



Contributions of Carl Gustav Jung's Analytical Psychology to the Anthropological Theory of Gilbert Durand's Imaginary

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Abstract

In this brief exposition, is presented the contributions of Carl Gustav Jung's Analytical Psychology to the Anthropological Theory of Gilbert Durand's Imaginary. Introduce the concepts of archetype and its importance to the understanding of the primordial images of the human imagination. The relevance of the collective unconscious for the construction of Gilbert Durand's Regime of Images - Day Regime and Night Regime - and its implications in the cosmic and imaginary universe is brought to light.

Keywords: Gilbert durand; Day regime; Night regime; Analytical psychology

Introduction

For Jung, disciple of Freud, the archetype is an instinctive tendency, marked by the physiological impulses perceived by the senses, which can manifest as fantasies and often reveal their presence only through symbolic images. Its origin is not known; and they are repeated at any time and in any place in the world – even where it is not possible to explain their transmission by direct descentor by “cross-fertilization” resulting from migration [1]. The theory of complexes and their development are fundamental stones of a Jungian thought proper, which relates personal-historical experience to a set of innate and specific representations of the human species, which are the psychic correspondents of the instincts, the archetypes.

Before the beginning of the twentieth century, Freud and Josef Bouer had recognized that neurotic symptoms - hysteria, certain types of pain, and abnormal behavior - have, in fact, a symbolic meaning. They are, like dreams, a mode of expression of our unconscious. And they are equally symbolic. A patient, for example, who faces an intolerable situation may have spasms every time he tries to swallow: “he cannot swallow” the situation. In similar psychological conditions, an other patient will have access to asthma: he “cannot breathe the atmosphere of his house”. A third person suffers from a strange paralysis in the legs: he cannot walk, that is, “he cannot continue like this”. A fourth patient, who vomits what he eats, “cannot digest” a particular fact [1].

The Theory of the Collective Unconscious

The collective unconscious is a reservoir of latent images, called archetypes or primordial images, that each person inherits from their ancestors. One does not remember images consciously, but he inherits a predisposition to react to the world in the way his ancestors did. For example, the fear of snakes can be transmitted through the collective unconscious, creating a predisposition for a person to fear snakes. In the first contact with a snake, the person may be terrified, without having had a personal experience that causes such fear, but deriving the dread of the collective unconscious [1].

The Anthropological Structures of Gilbert Durand's Imaginary

Demonstrates in this research that the sepostulations of Jung directly influenced the construction of the theoretical thinking of Gilbert Durand. This affirms that all though trestson general images, the archetypes, "functional schem as or potentialities" that "unconsciously determine thought" [2], highlighting the strong influence that Jung'spostulate sex erton his conception of imaginary symbolism. Durand stresses the essential importance of archetypes as a junction between imaginary and rational processes. To carry out this research we start with the analysis of two works: "The Man and its Symbols", by Jung, and the "Anthropological Structures of the Imaginary" by Gilbert Durand. The results of the investigation reveal that the anthropological theory of the imaginary of Durand found roots for its methodological foundation in the analytical psychology of Jung.

Durand dedicates himself to the construction of an archetypology of the images, known as isotopic classification of the images. "In fact, archetypes are linked to images that are very differentiated by cultures and in which various schemes are interwoven" [2]. For example, the scheme of the fall would unchangeably correspond to the archetypes of the abyss, hell, and the lower, as Durand himself states: "The feminization of the fall would at the same time be its euphemization. The intractable terror of the abyss would be minimized in the venial fear of coitus and vagina" [2].

The symbols constellate because they are developed from the same archetypalscheme, because they are variations on an archetype [2], so the symbols converge into true symbolic sets. It is, there fore, resolutely, in the symbolic perspective that Durand proposes to study the fundamental archetypes of the human imagination.

Conclusion

In this mini review, the archetypes developed by Jung directly influence the anthropological theory of Gilbert Durand's imaginary. The archetypes demonstrate the fundamental structure or axiomatic materials – or even the "forces" – of the imaginary.

References

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