

RETRIEVING AND PROJECTING JUNG'S TRANSCENDENT FUNCTION WITH COMPLEXES AND THE *ROSARIUM PHILOSOPHORUM*

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Abstract: The purpose of this article is to retrieve three individual Heideggerian interpretations on Jung's transcendent function, complexes and the *Rosarium Philosophorum* presented in (Gildersleeve, 2015a, Gildersleeve, 2015b and Gildersleeve, 2016) to project a new meaning of the phenomenology and ontology of Jung's transcendent function. This article explains complexes and the *Rosarium Philosophorum* in connection to the ontology of Jung's transcendent function from (Gildersleeve, 2015a) as well as demonstrating the strong connection between the ideas of Nietzsche and Jung. This article can hermeneutically retrieve Jung's transcendent function because when complexes and the *Rosarium Philosophorum* are explained ontologically they unconceal new possibilities that were not available in Jung's work or in (Gildersleeve, 2015a). By retrieving Jung's transcendent function in this way, this article further demonstrates the compatibility of Heidegger with Jung and psychoanalysis which is important to extend and advance the work of Brooke and the Daseinsanalytic writings of Medard Boss.

Keywords: Jung; Heidegger; Nietzsche; Psychoanalysis, Transcendental Function

INTRODUCTION

A number of writers have highlighted the need to apply Heidegger's writing to Jungian psychology. For example, (Knowles, 2002, p.245) states "Jung and Heidegger were saying the Same differently" and Knowles also says Heidegger and Jung would have found "a brother in spirit" (Knowles, 2002, p.6). Knowles has also reviewed the literature that has compared the writing of Jung and Heidegger and Knowles found the work that has been achieved in English are made of a few dissertations mostly written over 40-50 years ago as well as only the one book by Jungian Psychologist,

Brooke (Brooke, 1991). Knowles review highlights the scarcity of research in this area as well as the shortage of published work available to a wide audience that brings Jung's and Heidegger's writing together and this article aims to fill this gap in the literature. The importance of the present article can be highlighted by explaining what Heidegger can offer Jung's writing. This can be articulated by recognising Heidegger's explicit engagement with psychoanalysis (Heidegger, 2001) in the Zollikon seminars organised by psychiatrist Medard Boss from 1959-1969. As a result of this engagement, Boss developed psychoanalysis with Heidegger's phenomenology and ontology to establish a new psychotherapeutic method named Daseinsanalysis (Boss, 1963).

In the Zollikon seminars, Heidegger says the creation of the unconscious in psychoanalysis had disastrous consequences as it postulated a hidden entity to explain the mind which could not be perceived and therefore could not be verified. In contrast, Heidegger explains that phenomenology allows psychoanalytic theories to be clarified using direct evidence found in the phenomena of lived experience. Brooke is not explicit about his agreement with the Daseinsanalytic critique of psychoanalysis, but his consistency is evident when he says "Jung saw as a phenomenologist even as he generally continued to think theoretically as a natural scientist" (Brooke, 1991, p.10). Brooke also recognises "Jung always struggled with the problems of writing" and Brooke also highlights that Jung realised the explanation of his ideas were problematic "I can formulate my thoughts only as they break out of me. It is like a geyser. Those who come after me will have to put them in order" (Brooke, 1991, p.2).

Heidegger's criticism towards psychoanalysis "is positive" because it is capable of explaining human behaviour through lived experience rather than from "distant and abstract positions" (Boss, 1963, p.59). As a result, Brooke's work on Jung and Phenomenology can be seen to appropriate Jung's writing positively by avoiding the "dangerous scientific tendency to flee from the immediately given phenomena" (Boss, 1963, p.59). Brooke allows Jung's work to be articulated and understood through immediate reflective experience of the language of phenomenology. Brooke states this clearly when he says his book "is an attempt to see through Jung's writings to the phenomena he saw, or, to use a different metaphor, to hear through his words to what he was trying to say, and to express this in a phenomenologically accurate way" and Jung "lacked the conceptual tools to express his insights in a phenomenologically rigorous way" (Brooke, 1991, p.2).

Heidegger's phenomenology allows Jung's writing on human behaviour to be appropriated and put in order by removing unverifiable, arbitrary and abstract concepts and this is achieved by outlining the horizons within which an individual's possible ways of existing can be selected. Brooke has recognised this need and has appropriated some of Jung's writing with Heidegger's phenomenology which allows

the “conceptual monstrosity of inhuman mechanisms” (Cooper, 2003, p.37) to be replaced and to be constructed by remaining with what is immediately perceived and does “not get lost in “scientific” abstractions, derivations, explanations, and calculations estranged from the immediate reality of the given phenomena” (Boss, 1963, p.30).

