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The union of opposites in Nietzsche's and Jung's view

Master's Thesis in Philosophy

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Introduction

The strong influence Friedrich Nietzsche had on Sigmund Freud is widely recognized. However, Nietzsche's influence on another major figure of psychoanalysis, Carl Jung, is not thoroughly examined yet and there is very little literature on this topic: Paul Bishop's *The Dionysian Self: C.G. Jung's Reception of Friedrich Nietzsche* (1995), Patricia Dixon's *Nietzsche and Jung: Sailing a Deeper Night* (1999), and most recently Lucy Huskinson's *Nietzsche and Jung: the Whole Self in the Union of Opposites* (2004). Although Jung often mentions Nietzsche in his works and acknowledges his influence upon himself, it is not entirely clear what exactly this influence consisted of. In my thesis I will try to specify this possible influence by focusing on a very important concept for both, Nietzsche and Jung, namely, the union of opposites. I will examine the direct as well as the indirect influence Nietzsche had on Jung by drawing parallels between their views regarding the concept of the unity of the opposites. Drawing parallels between the ideas of two thinkers will also clarify the difference in their approach, as Nietzsche's method can be called aesthetical, or genealogical, while Jung applies the tools of analytical psychology in his attempt to unify opposites.

In the first part of the thesis I will examine the problem of the opposites from Nietzschean angle. Although *Thus Spoke Zarathustra* fascinated Jung and was very important for him, I will focus on Nietzsche's early work, namely, *The Birth of Tragedy from the Spirit of Music*. Later Nietzsche moves beyond the thinking in opposites, which in my opinion makes *Thus Spoke Zarathustra* less suitable for the topic of this thesis. From Jung's perspective, Nietzsche's *Zarathustra* fails to unite his opposites as he stands "beyond good and evil", thus making the reconciliation impossible. "Strong natures-or should one rather call them weak?-do not like to be reminded of this, but prefer to think of themselves as heroes who are beyond good and evil, and to cut the Gordian knot instead of untying it." (Jung 1969: 21) Late Nietzsche calls himself an immoralist and declares God and metaphysics dead. It can be speculated that the failure in uniting his opposites expressed in *Thus Spoke Zarathustra*, could lead to Nietzsche's eventual mental breakdown. The opposite is the case in *The Birth of Tragedy from the Spirit of Music*. This early work by Nietzsche is much more suitable for my thesis as it deals with the metaphysical, mystical realm, where opposites can unite as a result of "metaphysical miracle".

This work examines the concepts of the union of opposites and the Dionysian, which are very important for Jung. While Lucy Huskinson mainly focuses on Zarathustra in her work, Paul Bishop examines the topic thoroughly and therefore I will refer to his book *The Dionysian Self: C.G. Jung's Reception of Friedrich Nietzsche*.

In this work, Nietzsche writes the genealogy of ancient Greek art by demonstrating the struggle and cooperation of the two opposing powers – the Dionysian and the Apollonian. Tragedy, which Nietzsche considered to be the peak of the ancient Greek art, was born from the temporary union of these opposites. He traces the evolution, or rather involution of the Greek thought from primeval dark and tragic wisdom of the people to Socratic rationalism and optimism. He demonstrates how the Dionysian and the Apollonian coexisted and took different forms of art throughout this evolution. He argues that with Socratic rationalism the Apollonian started to dominate over the Dionysian which led to degradation of Greek art and civilization.

In the second part I will examine the problem of the opposites from the psychoanalytical, namely, Jungian angle. I will use several works by Jung, such as *Two Essays on Analytical Psychology*, *Symbols of Transformation*, *Archetypes and the Collective Unconscious*, *Aion: Researches into the Phenomenology of the Self*, *Man and his symbols*, *Psychology and Alchemy*, *Psychology and Religion: West and East*, *Memories, Dreams, Reflections*. Nietzschean notion of the Dionysian and Apollonian had a great impact on the development of Jung's theory of the Unconscious. Jung determines pairs of opposites in human psyche, such as introversion and extraversion, the Shadow and Persona, the Anima/Animus and ego, consciousness and unconsciousness in general. In order to reach the Self, one must pass through the individuation process, namely, the reconciliation of the opposites.

The third part will examine Nietzsche's influence on Jung in a more detailed way. By drawing parallel between Nietzsche's concept of the Dionysian and Jung's concept of the Unconscious, I will demonstrate the similarities and differences between their ideas.

Nietzsche's influence on Jung

Although Jung never met Nietzsche and was only a teenager when Nietzsche had his eventual mental breakdown, their lives were intertwined in a mysterious way. Jung's parents were acquainted with Elisabeth Forster-Nietzsche, Nietzsche's sister and Jung himself corresponded with her. (Bishop 2010: 21) Jung was also directly, or indirectly acquainted with several people, such as Jacob Burckhardt, Johann Jakob Bachofen, Lou Andreas-Salome who had a strong influence upon Nietzsche. (Bishop 2010: 22-25) Jung was a student of medicine at Basel University where Nietzsche used to be a professor of philology. At the time Jung studied there, there were still a lot of negative rumors and gossip about Nietzsche. (Bishop 2010: 23) In his letter to Arthur William Rudolph Jung wrote: "As a matter of fact, living in the same town where Nietzsche spent his life as a professor of philosophy, I grew up in an atmosphere still vibrating from the impact of his teachings, although it was chiefly resistance which met his onslaught". (Bishop 2010: 46) Although Nietzsche never taught Jung personally, he could feel the difference between Nietzsche and the other professors at Basel University. The same letter gives us insight into a deeper connection between them: "I could not help being deeply impressed by his indubitable inspiration ("Ergriffenheit"). He was sincere, which cannot be said of so many academic teachers to whom career and vanity mean infinitely more than the truth." (Bishop 2010: 46) Like Nietzsche, Jung felt the insufficiency of the academic environment for his further explorations. Thus, both of them abandoned academic career in order to pursue their true passion. All this predetermined the great influence Nietzsche would have on Jung.

However, alongside these obvious biographical links, there is a deeper connection between Jung and Nietzsche. The passion for the metaphysical realm of the Dionysian constituted this connection. Both of them examined this realm in their works and were even devoured by it to some extent. In his memories Jung says that he felt this similarity between himself and Nietzsche and was scared of having a mental breakdown, thus reliving Nietzsche's destiny. "I feared I might be forced to recognize that I too, like Nietzsche, was "another one in the same mould" or "I was held back by a secret fear that I might perhaps be like him, at least in regard

to the “secret” which had isolated him from his environment (Jung 1989: 102) This fear was justified to some extent, as Jung had visions in his childhood, which could be interpreted as the expression of the Dionysian and suspected to have some traits of schizophrenia. In his letter to Freud, Jung emphasizes that “Nietzsche seems to have intuited a great deal of it [the Dionysian].” (Bishop 2010: 62) After the break with Freud, Jung had a very long disturbing period in his life, which can be described as a confrontation with the Dionysian, or the Unconscious. However, unlike Nietzsche Jung managed to avoid a complete devourment by the Dionysian. In his memories Jung says: “My own way had a starting point in my intense preoccupation with the images of my own Unconscious. This period lasted from 1913 to 1917; then the stream of fantasies ebbed away. Not until it had subsided and I was no longer held captive inside the magic mountain was I able to take an objective view of that whole experience and begin to reflect upon it.” (Bishop 2010: 72) Jung’s analytical psychology can be viewed as an attempt to integrate the Dionysian into consciousness, thus avoiding serious mental issues. (Bishop 2010: 81)

