

Emblematic Mechanisms and Psychoanalysis (Iconic-Conventional Convergence and Psychoanalytic Diagnostics)

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Abstract

In the paper the parallels between the emblematic “mechanisms” of signification and the psychoanalytic theory of Sigmund Freud as well as Carl Gustav Jung have been studied. The Viennese founder of psychoanalysis has discovered template schemes that become a visual delineation, the blueprint for developing his scientific vocabulary, methodology, classification of psycho-emotional behavioral types in mythological plots. The Eros and Thanatos images handling, the exploitation of mythical tales about Oedipus and Electra, Prometheus, Narcissus, and many other ones to specify the behavioral complexes denote the presence of “emblematic methodology” in the formation of psychoanalytic conceptions and categories. His interpretations of famous mythological plots are boiled down to emblematic reduction.

Carl Gustav Jung frequently selected symbolic notations as his research targets, which were a denotative space for expressing internal mental receptions and historic constellations of cultural axiology. In his writings we see the intention to assemble the concepts of image (iconic) and socio-cultural idea (conventional) into a sole compound that syncretically denote unity of meaning. Such an arrangement of iconic-conventional interdetermination is often significant elbowroom in Jung the decoding of which may allow to discern complex mental reflections. Notwithstanding the fact that he considers a symbol to be the standard unit of cognitive-cultural experience “conservation”, its functional semantics definition is fulfilled in emblematic patterns. This emblematic-cognitive form is not only a method of determining the initial images-ideas of the unconscious, “the mythological figures” of inner conflicts, typical experience of generations, but also the principle of justification and expression of his theory conceptual foundation. To a certain extent, it is an element of the Swiss psychologist’s scientific thinking style and language.

Introduction

A lot of psychoanalytic definitions have emerged due to the interpretation of myths; the peculiarity of individual and collective psycho-development is constantly the subject of the system of idiosyncratically coordinated mythological patterns. Psychoanalytic theories use iconic-conventional concordance of myth as the fundamentals for structuring and accentuating conscious and unconscious mental

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mechanisms. The significance of mythological visual and verbal convergence in the completion of psychoanalysis methodology and terminology is quite straightforward. Sigmund Freud, Carl G. Jung, Jacques Lacan, and Melanie Klein adapt in part mythological images and plots so as to employ them in their theories, which are manifested via emblematic reduction. Identified by way of visual representation, the purports of bygone “events” fulfill the function of internal schematic ostensiveness for the design of psychoanalytic concepts meanings. The emblemization of psychoreaction, stadiality, archetypes, the definition of visual and verbal meanings significance, their interconsistency and frictions project psychoanalytic generalizations.

The Emblem and Cognitive Mechanisms

In this context, it is pertinent to focus on the description of epistemological features of an emblem and the categories associated with it, and to determine how structural-semiotic model of an emblem, its signification precepts are related to the psychoanalytic theory, which connections and interdependence point to the effectiveness of emblematic modeling in consciousness assessing procedures and mental activity.

The notions of “emblem” and “emblematicity” have been widely treated in contemporary studies. Jelena Grigorjeva (2005) endows them with the functions of “the cultural universal” (p. 11) which “adjust the mechanisms of meaning making and retain sense in culture” (p. 13). Thus, an emblematic form is regarded as a phenomenon that generates and accumulates historical and artistic experience within specific semiotic structure. Schematically, it is reduced to the interaction of iconic (visual) and conventional (verbal) signs of meaning expression; hermeneutically – as a relation between the text and the expounder, a peculiar version of “translation” based on decoding, interpretation. The classical embodiment of it is considered to be the triad matrix which consists of an image (*pictura*), an inscription-headline (*inscriptio*) and an epigram-caption (*subscriptio*).

Highlighting the long-standing historical projection of this genre development is considered to be a compelling and obligatory in the philological interpretation, so its origin can be traced back to its links with the hieroglyph, pictography (Jelena Grigorjeva, Dmytro Chyzhevsky, Aleksandr Mikhailov). The priority in defining sense bearing coordinates of this concept is assigned to the emphasis on the diachronistic functioning of a specific model, a kind of semiotic mechanism that pulls together verbal and visual presentations in a single unit for notional clarification and stabilization. That’s the kind of conclusion that a Canadian scholar Peter M. Daly is inclined to make.²

In European literature, the advent of the emblem as a genre is identified with the appearance of Andrea Alciato’s *Emblematum libellus* (1531), which has quickly acquired vogue and has undergone numerous reissues, imitative refinements and transcreations. Since then, the term “emblem” in the popular science is associated

² Daly, P. M. (1998). *Literature in the Light of the Emblem: Structural Parallels between the Emblem and Literature in the Sixteenth and Seventeenth Centuries*. Toronto: University of Toronto Press, p. 3.

with the form, which is indicated in the book tradition of 16th-18th centuries. However, this interpretation only partially encapsulates the connotations that modern scholars attach to the notion of emblematicity. It denotes the genre formed in the 16th century and embowers the iconic-conventional principle and organizational design, the “inner form” of emblematics as a spiritual, philosophical, artistic and literary phenomenon, which is inspired by the nature of cognitive research and their arrangement.

The etymology of the word “emblem” is related to the Latin *emblēma*, Greek *ἐμβλημα*, which initially meant an “inserted part”, a “plug-in element”; it was associated with the verb *emballo* (to cast into, throw in), establishing the effect of “procedurality”, emphasizing “immersion” and “penetration” into a certain structure or phenomenon. Incorporating visual and verbal *significata*, the emblem was granted the status of a schematic image hinting at a semantic volume, which it partially reconstructs, “The emblem, so much as taken apart, is still a representation of the entire world, but one that immediately implies a long – perhaps infinite series of similar images” (Mikhailov, 1994, p. 361). A Baroque-period German intellectual Georg Philipp Harsdörffer considered the image, the shape of an emblem to be its body wherein the inscription was its soul. Whilst symbol is potentially ambiguous, versatile and its hues are contextually altered, an emblem is a holistic meaning generator and its components are meaning distinguishers (Grigorjeva, 2005, p. 47). A symbol can be a component of an emblem, the structure of which defines its semantic version. Initially, the source of a symbol is a sensory image, which is detached and isolated from the receptive current as a separate, discrete entity. Becoming the object of internal mental reproduction, this image turns into a sign and is fixed via the nomination. If the iconic and conventional elements in an emblem are separate structural components and feature external manifestation, in the symbol they belong to the inner form hidden in the internal iconic-conventional corrections. Therefore, an emblem externally enhances, details and elaborates the latent, opaque process of symbolization; it is a kind of a structured illustration of its functioning and procedurality, which have received modified originality and have been transformed into an individual genre.

It should be kept in mind that today it is still difficult to determine the total number of emblematic collections, especially those “structurally” and ideologically related to them, which popularized the emblematic semiosis. While tracing the transitivity of emblematic themes, motifs, iconic and verbal reductions, both Peter M. Daly and Mary Silcox (1990) back-to-back assert that there are more than two thousand emblematic books in European languages, which had a large number of compilations in turn. Underscoring the popularity of emblematics in the Baroque period, which granted it the status of “mass literature” (p. 331), Dmytro Chyzhevsky (2003b) notes the particular efficacy of figurative-verbal presentations in registering ethical and moral, philosophical and psychological axiologemes. The sign of “generality” justifies the universal validity of semiotic model; it is responsive to interpretation, providing cognitive pleasure within the realm of the iconic-conventional homogeneity intelligible to the public. In different environments, it exhibited its hermeneutic efficiency by modifying the interpretive depth to match the recipient’s intellectual perspectives.