Although Boss has provided a Heideggerian interpretation for Freud’s concepts including projection, and repression, and Jung’s concepts of ego, self, individuation, psyche, unconscious and archetypes have received the same attention from Brooke, a phenomenological explanation of a large number of ideas from Jung’s oeuvre are unexamined and have yet to be translated into the “language of description of phenomena” and “particular modes of being in the world, which make them possible” (Loparic, 1999, p.14). Specifically, Brooke has yet to apply the purified light of phenomenology to Jung’s writing on the transcendent function, complexes or the *Rosarium Philosophorum*. Consequently, this article fills this “knowledge gap” left by Brooke by interpreting Jung’s writing on the transcendent function, complexes and the *Rosarium Philosophorum* in the “purified” light of phenomenology. This article can also be understood to continue the work of Medard Boss who aimed to cure therapists “of what he refers to as “a new neurosis best called 'psychoanalytis'” (Craig, 1988, p.15) which means to explain the findings in psychoanalysis through the precise and appropriate method of phenomenology

THE TRANSCENDENT FUNCTION

Stage 1: Evoking the Unconscious

In (Gildersleeve, 2015a), I explained that the first stage of a Heideggerian elucidation of Jung’s transcendent function involves acquiring the meaning of the unconscious that is troubling the client. Jung says “First and foremost, we need the unconscious material” (Jung, 1971, p.283). Although this was not highlighted by Jung, the meaning of the unconscious which is not known is actually signified in the first woodcut of the Jung’s interpretation of the *Rosarium Philosophorum* (Jung, 1966), where there are four stars in the picture which also represent the chaos of separate elements at the start of the alchemical process. Furthermore, this alchemical process can also be explained phenomenologically, as a retrieval of the meaning of a guilty mood from a complex from having-been (Gildersleeve, 2016). Dasein can possess a guilty mood because Dasein may have fallen prey to a complex and obstructed its openness and freedom to listen to the call of conscience.

When explaining the transcendent function, Jung suggests a technique called active imagination, for conjuring unconscious material, where the symptom (guilty

mood) provides a starting position to initiate the unification of opposites, “The patient would like to know what it is all for and how to gain relief. In the intensity of the emotional disturbance itself lies the value, the energy which he should have at his disposal in order to remedy the state of reduced adaptation” (Jung, 1971, p.289). My article on complexes (Gildersleeve, 2016) allows the acquisition of the meaning of the unconscious guilty mood to be better understood. The meaning of the unconscious guilty mood can be acquired when Dasein projects an understanding into having-been to discover regions of being in the world which are conspicuously experienced as obstructive, unready to hand and “not-being-at-home”. This meaning of the unconscious complex and the missing possibilities from the ready to hand can also be seen to be represented in the first woodcut of the *Rosarium Philosophorum* (Jung, 1966), as the fluid substance in the mercurial fountain and this also supports Wiener (Wiener, 2009, p.82), who says the first woodcut is “a symbolic representation of the theory and practice of analysis and, metaphorically, the beginning of an analysis”.

Resoluteness is required (Gildersleeve, 2015a) for Dasein to discover the possibilities missing from the readiness to hand and the authentic meaning of the complex, so the complex can be assimilated into Dasein’s understanding of being in the world. Resoluteness involves authentically understanding the call of conscience which discloses Dasein in the angst and guilt of its individuated being in the world, thus providing the direction for Dasein to develop an authentic care for being in the world. As a result of this authentic understanding of being in the world, the unconcealment of the primordial truth can be appropriated through resolutely encountering, discovering and retrieving missing possibilities from the readiness to hand and the meaning of a complex (Gildersleeve, 2016). This allows the obstructiveness of a complex to be removed from being in the world and this provides Dasein the understanding to authentically to care for being in the world (Gildersleeve, 2016).

A number of authors have recognised the strong influence Nietzsche had on Jung (e.g. Dixon, 1988) and this can be further highlighted, since diving into Dasein’s guilty mood or the energy of the symptom, can also be explained to mean to dive into “the greatest burden” of Nietzsche’s *Gay Science* (Gildersleeve, 2015b). Heidegger says “A burden exerts a downward pull, compelling us constantly to hold ourselves erect; but it also embodies the danger that we will fall down, and stay down. In this way the burden is an obstacle that demands constant "hurdling," constant surmounting” (Heidegger, 1984, p.22). With this, the ‘coniunctio’ in the *Rosarium Philosophorum* (Jung, 1966), which is represented as a King and Queen can also be understood as a burden and its downward pull is signified by the dove with the flower descending from above.

Jung says the coniunctio represents the union of opposites and this coincides with Nietzsche's "greatest burden" and Heidegger's definition of a burden as standing up and falling down oppose each other.

Nietzsche says the experience of the necessity of the "greatest burden," has "allowed us to live" (Heidegger, 1984, p.23) and this can also be understood to explain stage 1 of Jung's transcendent function, which gives a person the opportunity to withdraw projections (their burden) by discovering the meaning of a guilty mood, to remove the obstructiveness of a complex and integrate their personality to a higher level. The greatest burden is the most difficult thought because it is a "closely guarded secret" and is the dark "(sinister) side" (Jung, 1966, p.211) of the personality. This involves the ominous and difficult task of confronting the meaning of a guilty mood from having-been (the unconscious) to retrieve missing possibilities from the readiness to hand to remove the obstructiveness of a complex from being in the world (Gildersleeve, 2016). What this highlights is that Jung's writing on the coniunctio of the ego diving into the energy of the guilty mood of a complex from having-been (King and Queen) is compatible with "the greatest burden" of Nietzsche's *Gay Science*.

The King and Queen who are clothed in the second woodcut of the Rosarium (Jung, 1966) also represent that the meaning of the unconscious complex which is experienced as a guilty mood from having-been, is yet to be revealed. Furthermore, their left hand contact signifies the emotional investment and that "love plays the decisive part" for this task to discover the meaning of the guilty mood from a complex from having-been. The masculine and feminine characters in this second woodcut of the *Rosarium Philosophorum* also suggests the possibilities missing from the readiness to hand and the meaning of the unconscious complex involve discovering a masculine understanding for a female and feminine understanding for a male.