In this thesis I will draw parallel between the notion of the Dionysian expressed by Nietzsche in *The Birth of Tragedy* and the Unconscious in Jung’s understanding. According to Jung, the Dionysian, or the natural instincts of man, had been repressed throughout the evolution of civilization. However, the Dionysian does not disappear completely, it keeps living in the unconscious and can break out in a suitable situation with terrible consequences. Therefore, it is important to integrate it into consciousness. Referring to *The Birth of Tragedy* Jung claims that the Self can be reached through chorus of satyrs from which tragedy originated. The role of tragedy was to create connection with natural ancestry and thus with the source of life, which lies in the Unconscious. “The [Dionysian] rites are attempts to abolish the separation between the conscious mind and the Unconscious, the real source of life, and to bring about a reunion of the individual with the native soil of his inherited, instinctive make-up.” (Jung 1968: 137)

For Nietzsche, the Dionysian is ontologically prior to the Apollonian. Similarly, for Jung, the Unconscious and the instincts are the creative source of life and should be integrated into the consciousness. Jung compared this process of return to the Dionysian and the instincts to “a kind of systematic descent ad inferos, a psychological nekylia” (Jung 1968: 141)

Part 1. The union of opposites in Nietzsche's view

Chapter 1. The Dionysian as tragic wisdom

According to Nietzsche the cheerfulness of the Greeks and solemnity of the world of Olympic Gods is illusory. This cheerfulness is based on a dark and tragic foundation of the Dionysian. Nietzsche compares the Dionysian drive to intoxication. (Nietzsche 1999: 14) It represents the excessiveness of nature in its joy, suffering and cognition. It breaks principii individuationis¹, makes the subjective disappear and creates the state of selflessness. In the Apollonian realm each thing is isolated and separated from everything else, therefore Apollo for Nietzsche is the embodiment of principii individuationis. Nietzsche quotes Schopenhauer, who compares a person relying on principii individuationis to a boatman relying on his small boat, although he is in the middle of a stormy sea surrounded by tremendous waves. (Nietzsche 1999: 16,17) In the same way through principii individuationis one can retain illusory calmness in the world full of sufferings. In the Dionysian realm this principle collapses, and one becomes unified with nature and the whole humanity.

One becomes horrified by the picture that opens behind the solemn and harmonic Apollonian illusion and faith in "the cognitive forms of the phenomenal world". Chaos reigns in the Dionysian realm, here reason loses its power, moderation and self-constriction peculiar to reason disappear. The horror which emerges once the principium individuationis is overcome is accompanied by "the blissful ecstasy" coming from the bosom of nature itself. The horror and ecstasy constitute the essence of the Dionysian. The Dionysian might come to life under the influence of narcotic drink or coming of spring and awakening of nature. In this state the subjective disappears and absolute self-oblivion is attained. (Nietzsche 1999: 17)

¹ Philosophically, "individuation" expresses the general idea of how a thing is identified as an individual thing that "is not something else". This includes how an individual person is held to be distinct from other elements in the world and how a person is distinct from other persons. By the seventeenth century, philosophers began to associate the question of individuation or what brings about individuality at any one time with the question of identity or what constitutes sameness at different points in time. (Garber; Ayers 2003: 212)

The Dionysian was a forefather of ancient Greek tragedy. According to the old legend (Nietzsche 1999: 22-23) King Midas hunted wise Silenus, the companion of Dionysus, but could not succeed. When he eventually caught him, the king asked Silenus what is the best and the most preferable for a man. Silenus answered with laughter that it is better not to know this truth, however, as he was forced to answer, he said that the best is not to be born, not to be at all, to be nothing and therefore is unattainable. According to Nietzsche this was the primal dark wisdom of Greek people (Nietzsche 1999: 23), before they created the Olympic gods. The Greek knew the horror of existence full of sufferings and tried to cope with intolerable reality by means of the Apollonian. Thus, the horror of the existence lies behind the illusory solemnity of the Greeks. In his metaphysical exploration of ancient Greece Nietzsche reaches the roots of the Olympian world of gods. The Greeks needed this solemn world as a shield between themselves and intolerable tragedy of their existence which is expressed by the destinies of mythical characters, such as Prometheus, Oedipus, Orestes etc. By means of the Olympian world the Greeks compensated for the intolerable Dionysian wisdom, which lied at the foundation of their culture. This compensation made their existence tolerable. (Nietzsche 1999: 23)

Chapter 2. The Apollonian as compensation for sufferings

Nietzsche compares the Apollonian drive to the realm of dreams. The Apollonian manifests itself through beautiful illusory visions and represents grace and moderation. Apollon is an ethical god, it retains individual borders, its main principle is principii individuationis. The necessity of dreamlike sophisticated illusions was expressed in Apollo. Apollo is a god of light and reigns in the realm of fantasy. He expresses himself by means of images and phenomena. (Nietzsche 1999: 16) Thus, according to Nietzsche the Olympian world of gods belongs to Apollo. As a god of healing and art, Apollo creates dreams, illusions, arts, thus compensating for the sufferings immanent in the existence. As a symbol of moderation, Apollo is always alert not to let the border between the dream, or illusion and crude reality to be crossed. The transgression of this border leads to awakening and confrontation with the intolerable reality and wild Dionysian impulses, which must be avoided in the graceful Apollonian domain. (Nietzsche 1999: 16)

The Olympic world of gods originated from the Apollonian. The Greek resisted the fears and horrors of existence by creating the illusory world of Olympic gods. In this world the existence is luxurious and solemn, everything existent is deified. The dark realistic wisdom of Silenus was hidden behind the bright artistic joyous world, thus making the existence tolerable. The Greeks were forced to create their gods in order to survive. The joyous Olympian gods developed through the gradual transformations from the Titans, gods of terror, "in much the same way as roses burst forth from a thicket of thorns". (Nietzsche 1999: 23) This transformation was realized through the Apollonian instinct for beauty. This naïve Homeric world had its own wisdom, opposite to that of Silenus's, namely, the worst thing for a man is to die. "How else could that people have borne existence, given their extreme sensitivity, their stormy desires, their unique gift for suffering, if that same existence had not been shown to them in their gods, suffused with a higher glory?" (Nietzsche 1999: 23, 24) Thus, the Apollonian has the Dionysian roots.

Chapter 3. The Dionysian and the Apollonian coming together in tragedy

According to Nietzsche the Dionysian manifests itself through music, while the Apollonian expresses the Dionysian through poetry and plastic art. For example, the folk song originates from the melody, which is primal. After that melody gives birth to verses. Music discharges itself into plastic art, verses and images. Music thus is a primordial sphere and precedes all appearances.

“But above all else we regard folk song as a musical mirror of the world, as original melody which then seeks for itself a parallel dream-appearance and expresses this in poetry. Thus, melody is the primary and general element which can therefore undergo several objectifications in several texts. In the naive estimation of the people it is also by far the more important and essential element. Melody gives birth to poetry, and does so over and over again, in ever new ways”.