The popularity of emblematics is characteristic of the whole European context. The emblematic books have travelled across national boundaries, at times significantly

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affecting local literary, artistic and even folklore traditions. Ukrainian scholar Dmytro Chyzhevsky (2003a, p. 100) points out that the picture replicas, which were enlarged copies of emblematic images, adorned the halls of a great many of cultural and educational institutions as well as the halls of the Ukrainian nobles' haciendas in the 17th-18th centuries, and the emblems from *Symbola et emblemata selecta* (1705) by Tesing and Kopiyevskiy, were rendered even on the stove tiles in the Ukrainian dwellings.

The effect of an “emblem” and associated with the emblematic mechanisms phenomena is primarily that they are created in conformity with the leading cognitive principle, function according to its rules, which reduce perception and its nomination, observation and its verbal description, rectification and analysis to a synergetic unity. A universal all-permeability of an “emblem”, according to John Manning (2002), can only be understood in terms of broad cultural assumptions (p. 9), through a historical overview of the form, in the scope of rhetorical habits of mimesis and imitation, “traditional habits of thinking, writing and reading” (p. 10). The key contexts for interpreting an emblem for an English scholar are the “context of ways of thinking and ways of feeling, ways of conceptualizing what we are and what we might be” (p. 11). Such an approach is due to the fact that supervision of emblematic mechanisms, the structure of senses they produce, reveal the immensity horizons, antiquity, transience and connectivity of this phenomenon both as a semantic form, as a cognitive principle, and as an interpretive method.³

Having applied a variety of visually shaped constellations to reveal certain truths, an emblem “demonstrated” that any observation, simple or complex analytic structuring requires visual specification (optical “separation”) and verbal clarification which provide conditions for a metaphysical generalization or psychoanalytic actions in general. Emblematic mechanisms and structures display their methodological relevance explicitly and implicitly in different authors' psycho-theories.

Sigmund Freud's Theory and Iconic-Conventional Correlation

In *Introduction to Psychoanalysis* (1916–1917) Sigmund Freud has defined the researcher's ability to self-reflection as a compulsory constant for employing his diagnostic method. In solving these problems Freud focuses on representation and signification phenomena apprehension, examines asynchronous semiotic practices as well as the role of iconic and verbal designations in the reflection of collective and individual psychosphere. He conducted this review in a broad multidisciplinary context, seeking confirmation and important indications for his generalizations in various scientific discourses.

It is in this projection that psychoanalysis is understood by its researchers. Michał Paweł Markowski (2006) emphasizes that psychoanalysis is a therapy, hermeneutics, metapsychology, anthropology, and the theory of creative process at the same time (p. 49). Volodymyr Vashchenko (2014) examines psychoanalysis in the context of

³ For details refer to: Soletskyy, O. (2018). *Discourse emblematic forms: From myth to postmodernism*. Ivano-Frankivsk: Lileia-NV.

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historical “transits”, noting the importance of archaeological discourse and “models of historical writing” for its formation (p. 25).

Freud’s theory do has broad epistemological immersion, abounds in myth criticism, comparative religion, literary history, a distinct “artology”; thus, the outline of its provisions, in particular the concept of the unconscious, is polyvalent in various scientific-and-methodological systems (Petrushkevych, 2011). This is largely due to the psychoanalyst’s focus on the study of different representative models of reality, monitoring of the structural-and-semiotic ordering of universal combinative paradigms. Despite the apparent importance of categories of sign, symbol, and image for his theory, they nonetheless become sense bearing, though not apart, albeit in specific models, which rest on the complementary meaning coordination of iconic and verbal signs. Jung held that to Freud “the unconscious is of an exclusively personal nature, although he was aware of its archaic and mythological thought-forms” (Jung, 1969, p. 3).

There are notable tendencies of psychoanalysis semiotic orientation apologetization in philological studies (Durkalevych, 2008). In the works of Edward Fiala and Danuta Danek, the significance of structural and semiotic aspects in Freud’s theoretical and methodological practice as well as in interpretation strategy has been highlighted (Danek, 1997; Fiala, 1991). In either event, the scholars and the followers of Freud’s doctrine assess the importance of both consciously and unconsciously manifested iconic and conventional *significata*, their syncretism and structural logic diversely. It was precisely what Jacques Lacan built his reasoning on when equating the teachings of Sigmund Freud with Ferdinand de Saussure’s ones:

Entstellung, translated as ‘distortion’ or ‘transposition’, is what Freud shows to be the general precondition for the functioning of the dream, and it is what I designated above, following Saussure, as the sliding of the signified under the signifier, which is always active in discourse (its action, let us note, is unconscious). (Lacan, 1989, p. 177)

Myth and Emblematic Structurology in Freud

The Eros and Thanatos images handling, the use of mythical tales about Oedipus and Electra, Prometheus, Narcissus, the dispute with Jung about the relevance of the Electra complex nomination,⁴ and many others to specify the behavioral complexes

⁴ When describing the female variant of the Oedipus complex, Freud, in a number of ways, points to the importance of certain visual distinctions and recognition of one’s own body, first and foremost anatomical and physiological ones, which become a vital part of the girl’s inner self-conception formation being developed into a complex. The defined by Freud “envy of the penis”, that allegedly causes a hostile attitude towards the mother who has created a corporal “inferiority”, *Language and Psychoanalysis*, 2019, 8 (2), 4-29. 8
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denote the presence of “emblematic methodology” in the formation of psychoanalytic concepts and categories. He makes use of mythological images and plots as ancient schematic expressions that mark visually and symbolically certain atemporal algorithms of ad hoc motivated behavioral types. The French psychoanalyst and psychiatrist contributes interpretative comments to them that re-emphasize the archaic narratives in the terminological *instrumentatum* of psychoanalysis. As a matter of fact, their representation and classification, the practical manifestation is boiled down to emblematic reduction. In form and structure, such arrangements are similar to the methods of organizing sense bearing representations in the emblematic collections of the 16th –18th centuries, mythological tales in which generally become part of the visual and symbolic re-accentuation. In particular, one of the most recurring emblematic pattern depicting Narcissus (see Figure 1) transfixed by his own reflection in water has already been found in the Padova edition of Andrea Alciati’s⁵ *Emblemata* collection (Alciati, 1621, pp. 305–306), from whence it travels further through a number of other ones and appears in the Amsterdam edition of *Symbola et emblemata selecta* with a signature “Know thyself” (*Знай самъ себя*) (Tensing & Kopyevskiy, 1705, p. 240).



Figure 1

Narcissus as featured in Alciati’s Emblemata

underscores the significance of visual effects for the construction of his psychoanalytic category.

⁵ A Latin caption has been added to the image *Quod nimium tua forma tibi, Narcisse, placebat,/ In florem, et noti est versa stuporis olus./ Ingenii est marcor, cladesque [philautia], doctos/ Quae pessum plures datque, deditque viros:/ Qui veterum abiecta methodo, nova dogmata quaerunt,/ Nilque suas praeter tradere phantasias* (“Because your figure pleased you too much, Narcissus, it was changed into a flower, a plant of known senselessness. Self-love is the withering and destruction of natural power which brings and has brought ruin to many learned men, who having thrown away the method of the ancients seek new doctrines and pass on nothing but their own fantasies”).