When Jung says the person must make their mood as conscious as possible this can be interpreted with Heidegger to mean that Dasein is required to retrieve and develop an interpretation of the meaning of their thrown being-in-the-world and how the guilty mood from having-been from the 'greatest burden' of a complex has been created from closing off to possibilities and falling prey. By understanding Heidegger's writing on anticipatory resoluteness in the task of Jung's transcendent function, Dasein can project possibilities and retrieve the meaning of the guilty (burdensome) mood from falling prey to a complex with a psychotherapists help. When Dasein has been individuated by its awareness of a complex from having-been through the experience of guilt, angst and the call of conscience (Gildersleeve, 2016), Dasein can project and retrieve possibilities of the meaning of the guilty mood because Dasein's thrownness

has not been forgotten and this assists Dasein to remove “life-denying patterns and conflicts” (Brenner, 1988, p.150) of complexes from being in the world.

The first stage of Jung’s transcendent function can also be understood ontologically when Nietzsche says “Art is *“the metaphysical activity”* of “life”; it defines the way in which beings as a whole are” (Heidegger, 1984, p.29). Heidegger says the highest art is the tragic and tragedy is the metaphysical core of beings. In addition, Heidegger says terror results from tragedy, but this terror does not produce fear or dodging terror by escaping to resignation. Therefore, what this means for Jung’s transcendent function is that, instead of resigning and escaping the terror and tragedy of the experience of a guilty mood and the obstructiveness of a complex, to think Nietzsche’s “greatest burden” is to affirm and say “yes” to the terrifying guilty mood “in its unalterable affiliation with the beautiful” (Heidegger, 1984, p.29). With this, it becomes clear that to achieve the beauty of the art of uncovering and retrieving the meaning of a guilty mood from a complex from having been, one must adhere to Nietzsche’s *Gay Science* of affirming and affiliating with tragedy of the greatest burden.

This tragedy of Jung’s transcendent function can be understood to begin when the ego affirms the greatest burden to dive into discovering the meaning of a guilty mood from falling prey to a complex from having-been. When this happens the shadow is revealed and Nietzsche would call this “heroic.” Nietzsche defines a hero as “Going out to meet one’s supreme suffering and supreme hope alike” (Heidegger, 1984, p.29). To be a hero is to become “master over his misfortune and good fortune as well” and “The *heroic* spirits are those who in the midst of tragic horror say to themselves, “Yes”: they are hard enough to feel suffering as *pleasure*” (Heidegger, 1984, p.29). This further establishes the compatibility of Heidegger, Jung and Nietzsche where Jung’s interpretation of the ‘coniunctio’ and the naked truth in the *Rosarium Philosophorum* parallels Nietzsche’s art, resoluteness and love of the hero going out to meet and discover the meaning of a guilty mood from having-been (Heidegger). The Nietzschean hero of Jung’s transcendent function confronts the shadow of their burdensome complex in the hope of a Heideggerian retrieval and discovery of its unconscious meaning to unify it with the ego. The resoluteness and affirmation of the burden and tragedy to uncover and retrieve the meaning of an unconscious complex and a guilty mood from having-been, “is the beginning of the transcendent function, i.e., of the collaboration of conscious and unconscious data” (Miller, 2004, p.24).

Jung’s transcendent function can also be further elucidated through Nietzsche’s poetic character, Zarathustra. Heidegger says Nietzsche created Zarathustra to demonstrate a person who affirms the greatest burden and the tragedy of the *Gay Science*. Zarathustra is important for Jung’s transcendent function because he highlights

transcendence through the unification of opposites by being “transformed-into the overman” (Heidegger, 1984, p.32). Zarathustra demonstrates a person diving into the guilty mood from having-been of a burdensome and tragic complex to discover and retrieve its meaning. Nietzsche calls the human to be overcome, by the overman, the “last man” and Heidegger says the last man is the human of mediocre joy in contrast to the overman who understands *The Gay Science*.

The last man should also be understood to be overcome Jung’s transcendent function by resolutely removing the obstructiveness of a complex from being in the world. The last man does not dive into discovering the meaning of a guilty mood of a complex from having-been and instead projects his shadow and therefore does not affirm *The Gay Science* or the transcendent function and consequently “In the sphere of the last man each thing gets a little bit smaller every day” (Heidegger, 1984, p.33). Nietzsche’s overman recognizes and affirms the burden and tragedy of the guilty mood from having-been of the last man and overcomes him by retrieving the meaning and removing the complex through Jung’s transcendent function.

Once the task of resolutely affirming the burden and tragedy involved in unconcealing and retrieving the meaning of a guilty mood of an unconscious complex from having-been is established, the meaning of a guilty mood from falling prey from having-been can be discovered and retrieved through Jung’s aesthetic and understanding formulations. Jung discusses how one deals with the unconscious material and he identifies “two main tendencies” that emerge: the “way of creative formulation” and the “way of understanding”. Jung says “we could say that aesthetic formulation needs understanding of the meaning, and understanding needs aesthetic formulation. The two supplement each other to form the transcendent function” (Jung, 1971, p.293). This active formulation can be explained with Heidegger to allow Dasein to authentically retrieve and creatively interpret possibilities for the meaning of its guilty mood from having-been. This active formulation allows Dasein to retrieve the regions or situations where the obstructiveness and unreadiness to hand of complexes from having-been are encountered from being in the world. This will lead Dasein to unconceal and retrieve how Dasein has closed itself to possibilities and the call of conscience by falling prey to understanding its world inauthentically through ‘the they’. When the obstructiveness and unreadiness to hand of complexes from having-been are discovered, the way of creativity and understanding provide Dasein new possibilities for uncovering the meaning of a guilty mood of a complex from having-been.