(Nietzsche 1999: 33)

The same is true for ancient Greek tragedy, which originated from tragic chorus of satyrs and initially was nothing else than the chorus. The Dionysian wisdom speaks through this chorus. The chorus creates a lethargic state of self-oblivion in which everything subjective disappears. In this state one can isolate oneself from a familiar reality of a civilized man and get insight into the dark essence of existence. Thus, Greek tragedy is a Dionysian chorus which discharges itself in the Apollonian world of images that appear on stage. The Dionysian in-itself cannot be viewed, it can only be felt. Therefore, it objectifies itself in the clear solemn epic Apollonian images. “Thus, the choral passages which are interwoven with the tragedy are, to a certain extent, the womb of the entire so-called dialogue, i.e. of the whole world on stage, the drama proper.” (Nietzsche 1999: 44) The drama and the whole world on stage originated from the

Dionysian chorus. This source of the Apollonian phenomena gives birth to dream-appearances, that are Apollonian in their nature. On the other hand, these appearances are the objectifications of the Dionysian and therefore represent the counter-Apollonian, namely, the destruction of the principii individuationis and the union of the individual with the primordial being. Thus, tragedy is the Apollonian incarnation of the Dionysian wisdom and influences.

Chapter 4. Socratic optimism and the death of tragedy

Tragedy started to degrade with Euripides. He deprived tragedy from its essence – the Dionysian, the tragic myth, the dark wisdom of the people and replaced it with daily routine. Spectators who used to sink into lethargic state under the influence of chorus, now just appeared on stage with their everyday problems.

“Anyone who has recognized from what stuff the Promethean tragedians before Euripides shaped their heroes, and how far they were from wanting to put on stage the faithful mask of reality, will also be aware that Euripides' aim was entirely different. Thanks to him people from everyday life pushed their way out of the audience and on to the stage; the mirror which once revealed only great and bold features now became painfully true to life, reproducing conscientiously even the lines which nature had drawn badly.” (Nietzsche 1999: 55)

However, the main enemy of Dionysus was Socrates, who spoke through Euripides.

“Dionysos had already been chased from the tragic stage, and, what is more, by a daemonic power speaking out of the mouth of Euripides. In a certain sense Euripides, too, was merely a mask; the deity who spoke out of him was not Dionysos, nor Apollo, but an altogether newborn daemon called Socrates. This is the new opposition: the Dionysiac versus the Socratic, and the work of art that once was Greek tragedy was destroyed by it.” (Nietzsche 1999: 60)

The main Socratic rule – in order to be beautiful, everything should be reasonable – started to reign in Greek civilization. Now instincts become something to be overcome and replaced by pure rationality. Euripides built his plays, language, characters in accordance with this rule. In case of healthy people instinct is the main creative and assertive power, while consciousness resists instinct and is its main critic. In case of Socrates the opposite took place, namely, Ratio, which is negating in its nature became his main creator. Thus, Socrates can be characterized as a non-mystic, as his hypertrophied rationality was balanced by the underdeveloped instinctive wisdom, peculiar to the mystic. (Nietzsche 1999: 66, 67) Socrates believed that the essence of existence can be attained and even corrected by sheer rationalistic and logical means. This scientific optimism deprived tragedy from its natural roots and degraded it into middle-class drama. The Dionysian and the Apollonian were torn apart and this coincided with the decline of Greek civilization.

To sum up this part, Greek tragedy originated from the struggle and cooperation of the Dionysian, the main source of tragedy and the Apollonian, by which the Dionysian expressed itself. However, Socratic optimism gradually led to the domination of the theoretical consciousness over the tragic, irrational and mystical Dionysian worldview. The tragic worldview was gradually eliminated from the tragedy by the rational one-sidedness, which tore the opposites apart and led to the death of tragedy. However, the Dionysian cannot be completely eliminated and the tragic worldview will revive once reason reaches its limits. This point will be discussed in a more detailed way in the third part.

Part 2. The union of opposites in Jung's view

Chapter 1. The collective unconscious and the archetypes

Jung differentiates two layers of the unconscious, namely, a personal unconscious and an impersonal, or the collective unconscious. (Jung 1966a: 66) The collective unconscious is separated from the personal unconscious and is common for the whole humankind. While the personal unconscious contains unpleasant and therefore repressed personal experience and ends with the earliest infantile memories, the collective unconscious includes the period prior to infancy, that is everything that is left to us from the lives of the ancestors and was not experienced personally by the subject. The primordial images common to humankind lie in this immensely deep layer of the unconscious. Jung called these primordial images or motifs that are repeatedly lived through in a human soul "the archetypes". (Jung 1966a: 69) The archetypes are shaped by the repetitive experience of mankind and are reflected in myths, folklore and dreams which at first sight might seem absolutely meaningless. The archetypes also represent a great power which force people to unconsciously repeat the experience of their ancestors. One is bound to fall victim to the influence of the archetypes unless one becomes aware of their existence in one's psyche. Therefore, it is very important to differentiate ego from the collective unconscious.

"The images contain not only all the fine and good things that humanity has ever thought and felt, but the worst infamies and devilries of which men have been capable. Owing to their specific energy - for they

behave like highly charged autonomous centres of power - they exert a fascinating and possessive influence upon the conscious mind and can thus produce extensive alterations in the subject." (Jung 1966a: 70)

While Jung differentiates numerous archetypes, such as great mother, father, child, devil, god, wise old man, wise old woman, the trickster, the hero etc., I will give a brief overview of three of them, namely, the Shadow, the Anima and the Self, as they are the most important archetypes involved in the process of individuation.

Chapter 2. The process of individuation.

By the individuation process Jung means the gradual process of reaching one's own unique Self. Individuation is the process of psychological growth which develops innate individual inclinations and thus makes one who one really is. These individual inclinations are also universal and only their ratio differ from person to person. Therefore, unlike individualism, individuation does not contradict collectivity and attempts to achieve the interrelation of all universal psychological functions inside an individuum. "Individuation means becoming an "individual," and, insofar as "individuality" embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own self. We could therefore translate individuation as "coming to selfhood" or "self-realization."" (Jung 1966b: 173)

According to Jung every human being is capable of passing through the process of individuation. One of the best ways of studying this process in its natural simplicity is to observe the so-called primitives. For example, the Nascapsee Indians believe that everyone has the great man within them. "The great man reveals itself in dreams. Every individual has one and in consequence has dreams. Those who respond to their dreams by giving them serious attention, by thinking about them, by trying to interpret their meaning in secret and testing out their truth can cultivate deeper communication with the great man." (1958. Zurich tapes recorded in the Psychological Club in Zurich.) Once this communication is built one should follow instructions given in one's dreams. Unlike a so-called civilized man arrogantly relying solely on his ego, the

Nascapee Indians are humble. They believe that the dreams come from Him, the great man, rather than just being the product of the ego.