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In different works, among them *Leonardo da Vinci, A Memory of His Childhood* (1910), *Psycho-Analytic Notes on an Autobiographical Account of a Case of Paranoia* (1911), *Totem and Taboo: Some Points of Agreement between the Mental Lives of Savages and Neurotics* (1913), *On Narcissism: An Introduction* (1914), Sigmund Freud employs the term “narcissism”. In the author’s interpretation this nomination is implicitly tied to mythological visualization, it does also designate the individual who “unifies his sexual instincts (which have hitherto been engaged in auto-erotic activities) in order to obtain a love-object; and he begins by taking himself, his own body, as his love-object” (Freud, 1955, p. 2430) or he defines ‘narcissism’ as “the attitude of a person who treats his own body in the same way in which the body of a sexual object is ordinarily treated” (Freud, 2012, p. 3). Such interpretations are echoed by the mythological treatment of the Narcissus image and refer to the culminating plot scene, which becomes an additional visualization, a clear illustration of bodily self-admiration, and hence a conventional “etymological” foundation for affirming the psychoanalytic category significance.

But then again, his central psychoanalytic notions Freud reveals in a similar way and in a similar structural form, i.e. the main categories of his theory he manifests by focusing on the mythological plot situation which acquires a modification interpretation. From an extensive Theban cycle of tales about Oedipus, the Austrian neurologist and psychotherapist picks out the pivotal storyline trope – that of the patricide – while defying the plot matrix of the myth *in favorem* his theory. Anecdotal, mythological and contextual justification of this murder “fortuitousness” Freud rejects positing that, “The sense of guilt in the case of taboos is not in the least diminished if the violation occurs unwittingly [...] the guilt of Oedipus was not palliated by the fact that he incurred it without his knowledge and even against his intention” (Freud, 2001, p. 79).

Freud was searching for the deployment history of primitive archetypal behavioral stereotypes in mythologic story lines; hence, he considered them all as symbolic presentations encoding impressions and representations in an illustrative and visual form that appear from the depths of the unconscious and must have application for the identification of latent psychological conflicts of man of today. In the same way he treats “synthesizing” of religious senses claiming that, “The truths contained in religious doctrines are after all so distorted and systematically disguised that the mass of humanity cannot recognize them as truth” (Freud, 2009, p. 44). In order to decode the truths that have been covered with millennial layers of senses, one “must learn the grammar of the symbols” the key to which, in the view of Joseph Campbell, is psychoanalysis (Campbell, 2004, p. xxi).

Interpretations of ancient stories are often narrowed down by the originator of psychoanalysis; he distinguishes particular situations as emblematic expressions that, in conjunction with verbal exegeses, need to be decoded, unclothed. The development of psychoanalytic conceptions based on them also involves reconciling the ancient visual representations and modern verbal markers on the model of an “emblem”.

Even in the ancient Greek reception the myth of Oedipus, according to Freud, served a warning function and substantiated an essential moral and ethical behavioral stereotype, “while the poet, as he unravels the past, brings to light the guilt of Oedipus, he is at the same time compelling us to recognize our own inner minds, in

which those same impulses, though suppressed, are still to be found” (Freud, 2010, p. 280). The scholar is convinced that the plot of the myth is an oneiric material, as evidenced by the open clarifications found in the text of Sophocles’ tragedy:

There is an unmistakable indication in the text of Sophocles’ tragedy itself that the legend of Oedipus sprang from some primaevael dream-material which had as its content the distressing disturbance of a child’s relation to his parents owing to the first stirrings of sexuality. (Freud, 2010, p. 281)

Thus, the concept content of “Oedipus complex” is defined via the mutual reconciliation of the ancient mythological situation and its contemporary verbal accentuation that by its representativeness is close to the arrangement of senses in the European emblematic collections of the 16th-18th centuries, most of which were focused on noting the problems of morality and ethics. On the whole, they cataloged a set of household or esoteric rules (norms, cautions) of conduct in the vortex of temptations and emotional stresses. Its employment and application is effected by symbolic identification involving the decoding of the emblematic equation enclosed in the name.

A similar pattern Freud makes use of to interpret the Prometheus myth. By dividing it into parts, he focuses on separate plot details enabling him to relate symbolic representations to their possible meanings. The legend of Prometheus as well as fire myths, in Freud’s opinion, is tied to the fact that “primitive peoples must have regarded fire as something analogous to erotic passion – as we would say, a symbol of the libido. The warmth irradiating from a fire provokes the same sensation as that which accompanies sexual excitement” (Freud, 1932, p. 213). Such conclusions can be drawn if one correctly “reads” the “descriptive” details of the myth. In particular, a bird bites the liver of the chained Prometheus on a daily basis. It is no coincidence that liver is chosen for the object of punishment, because this anatomical organ was the seat of desires and passions in the mind of a primeval man. Providing fire to mankind Freud equals with a rejection of passion, which is its peculiar kind of interchange. Hence, the punishment of Prometheus, summarizes Freud, is an undisguisedly expressed “resentment felt by instinct-ridden humanity toward the culture-hero” (Freud, 1932, p. 212). The father of psychoanalysis focuses then on this composition detailing, as if breaking it down and explaining the symbolic micro-images of the emblematic drawing, “since the liver is the seat of passion, it must have the same symbolic meaning as fire, and that its daily consumption and renewal is a fitting description of libidinal desires, which, sated for the day, reappear on the morrow” (Freud, 1932, p. 213).

To unfold complex mental processes, the Austrian scholar employs an emblematic scheme as the method of scanning human consciousness. Interpretation of “false actions”, analysis of dreams, and the complexes dependency on childhood neuroses Freud considers in the correlation of visual pictorial representations (experienced emotional diseases that are fixed and regressed in memory in the form of symbolic figurative markers) with embedded emotional stereotypes that are also displayed by means of a word.

In the essay *A Mythological Parallel to a Visual Obsession* (1916) Sigmund Freud covers a case from his practice that reinforced the significance of unconscious mental activity manifestation not only in the form of compulsive ideas that have been outerly mediated by a word but also in syncretic combination with accompanying pictures or images. One of his patients established a strong link between obsessive word and its compulsive figurative representation, when he was seeing his father, “The word was ‘*Vaterarsch*’ [‘father-arse’]; the accompanying image presented his father as the naked lower part of a body, provided with arms and legs, but without the head or upper part” (Freud, 1997, p. 180). Freud speculates, the word ‘*Vaterarsch*’ stands for ironic alteration of the honorary title ‘*Patriarch*’, whereas its rendering is a notorious and old-established grotesque scheme in which the image of a person is substituted for the image representation in the form of a body part or an organ with a view to humiliating, belittling the social status of that person. In this manner there were revealed the hidden complexes of fear and respect for the father that have been formed as ironic substitutability for respect / disrespect, honor / derisiveness, head / buttock (arse).

To specify the diagnosis, the Austrian neurologist and psychotherapist tries to unravel this visual and verbal symptomatic manifestation on the model of the emblem as a complementary and syncretic “message” of the language of the unconscious. Tentatively speaking, in order to identify deep inner conflicts, experiences and complexes, he resorts to “assembling” verbal symptomatic markers that appear under the influence of the “stimulating substance” and the accompanying visual associations into a single structure. He reads this unity as a universal model of the language of the unconscious manifestation, unimitated variant of the human psyche functioning made of chaotic (often caused by previous life experiences) internal figurative-imaginary appearances and verbal *significata* attached to them. Freud exploits mythological analogies and contexts that have similar presentableness and are the repository of encoded psycho-emotional reactions and states in order to interpret them.