The explanation of the first stage of Heideggerian/Nietzschean interpretation of Jung’s transcendent function will now be concluded by describing the active

formulation with an ontological and phenomenological interpretation of Jung's writing on the *Rosarium Philosophorum*. The active formulation can be seen to be represented in the fifth woodcut of the *Rosarium Philosophorum* (the conjunction) as the liquid substance in the basin, closes "over the king and queen, and they have gone back to the chaotic beginnings, the massa confuse" (Jung, 1966, p.246). This woodcut shows that the uniting symbol of the dove as the holy ghost has disappeared as "the meaning of the symbol is fulfilled: the partners have themselves become symbolic" (Jung, 1966, p.251) of the unification of opposites. Likewise, the active formulation of a Heideggerian/Nietzschean interpretation of Jung's transcendent function cannot occur until a unification takes place where the ego of the hero affirms resoluteness to go out to meet the guilty mood from having-been of the shadow of their burdensome and tragic complex. The hero is resolute in the hope of discovering and retrieving its unconscious meaning to integrate it with the ego and the active formulation of the transcendent function is only the start of unifying the complex with the ego. This is also shown in the conjunction woodcut which is represented as the initial state of chaos, the massa confusa which can be explained with Heidegger to take place when Dasein attempts to discover and retrieve the unconscious meaning of a guilty mood of a complex from having-been.

When Dasein has discovered the meaning of a guilty mood of a complex from having-been in stage 1 of Jung's transcendent function, Dasein can remove the obstructiveness of a complex from being in the world. This is achieved when Dasein has retrieved the missing possibilities from the readiness to hand as Dasein projects itself into the future in stages 2 and 3. When a guilty mood from having-been and the obstructiveness of a complex have been removed from being in the world, Dasein can transcend the incomprehensibility and un-meaningful, absurdities from falling prey by listening to 'the they'.

Stage 2: Bringing the Ego together with the Unconscious

Jung explains the next step in the transcendent function by saying "Once the unconscious content has been given form and the meaning of the formulation is understood, the question arises as to how the ego will relate to this position, and how the ego and the unconscious are to come to terms. This is the second and more important stage of the procedure, the bringing together of opposites for the production of a third: the transcendent function" (Jung, 1971, p.295). With Heidegger, it can now be explained that when the meaning of a guilty mood from having-been has been retrieved and discovered from stage 1, Dasein can bring the ego together with the guilty mood of the (unconscious) complex. When Dasein has discovered and retrieved the meaning of a guilty mood from falling prey, Dasein is called forth to individuate

“to its ownmost being-in-the-world, which as understanding, projects itself essentially upon possibilities” (Heidegger, 1996, p.176). Dasein can project itself upon possibilities to bring the ego together with the guilty mood from having-been of a complex and this part of Jung’s transcendent function reflects the conjunction woodcut from the Rosarium and the section "On the Vision and the Riddle" in Nietzsche’s *Thus spoke Zarathustra* (Heidegger, 1984, p.37). Bringing the ego together with the guilty mood of a complex from having-been can be understood by bringing Jung’s and Nietzsche’s work together again through the story of Zarathustra who encounters a riddle when he resolutely affirms *The Gay Science* to become who he is and overcome the last man. What this means in the language of the Heideggerian interpretation of Jung’s transcendent function is that Zarathustra is resolute to remove the guilty mood of complex from being in the world by bringing it together with its opposite, the ego.

Jung describes in detail the interaction between the ego and the unconscious as “It is exactly as if a dialogue were taking place between two human beings with equal rights, each of whom gives the other credit for a valid argument and considers it worth while to modify the conflicting standpoints by means of thorough comparison and discussion or else to distinguish them clearly from one another” (Jung, 1971, p.297). This interaction of the ego and the meaning of the guilty mood of a complex can also be understood metaphorically with Nietzsche when Zarathustra describes the riddle of the *Gay Science* on a ship, on an expedition to vast "unexplored" oceans, which is equivalent to Jung saying the conjunction symbolises the unexplored *massa confuse*. This interaction between the opposing psychic contents of the ego and the meaning of the guilty mood of a complex creates a tension of energy for “the transcendent function of the opposites” (Miller, 2004, p.28). The opposing psychic contents (Jung), which are also represented as the overman and the last man (Nietzsche), creates a tension of energy because Dasein has not found a solution to the riddle or discovered the unconscious involvements and missing possibilities from the readiness to hand. This is required for Dasein to unify the meaning of the guilty mood of a complex with the ego to unconceal the truth of being and find its authentic home in the world (Heidegger).

Jung explains the transcendent function requires these opposites as “There is no energy unless there is a tension of opposites” (Jung, 1992, p.53). This psychic tension between the ego and the meaning of the guilty mood of a complex is represented in Nietzsche’s story of Zarathustra when he explains the riddle as an “ascent upon a mountain path at twilight” (Heidegger, 1984, p.39). Heidegger points out that the sea and mountain heights are two essential imagery to take note of from Zarathustra’s speech and there is an equivalent meaning found in the Jung’s interpretation of the conjunction woodcut of the *Rosarium Philosophorum*. This woodcut shows the liquid of

the meaning of the guilty mood of a complex closing over the King and Queen like the sea and this creates a massa confuse as new heights are climbed on the mountain of the unconscious to bring the ego together with the complex. The climb to unify the complex together with the ego is confusing because Zarathustra must repetitively overcome the "spirit of gravity" (Heidegger, 1984, p.40). Zarathustra's ego which is not yet strong enough to be unified with the complex or the climb up the mountain, is constantly pushed downward by the "spirit of gravity", as he "carries his "archenemy" into the heights with him, that spirit is no more than a dwarf" (Heidegger, 1984, p.40).