While the ego consists only of what one is conscious of, the Self constitutes a more complete personality as consciousness and the unconscious are unified in it. (Jung 1966b: 221) The degree of the spiritual development, which is the main purpose of the process of individuation, depends on the readiness of the ego to listen and follow the messages coming from the Self. The one who takes these messages seriously has more beneficial dreams. The great man becomes more differentiated inside the one who is perceptive to the messages he sends. Thus, the process of individuation is possible only when one is aware of the existence of the Self and is constantly in contact with him. In order to successfully pass through the individuation, one should consciously submit to the will of the Self and stop evaluating his messages by one's Ego. The more one follows the great man's instructions the faster one will pass through this process.

The Self is hidden behind the social norms and initial archetypical images. In order to become an individuum one must become aware of one's Persona (the mask one wears in order to play a role, a society expects one to play) and archetypes dominating in one's psyche and integrate this unconscious content into one's consciousness. It means one must unite the opposites existing in one's soul, namely consciousness and the unconscious, so that something new can be born from this union. By admitting the limitations of one's reason and giving the unconscious its due, one can activate both opposites and initiate their interaction. In this case the unconscious sends its messages and instructions more intensively, while consciousness gradually integrates these insights by interpreting these messages correctly. By gradually reconciling one's opposites, one can eventually reach one's Self.

“In the end one has to admit that there are problems which one simply cannot solve on one's own resources. Such an admission has the advantage of being honest, truthful, and in accord with reality, and this prepares the ground for a compensatory reaction from the collective unconscious: you are now more inclined to give heed to a helpful idea or intuition, or to notice thoughts which had not been allowed to voice

themselves before. Perhaps you will pay attention to the dreams that visit you at such moments, or will reflect on certain inner and outer occurrences that take place just at this time. If you have an attitude of this kind, then the helpful powers slumbering in the deeper strata of man's nature can come awake and intervene" (Jung 1969: 21)

Chapter 3. The Shadow

By the Shadow Jung meant the "negative" part of personality, namely, the sum of the hidden, inferior qualities and underdeveloped psychic functions. The shadow is the most accessible archetype, as it can be inferred from the contents of the personal unconscious. It represents the dark and primitive side of the personality and the first step in the individuation process consists of recognizing this repressed side. The shadow is always of the same sex as the subject. The larger is one's Persona, the longer shadow one throws. The shadow is a moral problem and its acceptance and assimilation requires a considerable moral effort.

"True, whoever looks into the mirror of the water will see first of all his own face. Whoever goes to himself risks a confrontation with himself. The mirror does not flatter, it faithfully shows whatever looks into it; namely, the face we never show to the world because we cover it with the persona, the mask of the actor. But the mirror lies behind the mask and shows the true face. This confrontation is the first test of courage on the inner way, a test sufficient to frighten off most people, for the meeting with ourselves belongs to the more unpleasant things that can be avoided so long as we can project everything negative into the environment. But if we are able to see our own shadow and can bear knowing about it, then a small part of the problem has already been

solved: we have at least brought up the personal unconscious. The shadow is a living part of the personality and therefore wants to live with it in some form. It cannot be argued out of existence or rationalized into harmlessness.” (Jung 1969: 20)

While the Ego encapsulates only conscious part of the personality, the Shadow contains the traits unknown to the subject, or the ones he is unaware of. However, these repressed qualities and psychic functions that are usually opposite to those of the Ego should not be neglected as they are very valuable and important for the psychological growth and reaching the Self. In other words, the Shadow represents the aspects of the Ego the subject is unconscious of. It is important to integrate the Shadow into consciousness, otherwise it will manifest itself through spontaneous, unpleasant actions which the subject usually regrets afterwards. Nevertheless, the Shadow is not necessarily hostile to the subject. It becomes benevolent and helpful once it is assimilated by the subject.

However, while the Shadow is not integrated into consciousness, the Ego resists and prefers not to notice it, which presents a serious obstacle in assimilation of the shadow. The main way ego resists the shadow is projection. One always immediately notices the disagreeable traits of one's own shadow in the others but has difficulties in noticing these traits in oneself. It happens because one projects one's own shadow on others. Therefore, according to Jung, everything that irritates us in others can lead us to recognizing our own shadow.

In spite of all the difficulties the integration of the Shadow presents, it is only the first and the easiest step one should take in the process of individuation. Once the Shadow is integrated the subject faces the collective unconscious.

“The meeting with oneself is, at first, the meeting with one's own shadow. The shadow is a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well. But one must learn to know oneself in order to know who one is. For what comes after the door is, surprisingly enough, a boundless expanse full of unprecedented uncertainty, with apparently no inside and no outside,

no above and no below, no here and no there, no mine and no thine, no good and no bad.” (Jung 1969: 21)

Chapter 4. The Anima

While the Shadow is always of the same sex with the subject, the next archetype to be integrated into consciousness in the process of individuation is of the opposite sex. It has always been considered a virtue to repress the tendencies of the opposite sex in oneself. Thus, male femininity and female masculinity is usually repressed and accumulated in the unconscious. (Jung 1966b: 189) According to Jung there is a woman inside male psyche and men inside female psyche which he called the Anima and the Animus respectively. In this chapter I am going to focus on the archetype of the Anima – the inherited collective image of a woman inside the male unconscious.

The Anima is approximately of the same age with a man and accompanies him throughout his life. The Anima is an inherited image of a woman in the unconscious of a man. “The anima is a personification of all feminine psychological tendencies in a man's psyche, such as vague feelings and moods, prophetic hunches, receptiveness to the irrational, capacity for personal love, feeling for nature, and — last but not least — his relation to the unconscious.” (Jung 1964: 177) The second step in the process of individuation starts from the admission of the existence of this partly autonomous complex lying in the unconscious.

The Anima is usually shaped under the influence of a mother and therefore might have absolutely different aspects. If a mother had a negative influence on a subject his anima will

manifest itself through depressed and agitated moods, feelings of anxiety and lack of self-confidence. All this causes sadness and depression and can eventually lead to suicide. In this case the Anima becomes a witch, or a demon of death. The negative aspect of the Anima is also symbolized by mythical creatures, such as sirens, mermaids, wood-nymphs etc. These creatures tempt young men, make them go astray and usually deprive them of their lives, exploiting their unrealizable dream of love and happiness.

“Occasionally she causes states of fascination that rival the best bewitchment or unleashes terrors in us not to be outdone by any manifestation of the devil. She is a mischievous being who crosses our path in numerous transformations and disguises, playing all kinds of tricks on us, causing happy and unhappy delusions, depressions and ecstasies, outbursts of affect, etc.” (Jung 1969: 26)

A man unconscious of his Anima is bound to project it on women. When a man projects his Anima on a certain woman, he immediately falls in love with her. The danger expressed by the mythical characters like sirens and mermaids is that this woman usually does not possess the qualities projected on her by the subject. This leads to further disappointment and depression.

However, the Anima has as many positive aspects as the negative ones. When the logical and too rationalistic way of thinking is powerless, the Anima can help him to get an insight into the unconscious. The Anima can correlate a man's Ratio with his inner values hidden in the unconscious. Thus, the positive Anima can play a role of a guide in the depths of the unconscious and a mediator between the ego and the Great Man, or the Self. (Jung 1964: 180, 183)

The only way to avoid the dangers presented by the negative Anima is to recognize it as a real autonomous unconscious power able to have serious influence on the subject's life. Once one becomes aware of the existence of the Anima and its negative effects on the ego, the Anima starts to change its character. The more one realizes the tendencies of the autonomous complex of the Anima inside one's psyche, the more benevolent the Anima becomes. Once the Anima is completely integrated into the consciousness, it changes from a hostile autonomous

and unconscious complex it used to be into the companion of a man and a source of inspiration and creativity.