The scholar pores over the comparison of his patient’s visual associations with similar graphic presentations in different cultural contexts with an eye to treat the aforementioned case. At first, he makes mention of the French caricatures and then – the Greek legend of Demeter, who while seeking for her daughter, got to Disavla and his wife Baubo. The latter, willing to amuse the ill-fated Demeter, lifted suddenly up her clothes and exposed her ventral region, which bears the contours resembling a human face. The explanation of this “magic ceremony”, according to Freud, is found in the work *Cultes, Mythes, et Religions* (1912) by the Jewish historian Salomon Reinach. There is made reference in it to the discovery of Baubo’s terra-cotta images during the excavation at Priene of Asia Minor showing “the body of a woman without a head or chest and with a face drawn on the abdomen: the lifted dress frames this face like a crown of hair” (Freud, 1997, p. 181). The description is followed by the very picture (see Figure 2). He considers the image to be a part of the “magic” ceremony, but unfortunately he does not go on further with the analysis as well as does not substantiate relation to a similar image-bearing representation of his patient. He just focuses on the single-type expressiveness of modern neurosis and ancient mytho-image. Obviously, both metonymical constructions are an exhibition of unconscious transfer and manifestation of emotional experience in symbolic form, which displays emotional and mental notions and senses formed under the influence of specific situations. Since the language of the unconscious has not got some definite

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verbal configuration and it functions as a complex system of syncretic visual and semiotic contractions of collective and individual memory, these similarities seem quite reasonable. At the same time they are an expression of the protective symbolic manifestation of inner conflicts provoked by various (intrinsically contradictory) interpretations of one event or person, causing resonant experiences in the mind of the subject. It might be well to point out that Freud's incomplete comparisons and analogies have given impetus to deeper diachronic trailing and commentary by Larissa Bonfante. She explicates Freud's conceptions resorting to a more thorough analysis of similar iconizations ranging from Sumerian-Akkadian mythology to political cartoons of the twentieth century (the image of King Edward VII with a face on the buttocks) (Bonfante, 2008). It appears to her, such visual symbolizations denote unconscious reactions that are associated with complex and ambivalent (variable) emotional processes of "sexual boundaries" and bodily taboos experiences. This semantics becomes an effective contrast to the evaluation of various phenomena and processes in the projection of fertility (fecundity, development, enrichment) and decay (degradation, destruction, castration). One way or another, their expression rests on the emblematic matrix.



Figure 2

Baubo's terra-cotta image as retrieved from Freud's *A Mythological Parallel to a Visual Obsession*

One may state that Freud modifies the traditional conception of art and literature to the focus of psychoanalytic theory of personality by considering personal experiences as emblematic forms read with the aid of various cultural similarities, contexts and mythical schemes. To explain the mental processes, he concentrates upon the interpretation of symbolic associations which makes it possible for him to create generalizations about certain banality and expressive uniformity of human emotions; moreover, emblematic structuring do plays its part here. Hence, comparison of emblematic books' depictive art traditions and Freudian analogies is well-weighed, especially of mutilation as castration, and this is what Ellen Spolsky points up while studying cognitive and cultural fictive contrasts (Spolsky, 2015, p. 219).

Dream Interpretation and Emblematic Matrices

Extremely significant here is his theory and practice of dreams interpretation, which he considers as one of the forms of psychoanalytic diagnosis. As Sonu Shamdasani posits:

In *The Interpretation of Dreams*, one sees the confluence of the associative and the symbolic traditions. As the dream was made up from the association of given elements, it followed that the practice of soliciting associations would eventually lead back to the basic elements of the dream. The interpretation reversed the process of dream formation. (Shamdasani, 2003, p.131)

In common with the symptoms of some neurotic disorders, Freud contends the dreams do have meaning (Freud, 1920, p. 63). From the stream of oneiric images he picks out individual visualizations and tries to identify the causes of neuroses and life anxieties by way of interpreting them. So, to explicate them, Freud employs two contexts – the context of personal life and the context of culture. The isolated visual images or dream scenes require concretizing, i.e. compulsory referencing to a word, since “interpretation means finding a hidden meaning” (Freud, 1920, p. 66). Difficulties that occur during the dreams retrieval are due to the fact that “all the dream experiences are predominantly pictures [...] we have to transpose these pictures into words” (Freud, 1920, p. 69). Nonetheless, the reproduction of dream images, their verbal description is merely an arbitrary construction of an “emblem”, which must be reduced and “read” as a unity that harmonizes the meaning of the visual dreaming polyimage and verbal comments, “The dream does not simply reproduce the stimulus, but it elaborates it, it plays upon it, places it in a sequence of relationships, replaces it with something else” (Freud, 1920, p. 74). The founder of psychoanalysis is aware of the impossibility to study the dreams by precise methods; hence, he mentions he follows the ancient exegetes. In dreams, we experience something in visual images. This language of the subconscious proclaims the symbolic *articulata* important for our emotional existence which is the result of internal visual auto-communication. Therefore, the establishment of the true meaning of dreams is possible via the interpretation of individual visual impressions employing conventional verbal notation. Freud reveals individual by means of general, suggesting that personal experiences, neuroses, dreams are heavily dependent on social contact. The efficiency of dreams emblematic structuring and interpretation method lies in that it enables one to reconcile individual and visual connotations, translate the figuratively chaotic and potentially polysemantic language of the unconscious into specific historical and cultural *significata*. Encouraging his patients to recall vivid (climactic) images from their dreams and aligning them with the latest life emotions, he conventionally applies verbal signatures to oneiric visions. A compound developed in this way becomes a psychoanalytic work premised on the artistic convergence of individually iconic (language of organism, body) and verbally conventional (language of society) on a compositional level. Individualized visual impressions that have figurative notional logic are semanticized and reduced by way of verbalization. Here again, in fact, surfaces the problem of conformity and coherence of intra-figurative notions and their verbal markers, generalizations, mental impressions and words.

Freud emphasizes that his “dream technique is very simple” (Freud, 1920, p. 82). He is convinced that the person who saw a dream knows a thing or two about it but is unable to decipher, to define, to specify and to reveal it. To interpret oneiric images, the father of psychoanalysis exploits any first explanation that crosses the patient’s

mind when he focuses on initial idea. It should be considered a free verbalized association. Thus, in consistency between an image and a dream, these verbal markers determine important internal resonators and denote (materialize) emotional and psychological experiences. The psychoanalyst underscores that such verbal comments may be too distant and seemingly unrelated to the oneiric vision. They are a latent manifestation of affective processes, interests and complexes from the depths of the unconscious. A conventional formation of an emblematic amalgam – an oneiric vision and a free verbal association – allows one to identify and organize an iconic-conventional form that symbolically “substitutes” (“replaces”) for true emotional experiences. By way of psychoanalytic interpretation through interconsistency and when projecting “substitutions” on the emotional and cognitive context of a person’s life, his inner conflicts are determined. Visual accommodations of individual intentions with generalized signification, explication of abstractivized visions through linguistic specification play heavily here. Properly speaking, the language serves as a means of simplification or conventional accentuation of complex oneiric images. It is the emblematic structure that authorizes us to organize such an interpretation procedure, since ideas and conceptions that emerge in dreams have explicit figurative markers and latent meaning behind free verbalized associations. We should resort to several Freud’s interpretations in exemplification of the abovementioned issue.