Jung can be understood to be implicitly describing the riddle encountered by Nietzsche's Zarathustra, when he says that the ability to resolve the riddle of the opposition between the ego (inauthentic understanding) and the unconscious (authentic understanding) requires both intrapsychic and interpersonal skills. Jung says that the transcendent function involves a person being able to validate perspectives other than their own and without this ability to weigh the complex (unconscious) and ego (conscious) equally it will impede personal relationships: "Everyone who proposes to come to terms with himself must reckon with this basic problem. For, to the degree that he does not admit the validity of the other person, he denies the "other" within himself the right to exist—and vice versa. The capacity for inner dialogue is a touchstone for outer objectivity" (Jung, 1971, p.297).

This can also be understood better by returning to the story of Nietzsche's Zarathustra who now talks about a gateway (the conjunction from Jung's interpretation of the Rosarium) on his climb up the mountain. Heidegger says the description of the gateway by Zarathustra symbolises the riddle that Zarathustra is trying to resolve and therefore the gateway can also be understood as the riddle of Jung's transcendent function which is to unify the ego together with the meaning of the guilty mood of a complex. Zarathustra says at the gateway "two long avenues meet. The one leads forward, the other leads back" (Heidegger, 1984, p.41) and directly above the gateway is engraved with the "Moment." This Moment can be thought to represent the goal of Jung's transcendent function as the avenue that leads back symbolises the past where Dasein is guilty for falling prey and the complex is projected. In contrast, the avenue leading forward symbolises the future where the obstructiveness of a complex is removed from being in the world because Dasein has retrieved the missing possibilities from the readiness to hand and this allows the complex to be unified with the ego to widen consciousness and the personality. Jung says the desired outcome from the interaction of opposites (ego and unconscious complex) is a new perspective to resolve the psychological tension that a person is experiencing: "The shuttling to and fro of arguments and affects represents the

transcendent function of opposites. The confrontation of the two positions generates a tension charged with energy and creates a living, third thing—not a logical stillbirth in accordance with the principle *tertium non datur* but a movement out of the suspension between opposites, a living birth that leads to a new level of being, a new situation” (Jung, 1971, p.298).

With this, the sixth woodcut of the *Rosarium Philosophorum* which is titled ‘death’, allows this part of Jung’s transcendent function to be explained further. Jung explains the death theme of this woodcut by highlighting that the fountain basin now forms a coffin for the King and Queen. Jung also highlights that “after the coniunctio oppositorum, deathlike stillness reigns” (Jung, 1966, p.256) and that the woodcut represents that the corruption of one is the genesis of the other. Jung states that a stillness has occurred following the unification of opposites as the energy from the tension stops. Consequently, this can also be shown in the story of Nietzsche’s Zarathustra where a stillness of death reigns as the last man (dwarf) could not resolve the riddle at the gateway. The dwarf does not affirm the burden and tragedy of *The Gay Science* and therefore stands outside of the Moment of the gateway to solve the riddle. The dwarf disappears when he cannot resolve the riddle and this represents the deathlike stillness from Jung’s interpretation of the sixth woodcut of the Rosarium. In terms of Jung’s transcendent function this signifies that the ego is brought together with the meaning of the guilty mood from a complex and this ends the life of the inauthentic understanding of the dwarf ego which can no longer exist if they are to be unified. The shuttling to and fro of arguments of the riddle “leads to a new level of being, a new situation” (Jung, 1971, p.298) which results in Zarathustra saying “I saw a young shepherd, writhing, choking in spasms, his face distorted: a thick black snake hung out of his mouth” (Heidegger, 1984, p.44). The genesis of this vision of a snake can be explained to result from the death of the inauthentic understanding of the dwarf ego which vanishes from the gateway in the story of Zarathustra and this signifies “a new situation” in Jung’s transcendent function. Furthermore, the death of the inauthentic understanding of the dwarf ego through its disappearance can be understood as “an interim stage to be followed by a new life” (Jung, 1966, p.256). Zarathustra now has a clearer view of the riddle of the Jung’s transcendent function with the death of the dwarf ego when it is unified with the meaning of the guilty mood of complex and this new stage is represented as the vision of a snake in the shepherd’s mouth in Nietzsche’s story of Zarathustra.