Chapter 5. The Self

Once the shadow and the anima are integrated into the consciousness, one approaches one's unique Self, which is the target of the process of individuation. The integration of the unconscious Self is the last step of the individuation process. The purpose of the individuation process is to become a separate being - one's own Self – by reaching one's deepest uniqueness. The individuation process can be also called self-realization or self-fulfillment. Before the start of the individuation process, or in other words, while one leads an unconscious life, the Self is dissociated. It happens because the Self is hidden behind the social requirements (the persona) and the archetypes (the Shadow, the Anima and the Animus). Therefore, on this stage the collective dominates over the individual.

The self covers both, conscious and unconscious psyche. The opposites, namely, consciousness and the unconscious unite and complete each other in the Self.

“So far as our present experience goes, we can lay it down that the unconscious processes stand in a compensatory relation to the conscious mind. I expressly use the word "compensatory" and not the word "contrary" because conscious and unconscious are not necessarily

in opposition to one another, but complement one another to form a totality, which is the self. According to this definition the self is a quantity that is supraordinate to the conscious ego. It embraces not only the conscious but also the unconscious psyche, and is therefore, so to speak, a personality which we also are.” (Jung 1966b: 177)

As the Self surpasses our comprehensive abilities, Jung calls it “God within us”. (Jung 1966b: 238) The Self is something that can be reached only by gradual approach and becomes perceptible only after numerous attempts. According to Jung, reaching one’s Self is the main purpose of life.

In dreams of women the Self is usually represented by superior female characters, such as a priestess, an enchantress, a wise old woman, earth mother, goddesses etc., while in men’s dreams it is symbolized by a wise old man, a man who helps the subject in passing through the process of initiation, a spirit of nature etc. However, as the Self expresses completeness and universality, it is not limited in age and includes all ages. Therefore, it can appear in dreams as a gifted young woman or a young man with powers and abilities that the ego of the subject does not possess, or even as a kid or a new-born baby. As a young man, or a woman the Self means the renewal of life, creative and spiritual powers of the subject hidden in the unconscious, while as an infant it means a rebirth of the subject. The Self can also appear in dreams as a gigantic, Cosmic Man symbolizing omnipresence. When the Self takes a form of the Cosmic Man it means that the core of the psyche is activated, and the subject can expect the solution and overcoming of his difficulties. However, in order to achieve this, the subject must accept the superiority of the Self over his ego and follow the instructions of the Self. “This inner Great Man redeems the individual by leading him out of creation and its sufferings, back into his original eternal sphere. But he can do this only if man recognizes him and rises from his sleep, in order to be led.” (Jung 1964: 202)

Christ symbolizes the Self in the Western civilization, while Buddha or Krishna are the personifications of the Self in the East. However, Christ personifies only good and light sides of human nature, while the Self unifies all opposites and involves evil and darkness, alongside

good and light. According to Jung, Christ initially represented evil alongside good too, but his figure was deprived of the evil side by later Christians.

To sum up this part, in order to pass through the process of individuation one has to unite one's opposites, namely, one has to gradually integrate the unconscious into consciousness, thus approaching the Self. To do it, one has to give up one-sided rational attitude dominating in the Western culture since the age of Enlightenment, and rely on the sphere of irrationality, which is beyond one's ego. By taking seriously the messages sent by the unconscious via dreams and interpreting them correctly, one can create a link between the opposites. The cooperation of the opposites is possible only if one humbly admits the superiority of the unconscious over one's ego. The unconscious is the main source of creativity and one gets access to this source by admitting its authority. Once the link between the opposites is established, one gradually approaches one's Self by interpreting one's dreams and other manifestations of the Unconscious by means of analytical psychology. In other word, in order to accomplish the process of individuation, one has to revive the myth by realizing its psychic reality. This point will be discussed in a more detailed way in the next part.

Part 3. The juxtaposition of Nietzsche's and Jung's ideas.

Chapter 1. The chorus of satyrs and the collective unconscious.

In Greek mythology satyrs are half-divine, half-demonic theriomorphic creatures with goat-like legs and human torsos and heads. They belong to forests and symbolize fertility. They form a suite of Dionysus and are usually drunk and promiscuous, spending their time hunting for nymphs. They have wild, animal traits and do not take into consideration human moral norms and prohibitions. Wine, nymphs and music constitute their main passions.

As satyrs represent the Dionysian, they are very important for Nietzsche. Satyr to him was a representation of a genuine, natural man as opposed to a civilized man tamed by illusory culture. (Nietzsche 1999: 41) Through satyr the Greek managed to temporarily escape the reality of a civilized man and everydayness and discover another reality otherwise inaccessible to him. This temporarily available reality was a domain of Dionysus. The deceitful veil of the illusory reality of a civilized man is shed off here. Thus, satyr represented the instinctual side of life repressed by civilization:

“What the Greek saw in his satyr was nature, as yet untouched by knowledge, with the bolts of culture still closed, but he did not for this reason equate the satyr with the monkey. On the contrary, what he saw in the satyr was the original image (Urbild) of mankind, the expression of man's highest and strongest stirrings, an enthusiastic celebrant, ecstatic at the closeness of his god, a sympathetic companion in whom the sufferings of the god are repeated, a proclaimer of wisdom from the deepest heart of nature, an emblem of the sexual omnipotence of nature which the Greek habitually regards with reverent astonishment.”
(Nietzsche 1999: 41)

As it was discussed in the first part Nietzsche considered tragedy the greatest achievement of Greek art as it was the result of the union of the Apollonian and the Dionysian. The Dionysian was its primal source and expressed itself through the Apollonian. Thus, the Dionysian and the tragic worldview is a source a genuinely great work of art is supposed to originate from. For Jung, similarly, the process of individuation is a journey to the realm of the Unconscious, “not upwards to the kingdom of the gods and eternal ideas, but down into natural history, into the bestial instinctive foundations of human existence” (Jung 1968: 131). According to Jung, the collective Unconscious consists of the archetypes, which in their turn are unconscious reflection of instincts. (Jung 1969: 43-44) The Dionysian rites give access to the collective unconscious and connects a man to the instinctual drives it consists of. (Bishop 2010: 215) “The “play of goats” will develop into a “tragedy”. According to all the analogies, the satyr play was a mystery performance, from which we may assume that its purpose, as everywhere, was to re-establish Man’s connection with his natural ancestry and thus with the source of life.” (Jung 1968: 81, 83)

A great poet, according to Nietzsche, is always “surrounded by figures who live and act before him, and into whose innermost essence he gazes.” (Nietzsche 1999: 43). What is too complicated and abstract for a non-poet is a reality a poet lives in. The characters depicted by great poets, such as Homer are extremely vivid, as poets have the ability to enter the metaphysical realm and clearly see their characters, whom they perceive as reality. Similarly, a great dramatist has the ability to shake off his individuality and transform into his characters

and thus express them genuinely. The spectators of the Greek tragedy temporarily got hold of these abilities through the medium of the tragic chorus. The chorus transformed them into the community of “unconscious actors” and got them out of their everyday routine and social lives:

“Dionysiac excitement is able to transmit to an entire mass of people this artistic gift of seeing themselves surrounded by just such a crowd of spirits with which they know themselves to be inwardly at one. This process of the tragic chorus is the original phenomenon of drama - this experience of seeing oneself transformed before one's eyes and acting as if one had really entered another body, another character.”
(Nietzsche 1999: 43)

Jung interpreted Nietzsche's aesthetical perception of Dionysian rites in terms of depth psychology. The metaphysical realm the spectators of tragedy stepped in is a realm of the collective unconscious. Through the Dionysian rites consciousness connects with the unconscious, or, to be more precise, the unconscious is integrated into consciousness, which is the main goal of the process of individuation (Bishop 2010: 217): “This atavistic identification with human and animal ancestors can be interpreted psychologically as an integration of the Unconscious, a veritable bath of renewal in the life-source ... unconscious as in sleep, intoxication, and death. Hence the sleep of incubation, the Dionysian orgy, and the ritual death in initiation.” (Jung 1968: 131)

Once consciousness and the unconscious are not separated anymore, a man gets rid of *principii individuationis* and reunites with his instincts, which Jung interpreted as archetypes of the collective unconscious: “The rites are attempts to abolish the separation between the conscious mind and the Unconscious, the real source of life, and to bring about a reunion of the individual with the native soil of his inherited, instinctive make-up.” (Jung 1968: 137)

In the realm of the archetypes, ego turns from subject into object, one forgets who one really was in “real” life and becomes unconscious of oneself. Once one steps into the realm of collective unconscious, the mythological images – the archetypes come to life. One discovers a

spiritual realm, where one is surrounded by these images inherited from the whole history of mankind, just as Nietzsche's great poet was surrounded by his characters:

"a boundless expanse full of unprecedented uncertainty, with apparently no inside and no outside, no above and no below, no here and no there, no mine and no thine, no good and no bad. It is the world of water, where all life floats in suspension; where the realm of the sympathetic system, the soul of everything living, begins; where I am indivisibly this and that; where I experience the other in myself and the other-than-myself experiences me." (Jung 1969: 21)

This realm of instincts and the collective unconsciousness is a main and primordial source of life according to both, Nietzsche and Jung.

Chapter 2. The death of tragedy and neurosis.

As it was said in the first part Greek tragedy originated from the Dionysian music, namely, the chorus of satyrs, which expressed itself through the Apollonian images. The Dionysian music has the ability to give birth to tragic myth, "myth which speaks of Dionysiac knowledge in symbols" (Nietzsche 1999: 79) and therefore discharged itself into Apollonian images. Socratic scientific optimism deprived tragedy of its Dionysian roots by gradually eliminating the tragic chorus from it. As the mythical images were symbolic expressions of music and originated from it, the elimination of music from tragedy led in its turn to the death of tragic myth. Socratism tore the Dionysian apart with the Apollonian which resulted in the death of tragedy and tragic myth: "That struggle of the spirit of music to be revealed in image and myth, a struggle which grows in intensity from the beginnings of the lyric up to Attic tragedy, suddenly breaks off, having just unfolded its riches, and disappears, as it were, from the face of Hellenic art" (Nietzsche 1999: 82)

Socratic spirit of science was a main force opposing the Dionysian spirit of music. After the scientific worldview drove the Dionysian out of tragedy, music was degraded to a rank of a servant of Apollonian phenomena. Thus, music was deprived of its myth-creating force, stopped expressing the inner essence of existence and just imitated and accompanied phenomena:

“For if music seeks to excite our pleasure merely by compelling us to seek out external analogies between events in life or nature and certain rhythmical figures or characteristic musical sounds, if our understanding is to be satisfied by recognizing these analogies, then we are dragged down into a mood in which it is impossible to be receptive to the mythical; for myth needs to be felt keenly as a unique example of something universal and true which gazes out into infinity.” (Nietzsche 1999: 83)

With its degradation from myth-creating Dionysian force to a pale caricature of phenomena, music became incomparably poorer. This in its turn led to the degradation of the Apollonian phenomena, as the Apollonian lost its primordial source of life. (Nietzsche 1999: 83)

With the death of tragic myth, the Greek culture lost its creative force, it was “the loss of a mythical home, a mythical, maternal womb” (Nietzsche 1999: 109). This led to the degeneration of the national character of the Greeks and decline of ancient Greek civilization. Based on this Nietzsche deduces that there is a close relationship between the evolution of a nation and evolution of its art and myth. Nietzsche also draws parallel between the degradation of the Greek civilization after the death of tragedy and regress happening in modern Germany. With a loss of myth, the modern culture lost its life-creating source and was forced to seek nourishment from other cultures:

“And a people -or, for that matter, a human being - only has value to the extent that it is able to put the stamp of the eternal on its experiences; for in doing so it sheds, one might say, its worldliness and reveals its unconscious, inner conviction that time is relative and that

the true meaning of life is metaphysical. The opposite of this occurs when a people begins to understand itself historically and to demolish the metaphysical buttresses surrounding it; this is usually accompanied by a decided growth in worldliness and a break with the unconscious metaphysics of its previous existence, with all the ethical consequences this entails." (Nietzsche 1999: 110)

Mythology plays a great role in Jung's depth psychology and most of his works contain short summaries of myths of different people. As for Jung mythology is the manifestation of the collective unconscious, he was critical of its main adversary and oppressor - modern rational age and theoretical consciousness: "Mythic Man, to be sure, demands a "going beyond", but scientific Man cannot permit this. To the understanding, all mythologizing is futile speculation; to the mind or soul, however, it is a healing activity of life. It gives existence a gleam which we would not like to do without" (Jung 1989: 300)

According to Jung, the great achievements in science and technology came at a very high price, namely, the loss of primordial wisdom. A modern man is a neurotic, as he relies solely on his reason and intellect and perceives everything that is beyond rationality as a mere superstition. In the following excerpt Jung described the main problem of one of his patients:

"he is a thinker who has settled, or is always going to settle, the world by the power of his intellect and reason. His ambition has at least succeeded in forging his own personal fate. He has forced everything under the inexorable law of his reason, but somewhere nature escaped and came back with a vengeance in the form of an unassailable bit of nonsense, the cancer idea. This was the clever device of the unconscious to keep him on a merciless and cruel leash. It was the worst blow that could be dealt to all his rational ideals and especially to his belief in the all-powerful human will. Such an obsession can only occur in a person who makes habitual misuse of reason and intellect for egotistical power purposes." (Jung 1958: 16)

This is a very good description of the modern age as a whole too. Just as the modern theoretical age ignores and represses God and mythology, the civilized man completely ignores the power of the unconscious and everything irrational and has immense belief only in science. For example, the arrogant rational man completely ignores messages sent from the irrational spheres via dreams, considering them unworthy of his attention. However, according to Jung, the roots of neurosis lie in the unconscious and by ignoring dreams, which always reflect parts of the unconscious, the modern man ignores the most important. The more one-sided rational position he takes, the more hostile and aggressive the other side, namely, the irrational becomes. The unconscious takes its revenge for this arrogance and one-sidedness by imposing neurotic symptoms and more serious mental issues on a modern reasonable man and his age.