One of his patients was dreaming that he “*climbs a mountain from the top of which he has an extraordinarily distant view*” (Freud, 1920, p. 97). While analyzing these quasi-images (after all, he does not recall his own ascent of a mountain), the patient notes that an acquaintance of his is publishing a “*Rundschau*” where the relations with distant countries have been comprehended. Freud claims, “The latent dream thought is therefore in this case an identification of the dreamer with the “*Rundschauer*” (Freud, 1920, p. 97). The researcher emphasizes that there is a particular type of relationship between the explicit and hidden elements of dream vision, synergism of an image and a word in clarifying the complex processes of the unconscious. In this format, it is possible to isolate and analyze individual experiences from an infinite stream of consciousness, whereof the representatives of the phenomenological school (Edmund Husserl, Roman Ingarden) will write in greater detail later. We concurrently see how an old emblematic principle becomes the basis of the psychoanalytic methodology functionality, a modified principle of diagnosing consciousness.

Emblematic Mechanisms and Behavioral Stereotypes

It can be observed the way Sigmund Freud extrapolates emblematic mechanisms both to short-lived, relatively “fresh” psycho-emotional contexts and long-term stereotypes fundamental for behavioral existence. In *Leonardo da Vinci, a Memory of His Childhood* (1910) he turns to the interpretation of the Italian artist’s childhood fantasy which resonated powerfully throughout his entire life, since it was a sole significant memory he was recalling in his scientific notebooks:

It seems that I was always destined to be so deeply concerned with vultures; for I recall as one of my very earliest memories that while I was in my cradle a vulture

came down to me, and opened my mouth with its tail, and struck me many times with its tail against my lips. (Freud, 1999, p. 29)

In Freud's view, this sort of memoir is in fact the fantasy of the Florentine artist, which he weaved and transferred to his childhood. In this visualization, valuable evidence of spiritual development important features, psychological makeup, character and outlook of the artist is covered. Freud reveals its sense bearing implications through the use of symbolic interpretation, singling out distinct signs and pointing to their semantics in different mythological and cultural contexts. "A tail, 'coda', is one of the most familiar symbols and substitutive expressions for the male organ" (Freud, 1999, p. 33), among other things, is apparently suggestive of da Vinci's ticklish psycho-somatic self-determination, which may have influenced over the Italian painter's particular aesthetic axiology. At the same time, this visualization has also got another symbolic reading associated with the reminiscence of sucking the mother's breasts, which is presented in the dream in the form of a vulture. This remote analogy, in Freud's judgment, emerges from the sacred hieroglyphs of the ancient Egyptians, which pictographically denoted a mother in the form of a vulture, and the goddess of maternity was represented "as having a vulture's head, or else several heads, of which at least one was a vulture's" (Freud, 1999, p. 35). The name of the goddess was *Mut* in tune to the German *Mutter* (mother). Putting forward his explanations, Freud recalls the interpretation of Egyptian hieroglyphs done by Horapollo. In his *Hieroglyphica* discovered in 1419 on the island of Andros, there's an individual chapter giving account of vulture. Among them there is a separate connotation of "motherhood", for in the minds of the ancient Egyptians these species seem to have no sex division, only the monotype "hen" (female bird) – mother. Procreation is done when "birds pause in mid-flight, open their vagina and are impregnated by the wind" (Freud, 1999, p. 36).

Thus, employing Horapollo's interpretations of Egyptian ideography as well as similar parities in mythological contexts, Sigmund Freud construes da Vinci's fantasy. In European scientific community, *Hieroglyphica* is considered to be the book that has led to large-scale fervor for emblematics and was the source of imitation for many emblematic collections. Its peak of popularity coincides with the life of Leonardo da Vinci, so he was obviously familiar with its content. Freud assumes that it was from this book that the image of a vulture (chiefly, its iconic-conventional significativity) was adapted as a neuro-image and incorporated into the internal emotional visual expressions of the Italian artist. For the scholar, the ancient mythological *significata* form and semanticize the oneiric projection of Leonardo da Vinci. The Austrian psychotherapist "embeds" the artist's dream into the format of a psychoanalytic emblem the elucidation of which provides the way of denoting the internal stereotypical behavioral reflexes according to the old schemes formed under the weight of celebrated contemporary biographical clashes. So the fantasy-vision of Leonardo centers on the fact that he spent the first years of his life with his mother. Being deprived of male parental love, he has started to look for the answers from a young age and to study serious issues that have been reduced to a large extent in visual cultural *significata*. In estimation of Freud, all this affected the author of *La Gioconda* epicene focus after all. For not to delve into the detailed reconstruction of extensive and free interpretive generalizations of the analyst we are to note that emblematic mechanism and scheme bear an enormous weight for his method.

However, Freud's own method did not help him to unravel his own phobias and intravisional imaginary forewarnings. In his memoirs Carl Gustav Jung (1989) recalls conversations with his colleague several times in which the Austrian physician and founder of modern psychoanalysis described his own emotional states and the accompanying peculiar imagery, for instance, the menace of "black tide of mud" (p. 152) or, "My conversation with Freud had shown me that he feared that the numinous light of his sexual insights might be extinguished by a "black tide of mud" (Jung, 1989, p. 154). Freud asked Jung to promise he would never abandon the sexual theory from which they would have to make a dogma in turn, an unshakable bulwark against "the black tide" (Jung, 1989, p. 150). From Jung's perspective, this quite archetypal situation of fight between darkness and light arose in the wake of the false adoration of "sexuality" phenomena and the impossibility to realize and to confess to this falsehood by oneself. "Proneness to conflict" and the growth of this visualization into a complex may otherwise be explained by the structurally incomplete "emblematic" ascertaining, which is due to "mechanisms of repression". The haunting inner imagery ("black tide of mud") signaled the need for verbal interpretation, some sort of "notifications" that the Austrian psychotherapist gave so often regarding the iconic images of culture and his patients, and did not dare to apply to him. The Swiss psychologist was convinced that the unconscious signaled the falsity of inferences and unreasonable subordination to Eros via symbolic image which Freud tried to canonize, endowing it with the status of "religious" dogma.

Individual visual and verbal manifestations of human experiences Freud construes in a broad cultural and semiotic context by setting up various analogs and by establishing certain expressive patterns of conscious and unconscious ascertaining. As a psychoanalytic practitioner, he obviously felt latently (or perhaps searched for) some emotional-behavioral algorithmicity, tautologicality and their expressive approximation respectively. In any event, there is clearly outlined the relevance of different types of visual and verbal signification connectivity in Freud's methodology.

Carl Gustav Jung and "Emblematic" Hermetic Art

As a target of research, Carl Gustav Jung picks out symbolic notations that are a denotative space for expressing internal mental receptions and historic constellations of cultural axiology for him. He traces "harmonizing of conscious and unconscious data" in symbols that establish conscious states and perform "transcendent function" (Jung, 1969, p. 289). The production of symbols, according to Jung, "has the closest affinities with alchemical ideas, and especially with the conceptions of the "uniting symbol" (Jung, 1969, p. 289). At the same time, the symbols in his conception have got an archetypal explication, since they are treated as "images of unconscious contents" that correlate "genetically fixed primordial images and socio-cultural ideas that are the property of "the collective unconscious" (Shelestiuk, 1997, p. 135). Already in this definition, which focuses on the affirmation of archetypal entities linguistic nature, we see the intention to shackle the concepts of image (iconic) and socio-cultural idea (conventional) in a unique combination that syncretically denotes sense bearing unity.