This new situation or perspective arises out of the confrontation of the ego with the meaning of the guilty mood of a complex and results in a new shuttling to and fro of arguments between the ego (inauthentic understanding) and complex (authentic

understanding) to unify their opposites. The new situation which arises from the death of the dwarf inauthentic ego and the subsequent new shuttling to and fro of arguments between the ego and complex to unify their opposites can now be explained in light of the seventh woodcut (the ascent of the soul) from Jung's interpretation of the Rosarium. Jung states the seventh woodcut shows one soul from the decaying hermaphrodite of the King and Queen rising to heaven. Jung says the image of one soul rising to heaven signifies the metamorphosis of the King and Queen although "it is not yet fully developed and is still a "conception" only" (Jung, 1966, p.265). Jung explains that the soul rising to heaven only "represents the idea of unity which has still to become a concrete fact and is at present only a potentiality" (Jung, 1966, p.265). As a result, this provides insight into the new shuttling to and fro of arguments between the ego and complex to unify their opposites. This situation arose from the death of the dwarf inauthentic ego which was symbolised by the disappearance of the dwarf at the gateway of the riddle in Nietzsche's story of Zarathustra. At this stage of Jung's transcendent function, the idea of unity of the ego and complex is emerging from the death of the dwarf inauthentic ego. This idea of unity also emerges from the new shuttling to and fro of arguments between the ego and complex from a new understanding of the meaning of the complex and the possibilities that are missing from the readiness to hand.

This stage of Jung's transcendent function can be found in more detail in the story of Zarathustra when he has returned to the solitude of his cave after the disappearance of the dwarf at the gateway of the riddle. As Zarathustra recovers in his cave "he hears the piercing cry of a bird. He looks inquiringly into the sky. "And behold! An eagle soared through the air in vast circles, and a serpent hung suspended from him, not as his prey but as though she were his friend: for she had coiled about his neck!" (Heidegger, 1984, p.214). This vision of an eagle and serpent soaring high in the sky reflects the ascent of the soul from the decaying hermaphrodite of the King and Queen (Zarathustra) rising to heaven in Jung's interpretation of the Rosarium.

The "idea of unity which has still to become a concrete fact and is at present only a potentiality" (Jung, 1966, p.265) of the ego and the complex occurs as Zarathustra's serpent thinking overcomes and soars above the dwarf inauthentic ego like an eagle as the idea of the solution to the riddle is discovered and retrieved. Heidegger says Zarathustra's animals "want to know whether he is becoming the one he is, whether in his Becoming he finds his Being" (Heidegger, 1984, p.214). These animals from Nietzsche's Zarathustra also represent a feature of Jung's transcendent function that attempts to retrieve and discover an understanding of an unconscious complex to integrate the complex with the ego resulting in an enlarged consciousness. In other

words, the *Becoming* of the invasion of the meaning of the guilty mood of a complex provides Zarathustra an elevated perspective and widened consciousness to find his *Being* through Jung's transcendent function.

Although there has been significant progress from the start of Jung's transcendent function up to now, the goal of the transcendent function has not been reached and this is represented in the story of Nietzsche's Zarathustra as "he leaps from his bed and cries out like a madman, gesturing frantically, "as though someone were still lying in his bed and refused to get up." (Heidegger, 1984, p.50). Zarathustra is angry and rages to wake up what is lying in his bed and to ensure it will stay alert in the future. Heidegger is implicitly saying Zarathustra is trying to wake up his thinking to "unites himself with the "upper powers"" (Jung, 1966, p.270) to retrieve the possibilities missing from the readiness to hand to unify the ego with the guilty mood of complex for Jung's transcendent function to take place and for the riddle at the gateway to be solved

It is important to also say that by listening to the call of conscience, Dasein can discover the possibilities missing from the readiness to hand through an "authentic having-been retrieve" (Heidegger, 1996, p.311). When Dasein is resolute to project possibilities for being in the world to listen to the call of conscience, Dasein can retrieve possibilities from the readiness to hand from having been which have been concealed and this allows an authentic understanding (unconscious) to be unified with an inauthentic understanding (ego) which may be prescribed by 'the they'. This unification opens Dasein to new possibilities to listen to the call of conscience and avoid falling prey and through the interpretation and retrieval of possibilities of the readiness to hand and the meaning of a complex, Dasein understands how to remove the obstructiveness of a complex from Dasein's future being in the world.

Although not expressed by Jung anywhere, the final part of the second stage of his transcendent function is represented in the eighth woodcut of the *Rosarium Philosophorum* which is titled purification. Purification arrives as both the complex and ego have equal say in the dialogue of the transcendent function of opposites. This resolution between the ego and complex can be better understood with Heidegger where reciprocity and mutual settlement is required for authenticity to be achieved as "Even resolutions are dependent upon the 'they' and its world. Understanding this is one of the things that resolution discloses, resoluteness first gives to *Dasein* its authentic transparency. In resoluteness, *Da-sein* is concerned with its ownmost potentiality-of-being that, as thrown, can project itself only upon definite, factual possibilities. Resolution does not escape from reality," but first discovers what is factually possible

in such a way that it grasps it as it is possible, as one's ownmost potentiality-of-being in the they"" (Heidegger, 1996, p.275).

Jung says the falling dew from a cloud in the eighth woodcut is a sign of a new birth occurring. The dew in the picture symbolises the retrieval of possibilities missing from the readiness to hand and enlightenment through the understanding of resolving the conflict of opposites between the ego and complex. Through this retrieval of possibilities missing from the readiness to hand and light from the dialogue between the ego and the complex, the meaning of their unification becomes clear. This is also found in Nietzsche's writing where Zarathustra's purification regarding the solution of the riddle is highlighted when he retrieves possibilities missing from the readiness to hand as his eagle brings him "yellow and red berries". Heidegger says the colour of these berries represent, Zarathustra's thinking as the red symbolises the "deepest falsehood, error, and semblance" and the yellow symbolises "supreme passion, of incandescent creation" (Heidegger, 1984, p.51). Through the light of purification from the nourishment provided by Zarathustra's animals, Zarathustra understands how to solve the riddle of Jung's transcendent function to unify the ego and the unconscious complex. For Zarathustra to solve the riddle he must overcome and surpass the dwarf inauthentic ego which was not capable of this task. The gap between the dwarf inauthentic ego and Zarathustra's authentic self lays in the different emotional and affective relationship to the guilty mood of a complex and the vision of the shepherd who "has to bite off the head of the black snake" (Heidegger, 1984, p.55). Zarathustra now understands Jung's transcendent function where he knows he needs to leave his cave to retrieve possibilities missing from the readiness to hand to solve the riddle which provides further "insight into one's mistakes" as "Then and then only can they really be felt and their true nature recognized" (Jung, 1966, p.292).

