ASI-revised (ASI-R) hence attest to their universal applicability. Moreover, it appears that the meanings and significance of the symbols and myths have an archaic origin and a recurrent semblance in various cultures and ages. Ancient notions of transformation represented in image, symbols and myths thus act as precursors for modern interpretations.

Additionally, it was found that myths relating to transformation as their basic premise feature in representations as far back as the Sumerians, Ancient Egyptians and Eastern cultures. Specifically, creation myths were represented in all the aforesaid cultures and appear similar to the notions of the creation of the Self. In the amplification of symbols identified in the text of 'The Alchemist' and the dream series of an individual, most of their origins could be traced to ancient representations and moreover were found to be part of the symbolic and mythical expressions of Western, Eastern and African cultures across extensive time ranges and genres. Some of the most ancient symbols found to be universally represented in the selected cultures that were explored, included the serpent or snake, the tree, water, the stone, the sun and gold.

Are the representations and interpretations of archetypal images, symbolic and mythical patterns of the Self analogous to the process of intrapsychic communication?

The representation and interpretation of images, symbols and myths were found to represent patterns similar to the process of intrapsychic communication. This assertion is derived from the similarity in the description of the processes (hence representation), the portrayal of the experience

of an individual during active imagination (hence interpretation), and the finding that several symbols identified and amplified in the texts allude to being 'causeways' and 'interfaces' between conscious and unconscious contents (hence representation).

Are the representations and interpretations of archetypal images and symbolic and mythical patterns of the Self comparable to the communicative behaviour of the Self as the quantum in a complex adaptive system?

It was found that there is a rudimentary and emergent comparability of the psyche to a complex adaptive system. Constructs from both complex adaptive and chaos theories may serve as metaphoric and allegoric elucidation in describing the behaviour and relational aspects of the psyche and intrapsychic communication. This is evident in the 'chaotic' nature of emergent images in the interpretation of unconscious content, for example in the use of active imagination, and the 'chaotic' display of the symbols of the archetypal Self in the text of 'The Alchemist', which all eventually settle into a discernable pattern in their interpretation.

If it is assumed that archetypes are innate structures and patterns of behaviour, it relates to the questions regarding innate structures and unpredictability which are bracketed with "deterministic chaos" by Van Eenwyk (1997: 63), "stable chaos" by Gleick (1993: 55) and apply to complex, adaptive and dynamic systems that oscillate between chaos and order. When order re-emerges from chaos, the system is experiencing "self-organizing criticality" which occurs at a bifurcation or saddle point (Van Eenwyk, 1997: 63), and could be compared to a 'supra-ordinate third position' when transcendence of the psyche occurs. Individuation, as a symbolic fragmentation of the structural components of the psyche, could be compared to a chaotic iteration impelled by the Self as adaptive and organising principle to restore harmony, yet also as a transcendent centre to 'move' the psyche as a system from a confining pattern which may have led to entropic chaos and hence stagnation.

According to Van Eenwyk (1997: 68), archetypes may be compared to strange attractors and fractals, hence repetitive or self-referential yet unpredictable patterns with a sensitive dependence on initial conditions. "Never repeating - yet always resembling - themselves, they are the epitome of contradiction: infinitely recognizable, ultimately unpredictable" (Van Eenwyk, 1997: 54). The archetype of the Self as strange attractor is the self-organising and self-regulating principle of the psyche as a complex adaptive system that expresses itself in symbols and myths. The self-referential function of the archetypes relates to Feigenbaum's postulation (cited in Gleick, 1993: 179) of recursive or self-referential functions to explain the phenomenon of systems behaviour being guided by another system hidden inside it. Moreover, Feigenbaum's theory (cited in Gleick, 1993: 181,183) of universality which means that different systems would behave identically because they share a common yet hidden pattern, commonly referred to as a 'Feigenbaum constant', would also explain the so-called 'psychoid' and synchronistic nature of the archetype.

According to Van Eenwyk (1997:69), applying chaos theory, symbols may be considered as manifolds that shift consciousness and which participate in fractal attractors, showing fractal

dimension and self-similarity across scale. Fractal dimension and self-similarity are evident in “[p]syché trying to decipher psyché, language trying to decipher language, language as both product and producer of psyché: these are fractal dynamics that create self-similarity” (Van Eenwyk, 1997: 71).

If it is assumed that the dynamic of the Self as an archetype is comparable to a strange attractor, it is possibly also analogous to the operation of archetypes as quantum patterns mentioned by Goswami (1993), Capra (1992), Zohar (1991) and Wolf (1985) in their studies on the interrelatedness between consciousness and the quantum in quantum theory. Additionally, the Self, rooted in the collective unconscious or ‘undifferentiated chaos’, could then be considered as the smallest and most complete psychic component in the dynamic of the psyché, hence the quantum, the ‘subatomic’, indiscernible yet quintessential component of intrapsychic communication. In alchemical terms, the Self is the ‘quinte essence’, ‘spiritus’ or elixir of life.

How are unconscious content of the psyché experienced and integrated with conscious content by an individual?

It was found that intrapsychic communication plays a significant part in the experience of an inner subjective reality and transformation of the Self through a systemic and dynamic change of symbol structures. Furthermore, the Self and its symbols are pivotal to understanding individuation, transcendence and hence also intrapsychic communication. Van Eenwyk (1997:36) states that symbols are essential to the mechanics of the transcendent function and Von Franz (cited in Van Eenwyk, 1997:36) describes transcendence as the symbol-making function of the unconscious, which enables the individual to pass from one state to another. Moreover, the symbol facilitates the sharing of conscious and unconscious ‘worlds’ and is associated with both present and future psychic states. Jung (cited in Stevens, 2003:316) asserts that the process of ‘unification’ has always been represented in symbols. Symbolism is the very essence of both the individuation process and the transcendent function. “The unconscious can be reached and expressed only by symbols, which is the reason why the process of individuation can never do without the symbol. The symbol is the primitive expression of the unconscious, but at the same time it is also an idea corresponding to the highest intuition produced by consciousness” (Jung quoted in Stevens, 2003:316).