Such a format of iconic-conventional interdetermination is ever so often a significative space in Jung, the decoding of which may allow to discern complex mental reflections. Despite the fact that he considers a symbol to be the standard unit

of the cognitive-cultural experience “conservation”, the definition of its functional semantics is implemented in emblematic models. This “emblematic-cognitive” form is not only a method of determining the initial images-ideas of the unconscious, the “mythological figures” of mental conflicts, standard experience of generations, but also the principle of justification and expression of his theory conceptual foundation. To a certain extent, it is an element of the Swiss psychiatrist’s scientific thinking style and language. Sonu Shamdasani underscores:

Jung was dealing with broad issues concerning the conditions of possibility of psychology and the human sciences, upon which many figures in other disciplines were also engaged. His psychology was so deeply intertwined with these networks, that it simply cannot be understood in isolation. (Shamdasani, 2003, p. 27)

The Meanings and their Visual Correlations

Jung frequently supplements his important reflective generalizations with iconic visual aids, performing the function of additional meaning visualization. In particular, describing the incongruity of the psyche, Jung underscores:

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, p. 288)

The emblematic schemes were the form that allowed asserting the fundamental metaphysical notions most effectively, where a particular visual experience became the basis for the expression of abstract senses. Making his understanding of the process of “life” more evocative and distinctive one, Jung underlined that this phenomenon has always seemed to him like a plant that fed on its own rootstock, “Yet I have never lost a sense of something that lives and endures underneath the eternal flux. What we see is the blossom, which passes. The rhizome remains” (Jung, 1989, p. 4).

Visual meanings, visible images of the material world have largely determined his theory development. From them, he brought out a transitive, interconnected continuity and awareness unity of space and chaos, man and nature. Marking out the plants as a key demonstrativeness of the eidon of life, Jung posited that “They expressed not only the beauty but also the thoughts of God’s world, with no intent of their own and without deviation” (Jung, 1989, p. 67). However, they were only a link between the

same forms of assertion of meanings and associative sense-clusters. Therefore, he turns from showing the receptive significance of the images of the “plants” to the “trees”, “Trees in particular were mysterious and seemed to me direct embodiments of the incomprehensible meaning of life. For that reason the woods were the place where I felt closest to its deepest meaning and to its awe-inspiring workings” (Jung, 1989, pp. 67–68). However, these sublime figurative sense incentives were only the invariant of a particular model manifestation. Into the paradigm of “plant-wood” series, profuse to visually connote and to state correspondingly metaphysical and psychoanalytic meanings, Carl Gustav Jung also introduces the image of “cathedral”. The experience of fear and grandeur of the world created by the Almighty:

was reinforced when I became acquainted with Gothic cathedrals. But there the infinity of the cosmos, the chaos of meaning and meaninglessness, of impersonal purpose and mechanical law, were wrapped in stone. This contained and at the same time *was* the bottomless mystery of being, the embodiment of spirit. (Jung, 1989, p. 68)

Contemplation of various natural and human creations, the definition of their existential purposes is a source for more profound philosophical generalizations about the world Will, the Creator, the Spirit, the “universe model as a fundamental concept” (Svirepo, 2004, p. 36). Ultimately, one may find a lot of such examples in the texts of the cultural studies scholar. His interpretations are always aimed at the convergence of various types of visual manifestations (in a dream, fantasy, neurotic fantasy, symbol) and their verbalized explications. His phrasing is methodologically and stylistically very similar to the well-known sense-expressive practices that date back to myth.

Jung repeatedly stressed that in the process of developing his theory he sought to find an unbroken tradition, a logical and semantic “line” combining the modern psychology of the unconscious and the primitive natural philosophical practices:

As far as I could see, the tradition that might have connected Gnosis with the present seemed to have been severed, and for a long time it proved impossible to find any bridge that led from Gnosticism – or neo-Platonism – to the contemporary world. But when I began to understand alchemy I realized that it represented the historical link with Gnosticism, and that a continuity therefore existed between past and present. (Jung, 1989, p. 201)

It was medieval alchemy that made it possible to determine a special continuity that was formed due to the presence of a similar method of estimating and analyzing the nature of the unconscious. The subject for such generalizations was definit symbols; *Language and Psychoanalysis*, 2019, 8 (2), 4-29. 19
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their sense conformity and equivalence was substantiated by emblematic schemes. We may state that the scholar was looking for a related “oculographic” model (Gorobets, Ognivov, Kovalev, 2014), “ideological constant”, which reflected a particular type of *Weltanschauung* and mental outlook in a symbolical form.

The categories considered by Jung can only be emblematically distinguished and explained. They are usually complex, abstract metaphysical and psychic phenomena (life, death, self, soul, and individuation), the meaning of which is difficult to reduce verbally solely, especially when they are considered diachronically, have long-standing attempts of semantic clarifications. In Gnosticism, in particular, the Supreme Deity, according to Jung, bestowed on people “the *krater* (mixing vessel), the vessel of spiritual transformation” (Jung, 1989, p. 201). This “female principle” has been disregarded by the “patriarchal” Sigmund Freud; it was continuously ignored by the Catholic Church, whereas the Protestants and the Jews only put God the Father at the center of their religion. The “*krater*” as a “female” symbol of the alchemists is an object wherein the rebirth and transformation of energy took place at once, resting on ancient imitative rituals and partaking of a pointedly mediated nature. Its importance is formed through visual associativeness (bowl–womb), via the symbolic transfer of pictorial manipulations to the modification of the transfiguration object. Jung exploits this ancient visualization to justify his psychoanalytic categories, “Through the study of these collective transformation processes and through understanding of alchemical symbolism I arrived at the central concept of my psychology: the process of individuation” (Jung, 1989, p. 209). Ancient iconic *significata* are often the key elements in outlining the fundamental categories that combine religious anxieties, contemplation and thought.

Carl Gustav Jung, as we can see, was exceptionally in sympathy with symbolic signification, sought out conceptual semantic clarifications behind iconically reduced representations, delved into various traditions. In his writings *A Study in the Process of Individuation* (1933), *The Phenomenology of Spirit in Fairytales* (1945), *Concerning Mandala Symbolism* (1950), *Mysterium Coniunctionis* (1963) the Swiss psychologist pointed to diverse attempts at the interpretation of isolated signs in religious, mythological, folkloric, mystical contexts. The scholar intended to discover and associate disparate significative forms as expressive uniformities in Buddhism, Christianity, alchemy, ritual ceremonies, dreams, phobias, contemporary neuroses, and to decode the ambiguous language of sacred and unconscious by means of comparative analogies. Time and again, such interpretations are reminiscent of broad-based emphasizing of visual and verbal interaction issue, the definition of what stands “behind” and “between” them via “reproduction of quintessential motifs and characteristic images of mythology” (Romek, 1997, p. 6).

Jung’s Bibliographic Sources and the Tradition of Iconic-Conventional Signification

Among various bibliographic sources used by Jung one may single out a whole text corpus that represent the tradition of iconic-conventional signification, the role of visual and verbal signs in meaning formation of devotional and cultural systems. The priority here is assigned to the works on the functional nature of ancient Egyptian ideographic writing, symbolic implications of myths, medieval allegorism and

symbolism, baroque emblematicity, visual determination of meanings in Buddhism (Mandala), Judaism (Kabala), etc.