Zarathustra understands that the riddle in the Moment at the gateway can only be solved by not fleeing the threatening image of the snake in the shepherds mouth (a guilty mood from having-been) during the practical stage of the unification of the ego with the complex. To solve the riddle of Jung's transcendent function is to overcome the dwarf inauthentic ego in response to the experience of the guilty mood of a complex and the image of the snake in the shepherd's mouth as an emotional and affective relationship to the complex is fulfilled through resoluteness. Consequently, Zarathustra understands that to retrieve possibilities missing from the readiness to hand to solve the riddle of the unification of a complex with the ego in Jung's transcendent function means to not "skip the purely practical stage" (Jung, 1966, p.277) and this is a main focus of stage three of the transcendent function.

STAGE 3: THE TRANSCENDENT FUNCTION

The concluding parts of Heidegger's interpretation of Nietzsche's story of Zarathustra and stage 3 of Jung's transcendent function are represented in the ninth woodcut of Jung's interpretation of the Rosarium (the return of the soul), where the soul returns from heaven and is diving into the dead King and Queen to bring them back to life. Likewise, Zarathustra's soul has returned from the ascent of his eagle and snake which provided him purifying answers to retrieve possibilities missing from the readiness to hand to solve the riddle of overcoming the dwarf inauthentic ego and unifying the ego with the guilty mood from a complex. Zarathustra now has the understanding required for stage 3 of the transcendent function that riddles in life can only be solved through leaving his cave and resolutely affirming the burden and tragedy of *The Gay Science*. This allows the guilty mood of a complex to be unified with the ego in the Moment at the gateway.

Jung says that the appearance of a winged and wingless bird in the ninth woodcut indicates that although the hermaphrodite in the woodcut appears to have united the opposites of the King and Queen and appears to be coming to life, the encounter of opposites has not been completely resolved. This final part of the retrieval of possibilities missing from the readiness to hand which unifies the ego with the complex can be completed with stage three of the transcendent function.

The ninth woodcut highlights that before the opposites can complete their unification through Jung's transcendent function, "the rational man, in order to live in this world, has to make a distinction between "himself" and what we might call the "eternal man" (Jung, 1966, p.291). As a result, this involves the ego purifying all the superfluous elements of the meaning of the guilty mood (unconscious complex) and Jung explains this can be achieved through the practical application of the insights from psychotherapy to the outside ('real') world.

The purification of the ego can be achieved from the interaction with the obstructiveness of the unconscious (complex) through interpersonal relationships in everyday life. Jung says practical application of the intellectual discoveries in psychotherapy, provide further "insight into one's mistakes" which "are not really seen at all, only the idea of them" (Jung, 1966, p.291) in psychotherapy. By applying the insights from psychotherapy to everyday relationships where the obstructiveness of a complex is encountered, one's mistakes and possibilities missing from the readiness to hand are highlighted acutely as they are "noticed by the other person as well as by oneself. Then and then only can they really be felt and their true nature recognized" (Jung, 1966, p.292).

Therefore, as the practical application of the findings in psychotherapy are understood in the everyday experience of the obstructiveness of a complex, the ego

can retrieve more possibilities missing from the readiness to hand and move toward a more complete unification and wholeness as the superfluous elements of the meaning of the guilty mood (unconscious complex) are extracted through the removal of projections. This part of Jung's transcendent function can also be explained with Nietzsche's philosophy in the journey of Zarathustra. Zarathustra depicts Jung's writing on the ninth woodcut of the Rosarium since he is resolute and ready to leave his cave to retrieve possibilities missing from the readiness to hand and encounter the obstructiveness of the complex through everyday experiences. This will allow Zarathustra to stand firm in the Moment as he applies his new understanding to unify the ego with the complex to solve the riddle at the gateway.

Solving the riddle of the unification of consciousness (ego) with the unconscious (complex) through Jung's transcendent function only occurs to those who are resolute and who think the burden and tragedy of Nietzsche's *The Gay Science* and to "one who does not remain a spectator but who *is himself the Moment*, performing actions directed toward the future and at the same time accepting and affirming the past, by no means letting it drop" (Heidegger, 1984, p.56). To retrieve possibilities missing from the readiness to hand and solve the riddle of unification is to overcome the dwarf inauthentic ego in response to the guilty mood from having-been and the image of the snake in the shepherds mouth and to let "what runs counter to itself come to collision" (Heidegger, 1984, p.56). The Moment at the gateway, is the collision of future and past where Jung's transcendent function takes place through the retrieval of possibilities missing from the readiness to hand and the riddle is solved as the unconscious (complex) and conscious (ego) are unified and form a harmony and therefore the burden, tragedy and guilty mood of the obstructiveness of the riddle (complex) no longer exist.