Chapter 3. The revival of the Dionysian and approaching the Self

Nietzsche differentiates two views of the world, namely, the theoretical and the tragic. Although, with the death of tragedy the tragic worldview was defeated by the theoretical, the latter cannot prevent the rebirth of the former. According to Nietzsche tragedy and the tragic, or Dionysian worldview keep living in the Mysteries, undergo gradual metamorphoses and transformations, and will be reborn when science and theoretical worldview reach their limitations and admit the existence of these limits. Nietzsche predicted that the Dionysian will rise from its own mystical depth in the form of art:

“At present, however, science, spurred on by its powerful delusion, is hurrying unstoppably to its limits, where the optimism hidden in the essence of logic will founder and break up. For there is an infinite number of points on the periphery of the circle of science, and while we have no way of foreseeing how the circle could ever be completed, a

noble and gifted man inevitably encounters, before the mid-point of his existence, boundary points on the periphery like this, where he stares into that which cannot be illuminated. When, to his horror, he sees how logic curls up around itself at these limits and finally bites its own tail, then a new form of knowledge breaks through, tragic knowledge, which, simply to be endured, needs art for protection and as medicine.”
(Nietzsche 1999: 75)

Nietzsche draws a parallel between the metaphysical struggles happening in ancient Greek civilization and modern Germany. As a result of the domination of the theoretical worldview the German myth underwent degradation the same way the ancient tragedy did. The German myth will come to life again once the Dionysian – the basis of all existence is revived. It will restart its struggle and cooperation with the Apollonian and the tragedy will be reborn as a result of “metaphysical miracle”. This new age will be symbolized by “music-making Socrates”, as it will unite the opposites in itself – the theoretical and the tragic worldviews.

Similarly, for Jung the death of myth is a serious problem, as it lies at the root of most neuroses of a modern man. In order to pass through the process of individuation one has to believe in the reality of myth, as it is certainly psychic reality according to Jung. By doing so one might reestablish the lost connection with the collective unconscious, which is the primordial source of life. In order to approach the Self a modern neurotic man must break through the limitations the rationalistic age sets on him and enter the metaphysical sphere of myth: “But if we consider the tremendous powers that lie hidden in the mythological and religious sphere in man, the aetiological significance of the archetype appears less fantastic. In numerous cases of neurosis, the cause of the disturbance lies in the very fact that the psychic life of the patient lacks the cooperation of these motive forces.” (Jung 1969: 47)

According to Heraclitus’s law of enantiodromia everything transforms into its opposite sooner or later. It takes place when the domination of one of the opposites reaches its peak, thus leaving no other option than transformation into the opposite. In order to avoid enantiodromia there must be balance between the Dionysian and the Apollonian, as there is a compensatory

relation between them. Jung, who as Nietzsche was Heraclitus's admirer, warned of the dangers that the law of enantiodromia presented. The overly rational attitude of the modern age can turn into its opposite, which will result in great catastrophes for humankind. Thus enantiodromia, namely, the shift from the rational one-sidedness to complete irrationality can by no means be considered to be a solution to the problems of the modern age. In order to avoid enantiodromia it is necessary to separate one's ego from the unconscious, but not by means of suppression of the latter, which as was already indicated in the previous chapter leads to mental issues. What Jung suggests instead is to learn to differentiate between one's own ego and the collective psyche which usually has negative effect on us while it remains unconscious. Instead of transforming into the opposite, Jung suggests, to keep the previous rational attitude while also acknowledging the existence of its opposite – the irrationality. There is no other way of solving this problem than by stopping repressing the irrationality and admitting its power, as it is absolutely real. However, differentiation of the ego from the collective psyche and acknowledgement of the irrationality is not enough. According to Jung, that would lead to a dissociative state and inner conflict between the opposites. In order to approach the Self the synthesis of the opposites is required, otherwise the dominating rational attitude will completely repress the irrationality and ceaselessly increase its domination thus making enantiodromia inevitable:

“That would be to create a permanent state of dissociation, a split between the individual and the collective psyche. On the one side we should have the differentiated modern ego, and on the other a sort of negroid culture, a very primitive state of affairs. We should have, in fact, what actually exists—a veneer of civilization over a dark-skinned brute; and the cleavage would be clearly demonstrated before our eyes. But such a dissociation requires immediate synthesis and the development of what has remained undeveloped. There must be a union of the two parts; for, failing that, there is no doubt how the matter would be decided: the primitive man would inevitably lapse back into repression.”
(Jung 1966a: 97)

A patient will not pass through the process of individuation while his individual psyche is not differentiated from the collective and is intertwined with it. However, once one learns to separate one's individual psyche from the influences of the unconscious, one can benefit from the energy of the latter. The attempts to gain access to this source have been made by religions. However, the attempts, such as creating ritual contact with the gods seem too irrational to a modern intellectual man. Therefore, Jung suggests to take the archetypes of the collective unconscious just as psychic realities as opposed to metaphysical realities:

“If on the other hand we take the figures of the unconscious as collective psychic phenomena or functions, this hypothesis in no way violates our intellectual conscience. It offers a rationally acceptable solution, and at the same time a possible method of effecting a settlement with the activated residues of our racial history. This settlement makes the crossing of previous boundaries altogether feasible and is therefore appropriately called the transcendent function. It is synonymous with progressive development towards a new attitude.” (Jung 1966a: 99)

The settlement of the conflict between the individual psyche and the collective unconscious is reflected in the numerous myths of the hero fighting against the monster, which symbolizes the collective unconscious as opposed to the hero's individuality. As a rule, the hero is swallowed by the monster and finds himself in its dark stomach, which can be interpreted as the darkness of the unconscious. The hero cuts one of the inner organs of the monster with a sword, or burns it with a torch, thus forcing it to open its mouth. The hero kills the monster and comes out of the darkness, which means the rebirth. By defeating the monster, the hero robs the unconscious of its power over him and gets its energy and reaches his Self. (Jung 1966a: 99)

There is an obvious parallel between Nietzsche's and Jung's views on the struggle and cooperation of opposites. For both of them this struggle is a necessary condition for greatness. Both, the great ancient Greek tragedy and the spiritual rebirth are a result of the union of opposites. There must be balance in the struggle of these powers, neither of them should

dominate over the other. For Nietzsche the amount of the Dionysian allowed into the individual consciousness must be proportionate to the amount of the Apollonian, which will compensate for it:

“At the same time, only as much of that foundation of all existence, that Dionysiac underground of the world, can be permitted to enter an individual's consciousness as can be overcome, in its turn, by the Apolline power of transfiguration, so that both of these artistic drives are required to unfold their energies in strict, reciprocal proportion, according to the law of eternal justice.” (Nietzsche 1999: 115,116)

Similarly, for Jung, in order to reach the Self, conscious and the unconscious should be proportionate to each other, neither of them is supposed to dominate over the other and by living through this struggle one will get a chance to pass through the individuation process and reach his Self:

“Conscious and unconscious do not make a whole when one of them is suppressed and injured by the other. If they must contend, let it at least be a fair fight with equal rights on both sides. Both are aspects of life. Consciousness should defend its reason and protect itself, and the chaotic life of the unconscious should be given the chance of having its way too-as much of it as we can stand. This means open conflict and open collaboration at once. That, evidently, is the way human life should be. It is the old game of hammer and anvil: between them the patient iron is forged into an indestructible whole, an "individual.”” (Jung 1969: 288)