A survey of Jung's bibliographic quotations and citations confirms his profound interest in iconic-conventional signification in different systems with regard to their purport, expressions and temporal outlines. For instance, the Swiss psychiatrist and psychologist quoted the study of the Italian naturalist Ulisse Aldrovandi on dendrology *Dendrologiae naturalis scilicet arborum historiae libri duo sylva glandaria, acinosumq* (Bologna, 1667). The emblematic patterns of this book, wherein the pictures of plants and trees and their structural components were part of the scientific presentation of botany essentials in relation to metaphysical alchemy, have led Jung to philosophical generalizations about cosmic synergy. Having suggested the notion of anima (Jung, 1969), the founder of analytical psychology rested on Aldrovandi's account of the concept, for his lengthy chapter *Anima et eius facultates* starts with indicating the relevance of the tree crowns unique forms for conveying the metaphysical essence of a soul (Aldrovandi, 1667, p. 146).

Jung repeatedly referred to the collection of Latin alchemical works *Artis auriferae* (1593), a collection of symbolic mysticism and emblematic constructivism in search of secret formulas for the transformation of substances. He also gave due consideration to the studies dealing with Egyptian symbolics, in particular, *De symbolica Aegyptiorum sapientia* (1654) by the French Jesuit Nicolas Caussin. There are frequent references to esoteric texts which, owing to distinctive practice of symbolic visualization, demonstrate the relevance of such forms in the design of hidden meanings. Jung alluded, *inter alia*, to *Mutus liber, in quo tamen tota philosophia hermetica, figuris hieroglyphicis depingitur, ter optimo maximo Deo misericordiae consecratus, solisque filiis artis dedicatus / authore cuius nomen est Altus* (1677) when he was describing the archetypes of the collective unconscious and the notion of anima; this is embodied iconically in the images of sirens, melusinas, hamadryads, undine, Erlking's daughter, lamiae, succubi, who bewitch young men and suck their lives out: "The nixie is an even more instinctive version of a magical feminine being whom I call the *anima*" (Jung, 1969, p. 25). These figures are long-standing projections of illicit (dangerous) sensuous states, fantasies and mental contents that complicate life or open new stretches of metaphysic. On one of the pictures in *Mutus liber*... a subject of conversion fishes and hooks a mermaid whereas his dualistic opponent nets birds. In general reception, the entire book features a large number of connotations; it particularly demonstrates significance of "balanced partnership of masculine and feminine energies" (Warlick, 1998, p. 46) in major alchemic processes. Jung relates this visualization to the natural archetypal representation of anima, which bears its gender identity:

Either sex is inhabited by the opposite sex up to a point, for, biologically speaking, it is simply the greater number of masculine genes that tips the scales in favour of masculinity. The smaller number of feminine genes seems to form a feminine character, which usually remains unconscious because of its subordinate position.

(Jung, 1969, pp. 27–28)

Supplementary visual undertones enabled Jung to determine hidden meanings in the traditional nomination, to resort to a kind of re-accentuation of senses or the discovery of new semantic planes that should manage and propel its explanation. The scholar tried to apply new verbal expressiveness to ancient visualizations, patterned schemes that often become the fundamental categorical amalgam of his theory.

Similar to Freud, the Swiss scholar mentions Horapollo's *Hieroglyphica* time and again, most notably the reason for designating mother goddess as vulture, which he subsequently accommodates to the Immaculate Conception of the Blessed Virgin Mary (Jung, 1969, p. 46). Horapollo's descriptions of mother-vulture impregnation via the wind Jung binds with approximation of wind to spirit. This influential sacral constant is present also in Christianity, where it has the format updated for a new iconic (national, mental) horizon. What counts is that while rendering it Jung refers to medieval images among which he singles out the picture-description depicting the fructification of Mary "with a tube or hose-pipe coming down from the throne of God and passing into her body, and we can see the dove or the Christ-child flying down it. The dove represents the fructifying agent, the wind of the Holy Ghost" (Jung, 1969, p. 52). If in the Egyptian mythology the conception of the mother goddess is described by the image of the wind, then the Virgin Birth of Christ in Christianity is accompanied by the descent of the Holy Spirit embodied in the image of the pigeon. In these symbolic representations of Immaculate Conception recurring in different temporal and religious systems, the Swiss psychoanalyst acknowledged "a most important psychological fact" (Jung, 1976, p. 271) which does not admit rationalization, and is a true one only in this form.

One of such cases is documented in *Approaching the Unconscious* (1964); Carl G. Jung emphasizes that many scientific discoveries have been implemented owing to symbolic prompting performed by the subconscious while a person was asleep. The German chemist August Kekulé von Stradonitz, researching into the molecular structure of benzene, dreamed of a snake with its tail in its mouth. The founder of analytical psychology considered this oneiric vision, which has a ramified presentation in various mythologies, as a hint that the structure of benzene is a similar one – the six carbon atoms are bonded into a hexagonal ring (Jung, 1964, p. 38). The structural form of the ancient symbol, one of the meanings of which was to convey the idea of "eternity", "immutability" via the image of corporal circularity of a creeper (see Figure 3), defined a schematic representation of the organic chemical compound, the properties of which are revealed by means of emblematic reduction.⁶

⁶ A while later Stanislav Grof will develop the parallels between the symbolic language of consciousness and the scientific theories denoted by Jung at the end of his life. With the aid of holographic explanations, he exemplifies the idea of the physicist David Bohm that energy, light and matter consist of interference patterns that carry information about all the other, "Thus, each part of energy and matter represents a microcosm that enfolds the whole" (Grof, 1992, p. 10). Due to the analogy between the works of David Bohm and the neurophysiologist Karl H. Pribram, cell biologist Rupert Sheldrake and many others, Grof establishes the great dependence of "the problem of form in nature" and the scientific maxims, the connection of the primitive symbolic signification, which distinguish and copy certain naturalistic images, and subsequent scientific *Language and Psychoanalysis*, 2019, 8 (2), 4-29. 22
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Figure 3

A Representation of the Benzene Molecule by Kekulé von Stradonitz as exemplified in Jung's Approaching the Unconscious

All systems of alchemical transformations, the attempts of gold alloy, the philosophical stone, universal solvents, and elixirs relied on the organic and spiritual identity of macrocosm and microcosm, with a heavy dependence of visual similarities. The visual potential of denotatum senses and the symbolic interconversion of organic matter are always at the forefront of alchemical meaning-making. Therefore, when denoting the meaning of the concept archetype, Jung refers to Hermes Trismegistus's *Tractatus aureus* (1610), namely, "As God [contains] all the treasure of his godhead ... hidden in himself as in an archetype [in se tanquam archetypo absconditum] ... in like manner Saturn carries the similitudes of metallic bodies hiddenly in himself" (Jung, 1969, p. 4). The Swiss psychologist defines his idea of "archetype" in line with the one proposed by the French diplomat, cryptographer, and alchemist Blaise de Vigenère, who believed "the world is "ad archetypi sui similitudinem factus" (made after the likeness of its archetype) and is therefore called the "magnus homo" (Jung, 1969, p. 4).