Consequently, the blending together of subcomponents, the merging of conscious and unconscious representations, and the resultant transcendence of the psyché are achieved through images, symbols and myths of the Self. In other words, the Self and its images, symbols and myths are the keys to transcendence and self-realisation through the process of intrapsychic communication.

What was also found was that, although consciousness may be described as representing a linear spectrum, experientially, the use of active imagination in the interpretation of a symbol indicates that it rather represents a circular and spiral process. This description concurs with Laughlin’s concept (cited in Lewis-Williams, 2004:123) of a ‘fragmented consciousness’, where individuals seamlessly ‘dip’ into various states of consciousness, embodied with different experiences of images, symbols and myths. Moreover, it was found that the interpretation of symbols in active

imagination was experienced as a repeated shifting of consciousness from inward-directed to outward-directed states during waking consciousness. Hence, an inverted account of Laughlin's postulation (cited in Lewis-Williams, 2004:123) that when individuals are engaged in problem-solving processes, they become disengaged from those stimuli and different kinds of consciousness begin to take over, such as fantasy and reverie.

The description of the experiences of active imagination also relates to Knox's (2004:10) assertion that symbolic understanding is a constant two-way process in which implicit and explicit patterns are interpreted and reinterpreted. However, in this instance it was described by the dreamer as a multi-directional process, more like a 'circumambulation' of the symbols and meanings around a central theme. This process which, according to Knox (2004:11), is encapsulated in Jung's construct of the transcendent function, hence – in terms of communication – intrapsychic communication.

The analysis of the activation of image schemas, or archetypes, may provide the first step towards the gradual emergence of the capacity to symbolise. Knox (2004:15) proposes a gradual process of emergence with the activation of the archetypes as the first step in the process. Knox (2004:16) explains that the creation of narrative competence, the ability to connect past and present experiences together into a meaningful story, is the next stage in this process. Additionally, at the highest levels of psychic complexity, the achievement of a reflective function emerges and forms the basis for the creation of new patterns of meaning and relationship in analysis. Each emergent step, which also represents a higher level of symbolic complexity, is both embedded in and governed by the previous step (Knox, 2004:16).

In terms of communication, the process of intrapsychic communication appears to be the key to both the merging of conscious and unconscious renderings and the transcendence of the individual. Furthermore, preceding constructs attest to an underlying alliance between the Self and consciousness, with the Self partaking of both the conscious and unconscious.

Consequently, symbols embody archetypal dynamics and reflect how the psyche merges conscious and unconscious portrayals. Thus, this study supports Van Eenwyk's (1997:71) theory that symbols are essentially interfaces that mediate between consciousness and the unconscious by participating in both.

7. CONCLUSION

The study portrays the co-evolutionary nature and increasingly indistinct boundaries of an 'inner' and 'outer' experiential reality. Intrapsychic communication is the transcendent process of the creation of inner meaning by facilitating the convergence of the unconscious and the consciousness content by means of images and symbols in the interface between the conscious and the unconscious. The relationship between the self, consciousness, and archetypal symbols and myths could thus be described in terms of intrapsychic communication as a complex adaptive system iterating between balance and harmony, and chaos. It represents a meandering between the

unconscious, conscious and socio-cultural 'realities' in search of the most appropriate 'fit' of the symbolic meaning. Intrapsychic communication thus represents the 'inner colloquy' as postulated by Jung.

The Self as a quantum is the quintessential innate archetypal structure that emerges from and eventually merges with the collective unconscious. It acts as a pattern, blueprint or strange attractor to facilitate the organisation and adaptation to both the social and the inner, personal environments. Consequently, if the Self, as an archetype rooted in the collective unconscious, is considered to be the kingpin of all human communication, it would be sound to assume that the collective unconscious is possibly the basis of human communication that includes both intrapsychic and interpersonal communication. The collective unconscious, archetypes and symbols are decidedly important in the grasping of the meanings emerging from the Self, as well as an understanding of the dynamic of the psyche in intrapsychic communication.

8. LIMITATIONS

Critique against this exploratory study could mainly be the lack of scientific verification and the fact the constructs are not observable and consequently extremely abstract with no existing 'communication' terminology to support their adequate description and delineation. However, most current methods of scientific reasoning and rational critical inquiry in Communication Studies are inadequate in approaching the inner experiential reality of the individual.

Additionally, the scope of the study is extremely wide. Conversely, since the nature of the study represents interrelated matrices, with no previously established and comparable constructs within the field of communication inquiry, the exclusion of any components would have hampered and constrained the findings of the study.

9. RECOMMENDATIONS AND TOPICS FOR FUTURE RESEARCH

The following topics for future research are recommended:

- The exploration of the representation of archetypal images, symbols and myths in different contexts of communication, for example advertising, public relations and organisational communication;
- An exploration of the influence of different archetypes on communication behaviour, for example, the anima and animus and their influence on interpersonal relations and communication;
- A more extended exploration of the confluence between consciousness in quantum physics and consciousness in intrapsychic communication;
- The more comprehensive inclusion of innate transcendent archetypal structures and entopic images in semiotics and cultural studies; and
- The analysis and interpretation of archetypes and archetypal images, symbols and myths in other socio-cultural products and how the representation of these archetypes corresponds to the meaningfulness of these products.

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