To conclude this part, I would like to summarize the main points by outlining the parallels between Nietzsche's aesthetical, genealogical approach and Jungian depth psychology regarding the union of opposites:

1) Both, Nietzsche and Jung examine instinctual, mythical, mystical realm of the Unconscious. The spectator of Greek tragedy gets access into this realm through the chorus of satyrs. Under

the enchanting influence of the chorus the spectator breaks the principii individuationis and finds himself in a domain inhabited by the mythical characters. For Nietzsche this Dionysian domain is the main source of Greek tragedy and great art in general. However, the Dionysian needs the Apollonian to express itself, therefore the greatness can be born from the union of these opposites. In order to pass through the process of individuation one should get access to this domain, which Jung called the collective unconscious. The archetypes that constitute the collective unconscious in Jungian depth psychology correspond to the mythical characters appearing on stage in Greek tragedy. In order to approach the Self, one has to integrate the Unconscious into consciousness by gradually becoming aware of the influences the archetypes have on ego. Thus, by uniting the opposites one reaches the main aim of the individuation process.

2) Nietzsche and Jung agree that the domination of the reason over instincts deprives man and whole civilizations of their innermost creative source and leads to their collapse. Socratic optimism and theoretical consciousness eliminated the Dionysian from tragedy which led to the death of tragedy and collapse of the Greek civilization as the opposites were torn apart. Similarly, according to Jung the modern man becomes a neurotic as he is affected by the one-sided rational age, does not believe in the power of the unconscious and lost connection with it. As a result, the opposites are torn apart once again, and the unconscious takes its revenge for being completely ignored by possessing the subject's ego and causing destructive effect.

3) Both Nietzsche and Jung see the solution of the problem in the revival of instinct repressed by the dominating reason. In Nietzsche's view, in spite of total domination of theoretical consciousness, the tragic worldview cannot be completely eliminated and will come to life again once intellect reaches its limits. When it happens, the opposites will reunite, and tragedy will be reborn. Similarly, in Jungian psychology it is necessary to acknowledge the psychic reality of the collective unconscious and the influences it has on ego. Once the unconscious is not repressed anymore it can be gradually integrated into consciousness. Thus, the opposites will reunite, and the subject will gradually approach his Self.

Conclusion

This thesis focused on the problem of opposites and gave a brief overview of the solution to this problem suggested by Nietzsche and Jung. The first part is based on the early work by Nietzsche, *The Birth of Tragedy from the Spirit of Music*. According to Nietzsche, with tragedy ancient Greek culture reached its peak, as tragedy was a result of the union of opposites, namely, the Dionysian and the Apollonian. The primordial dark wisdom of the people, namely, the idea that as life is full of sufferings it is better not to exist at all was the representation of the Dionysian. Through the Dionysian chorus of satyrs, the spectators of tragedy connected to this primordial wisdom and fell into selfless state, thus uniting with the whole humankind. However, the Dionysian wisdom is unbearable and needs the Apollonian to express itself. The Apollonian in Nietzsche's understanding is the opposite of the Dionysian as it symbolizes

principii individuationis. According to Nietzsche, the joyful world of Olympian Gods was the representation of the Apollonian and compensated for the intolerable tragic Dionysian wisdom. In tragedy the Dionysian spirit of music expressed itself through the Apollonian phenomena, namely the tragic characters, such as Oedipus, Prometheus etc. The struggle and cooperation of these opposites gave birth to tragedy. However, Socratic theoretical consciousness gradually started to dominate over the tragic Dionysian worldview and eliminated it from tragedy. This deprived tragedy of its main creative source, the spirit of the Dionysian music. As a result, the Dionysian and the Apollonian were torn apart, which led to the death of tragedy. A brief overview of the individuation process in Jung's depth psychology was given in the second part. The main goal of the individuation process is to reach the Self and thus become who one really is. In order to do it one has to unite the opposites, namely, consciousness and the Unconscious. This union is achieved by gradual integration of unconscious content into consciousness. As opposed to Freud, Jung does not perceive the unconscious as a space where only personal unpleasant memories and experiences are stored. Jung goes much further than that and examines the realm of the collective unconscious. The collective unconscious consists of the archetypes, the repeated patterns of behavior and experiences of humankind. While Jung differentiates numerous different archetypes, the most important ones in the individuation process are the Shadow, the Anima and the Self. The first step of the individuation process is integration of the Shadow into consciousness. The Shadow contains the negative side of personality, which one prefers not to notice in oneself, but immediately spots in others, as one tends to project the unconscious content on others. However, the Shadow also contains the inferior psychic functions, that were repressed by the dominating function. Therefore, in order to create balance between the psychic functions and become a whole personality it is necessary to integrate the Shadow into consciousness. The next step is integration of the Anima. The Anima represents feminine traits in male psyche. While the Anima is still unintegrated it usually has a negative impact on a man. However, it changes its character and becomes benevolent once a man becomes aware of its existence. Once it is integrated, the Anima starts to play a role of a guide that leads to the Self. Consciousness and the Unconscious unite in the Self and therefore the Self symbolizes the union of opposites. The third part traced the influence

Nietzsche might have had an influence on Jung by juxtaposing their ideas. There is a clear parallel between Nietzsche's understanding of the Dionysian and Jung's notion of the collective unconscious. Both see the Dionysian/the collective unconscious as the main creative source which has been repressed by the prevailing theoretical consciousness. According to Nietzsche this domination resulted in the death of tragedy and coincided with the decline of ancient Greek civilization. Jung suggests that the modern man suffers from neurosis for the same reason. Both suggest ways of solution of the problem. According to Nietzsche, although the tragic Dionysian worldview was repressed by the theoretical consciousness, the former was not eliminated completely and keeps living in mysteries. It will come to life again after passing through different transformations and great art will be born again from its main creative source, the Dionysian. Similarly, Jung's process of individuation creates link between consciousness and the unconscious, which has been repressed by rational one-sidedness of the modern age. By admitting the psychic reality of the collective unconscious, one connects to it, thus uniting the opposites and approaching the Self.

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Abstract

This thesis examines the problem of the union of opposites in Nietzsche's and Jung's view. The first part focuses on *The Birth of Tragedy from the Spirit of Music*. In this early work Nietzsche examines the primordial, mystical roots of ancient Greek tragedy and solves the problem of opposites by uniting the Dionysian and the Apollonian. According to Nietzsche, the union of the Dionysian and the Apollonian gave birth to Greek tragedy, which he considered to be the greatest achievement of ancient Greek culture. The second part gives a brief overview of the process of individuation in Jung's depth psychology. The target of this process is to reach the

Self, which according to Jung includes both opposites, consciousness and the Unconscious. Jung suggests uniting the opposites by gradually integrating the Unconscious into consciousness and thus reaching the greatness, namely the Self. The third part examines the direct, as well as the indirect influence Nietzsche might have had on Jung by juxtaposing their ideas and drawing parallels between Nietzsche's concept of the Dionysian and Jung's understanding of the Unconscious.