Emblematic Reduction and Cultural Experience

Almost all works by the founder of analytical psychology are replete with illustrations, various issue-based pictures, graphic diagrams or verbal descriptions of explicit rendering. These are often the iconographic images that determine the course of the interpretative statements of the scholar, and significant reflective generalizations he makes more distinctive by the use of visualizations. From this perspective, suffice it to mention his speculations on the archetypes of the collective unconscious, which he has always tried to render concrete with the aid of visualizations:

I can best illustrate my meaning by taking as an example the Swiss mystic and hermit, Brother Nicholas of Flüe, who has recently been canonized. Probably his

theories, since they are the result of abstraction and illusion of separation from the Whole. In this context, according to Czech psychiatrist, it is of particular interest to study Jung's synchronicity phenomena, which prove that psychological events often form patterns of coincidences with various aspects of universally acknowledged reality on personal level, thereby pointing up the close connection between the material and the mental world (Grof, 1992).

most important religious experience was the so-called Trinity Vision, which preoccupied him to such an extent that he painted it, or had it painted, on the wall of his cell. The painting is still preserved in the parish church at Sachseln. It is a mandala divided into six parts, and in the centre is the crowned countenance of God. (Jung, 1969, pp. 8–9)

For many years he has been trying to fathom the crux of his vision and “to get his original experience into a form he could understand” (Ibid.). Jung (1969) refers to this process as “elaboration of the symbol”, which can be expounded as a clarification remark on picture fantasy, its exegesis and the attendance by a word. Iconic *significata* have always been in the center of the scholar’s sense bearing structures.

The whole cultural-mythological, esoteric, sacred legacy and their iconic-like constellations Jung considers as the space for storing up unconscious collective archetypal representations, as a signifying domain of approximation to the understanding of Essence. Visual and verbal markers of historical and cultural experience are inverted images of the collective archive that “nominates” and preserves the shadows of memory:

All the mythologized processes of nature, such as summer and winter, the phases of the moon, the rainy seasons, and so forth, are in no sense allegories of these objective occurrences; rather they are symbolic expressions of the inner, unconscious drama of the psyche which becomes accessible to man's consciousness by way of projection – that is, mirrored in the events of nature. (Jung, 1969, p. 6)

The structure of experience and sense, the processes of introspection and interpretation are emblematically formatted for the Swiss scholar. The conventional iconic-verbal complementarity and structurality become the method of refining and decoding the meaning of a symbol, it is the structure that enables to display “unconscious meaning”, to semanticize the natural, archetypal language of the subconscious. Although Jung does not emphasize this openly, yet the logic, style, and philosophy of his interpretations often demonstrate the relevance of this kind of “emblematic” method.

The continuous process of consciousness is a complex paradigm of various relations that thwart active situational receptions with conscious and unconscious emotions from memory repositories; specific observations and reactions interact with the previous visual markers and determine the final content of our perception. This universality is embodied in the emblematic model. The effectiveness and popularity of emblematic schemes is due to the fact that they are close to mental sense-arranging mechanisms. Specific figurative constants are singled out of the continuous flow of visual impressions, the meaning of which is formed by the use of additional verbal

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comments. Just as the isolated image or image in the emblem latently anticipated engagement with its original context and the role of its meanings in the general structure was heavily reliant on previous semantic associations, so is the sense bearing stabilization of visual impressions rested on former experience:

Our conscious impressions, in fact, quickly assume an element of unconscious meaning that is psychically significant for us, though we are not consciously aware of the existence of this subliminal meaning or of the way in which it both extends and confuses the conventional meaning. (Jung, 1964 p. 40)

All cognitive experience, which is stored in cultural universals, is considered by Jung as a repository of various “psychic manifestations”, which are formatted according to a certain pattern and are composed of the same symbolic designations. The founder of analytical psychology obviously believed that the visual concepts, notions of a specific person are individual manifestations of the general semantic algorithm of the language of the unconscious that is present in every man as a figurative legacy of the unconscious memory having its own distinctive symbolic code, its iconic language, the decryption of which is possible only in terms of the involvement of supplementary, for the most part verbal clarifications. His commentary on mandalas symbolism, passing the lines connecting the visual imagery psycho-reflections of contemporaries and the ancient ceremonial drawings are a sound argument for this. Actually, this “emblematic law” permits us to elaborate on the expressive psychological and existential homogeneity of people behavioral stereotypes of different periods, cultures, nationalities, emerging from the common “form-perception” order and morphogenetic naturalistic systems, “Similar causes (other things being equal) have similar effects, and similar psychological situations make use of the same symbols, which on their side rest on archetypal foundations, as I have shown in the case of alchemy” (Jung, 1969, p. 383).

In general, there is clearly evident Jung’s passeism, infatuation for “proto-world”, ancient texts and primitive signification series as judged from his texts. It is under the influence of such beliefs that the distribution of the “blessings” of civilization he conformed to the image of a “raptorial bird” assertively searching for prey away from its nest, “All the eagles and other predatory creatures that adorn our coats of arms seem to me apt psychological representatives of our true nature” (Jung, 1989, pp. 248–249).

Conclusions

A large number of psychoanalytic categories rely on mythological and medieval iconic and conventional representativeness. Their main concepts, schemes, definitions and contextual comparisons are based on the primal ideological axiology, which is reconstructed from well-ordered visual and verbal correlations, and the peculiarity of individual and collective psycho-development is permanently considered in the system of iconic-conventional congruencies and differentiations.

Sigmund Freud and Carl G. Jung have adapted mythological images and plots to apply them in their theory that is expressed through emblematic reduction. Identified by way of visual representation, the purports of the ancient “events” fulfill the function of internal schematic ostensiveness for the design of psychoanalytic concepts’ meanings. In particular, the originator of psychoanalysis focuses on comprehension of representation and signification phenomena, examines semiotic practices employed at different times, the role of iconic and verbal designations in portrayal of the collective and individual psychosphere. To nominate specific complexes, the scholar has exploited literary and artistic prototypes, underscoring the considerable, articulated as far back as in mythology, interaction relevance of specific experiences (phobias, pleasures), conduct and destiny.

The Austrian psychotherapist employed an emblematic scheme as a method of human consciousness scanning in order to disclose the complex mental processes. Freud studied the interpretation of “erroneous operations”, dreams, conditionality of childhood neuroses complexes in correlation of visual figurative representations (experienced emotional outbursts that are fixed and regressed in memory in the form of symbolic figurative markers) and embedded emotional stereotypes.

A conventional formation of emblematic amalgam – an oneiric vision and a free verbal association – allows designating and constructing an iconic-conventional form that symbolically “substitutes” (“replaces”) true experiences. Through application of psychoanalytic interpretation via interconsistency and projecting “substitutions” on the emotional and cognitive context of a person’s life, his inner conflicts are determined. Of paramount importance here are visual accommodations of individual intentions with generally conventional signification, exegesis of abstractized visions via linguistic specification. Relatively speaking, the language here serves as a means of simplification, facilitation or conventional expressiveness of complex oneiric images. It is precisely the emblematic structure that makes it possible to organize such an interpretive procedure, since dream representations display explicit figurative markers and hidden behind free verbalized associations contents.

Emblematic mechanisms texture Carl G. Jung’s theory too. Emblematic schemes were the form that allowed establishing fundamental metaphysical concepts most effectively where a specific visual experience became the basis for the expression of abstract senses. Visible images of the material world have largely determined the formation of the Swiss psychologist’s theory. Of them he deduced the transitional, interdependent continuity and unity of understanding the cosmos and chaos, man and nature.

Jung believed that the visual representations of a particular person are individual manifestations of the general semantic algorithm of the language of the unconscious, which is in evidence in each individual as a figurative legacy of the unconscious memory having its own specific symbolic code, its iconic language, the decryption of which bears the involvement of complementary, first of all, verbal clarifications. Maintaining the general model and the principle of analysis, the expressive psychological and existential homogeneity of people behavioral stereotypes detail above all the search for cognitive and sign-oriented combinations and iconic-conventional formations to explain the complex mechanisms of functioning of the “conscious” and “unconscious”.

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