The crucial connection between Jung, Heidegger and Nietzsche in this article for Jung's transcendent function to be explained ontologically has now arisen and could not have been described or acknowledged properly if the preceding pages were not presented first. This crucial connection concerns Heidegger's and Nietzsche's notion of 'the moment' (Heidegger, 1996, p.311) and Jung's transcendent function. Heidegger's and Nietzsche's 'moment' provides an ontological explanation for Jung's transcendent function, which as Jung explains, its aim is to provide meaning and purpose from the individuation process toward "the revelation of the essential man" (Miller, 2004, p.58). Heidegger can be understood to explain the unity of opposites between falling prey to the unreadiness to hand of inauthentic understanding and listening to the call of conscience which retrieves and discovers missing possibilities from the readiness to hand with an authentic understanding when he says "The existence of the Moment

temporalizes itself as fatefully whole, stretching along in the sense of the authentic, historical constancy of the self" (Heidegger, 1996, p.377). This Moment of an authentically fateful, historical constancy of the self, results in the "growth of personality is synonymous with an increase of self-consciousness" (Jung, 1954, p.184) because Dasein has understood and retrieved missing possibilities from the readiness to hand to remove the obstructiveness of a complex from being in the world because by "Resolutely coming back to itself, it is open in retrieve for the "monumental" possibilities of human existence" (Heidegger, 2000, p.448).

This connection between Jung and Heidegger will now be shown in the story of Nietzsche's Zarathustra. When Zarathustra advances toward solving the riddle of the unification of ego and complex in the Moment of Jung's transcendent function, Zarathustra's thoughts flash back to the shepherd with a snake biting his mouth (a guilty mood). Zarathustra experiences the guilty mood as he sees a "human being lying prostrate on the ground-not erect and standing. "I saw a young shepherd, writhing, choking in spasms, his face distorted; a thick black snake hung out of his mouth."" (Heidegger, 1984, p.44). Heidegger explains that these images thought by Zarathustra represent that nihilism has bitten the shepherd in his sleep and won't let go. The shepherd was not vigilant because he did not understand the meaning of the complex which allowed the snake to bite as a guilty mood and obstruct his being in the world. Zarathustra attempts to help the shepherd by trying to pull the snake out but does not succeed. Heidegger says this means "that nihilism cannot be overcome from the outside" (Heidegger, 1984, p.179). For the meaning between the journey of Zarathustra to be integrated into the Heideggerian interpretation of Jung's transcendent function, it is important to recognise that nihilism is represented by Jung as the unconscious (complex) which is without meaning until its unification of the ego is complete. As a result, the meaninglessness of the unconscious (complex) prior to the unification of opposites "cannot be overcome from the outside" and requires Jung's transcendent function to be understood. With this, Zarathustra realises that overcoming the meaninglessness of the unconscious (complex) by pulling the snake does not work and therefore shouts at the shepherd "Bite! You must bite!" (Heidegger, 1984, p.179). Heidegger says the meaning of this is that only those who are themselves threatened by the snake of nihilism (a guilty mood from a complex) can remove it, which emphasizes the need for the analysand's independence to retrieve possibilities missing from the readiness to hand and in the practical application of the insights from psychotherapy. Heidegger says only those threatened by the snake can remove its danger by biting "off the *head* of the black snake". In other words, the nihilism of a guilty mood and the obstructiveness of an unconscious (complex) can only be overcome "if we grapple with

the very head of it; only if the ideals which it posits and from which it derives fall prey to "*criticism*" (Heidegger, 1984, p.180).

With this image of the shepherd from the story of Nietzsche's Zarathustra, Jung's transcendent function can be understood as the "*bite* that is to overcome nihilism" (Heidegger, 1984, p.180) of the obstructiveness of a complex from having-been. As a result, the unification of consciousness (ego) with the unconscious (complex) through Jung's transcendent function is only truly achieved when the guilty mood of a complex from having-been or "the black snake has penetrated the gorge and its head has been bitten off" (Heidegger, 1984, p.180). The solution to the riddle of the unification of the unconscious (complex) with consciousness (ego) to achieve individuation at the gateway occurs through Jung's transcendent function as that bite to overcome nihilism and the guilty mood of a complex from having-been. Furthermore, Jung's transcendent function is a conquering thought, where an individual's prior history of the nihilism of the obstructiveness of a complex and a guilty mood is brought into confrontation with consciousness and is overcome through its meaningful unification. Through this overcoming of the nihilism of a guilty mood and the unconscious (complex), the symbol of the Rebis in the tenth woodcut of Jung's interpretation of the *Rosarium Philosophorum* is achieved, which represents an expression of a wholeness that "resolves all opposition and puts an end to conflict" (Jung, 1966, p.317). This tenth woodcut represents the removal of the obstructiveness of a complex from being in the world by retrieving missing possibilities from the readiness to hand. The wings on the Rebis and snakes being held can be understood to signify a complex as a snake (the complex) has been conquered which gives the Rebis wings to fly over what had been previously obstructive. The shepherd in the story of Nietzsche's Zarathustra achieves this rebirth through Jung's transcendent function as Heidegger explains the shepherd did as Zarathustra's cry "urged him to, bit with a good bite! He spewed out the snake's head, spat it far away, and leapt to his feet. No longer a shepherd, no longer human, but as one transformed, illuminated-- one who *laughed!*" (Heidegger, 1984, p.180).

JUNG AND NIETZSCHE

As a result of the preceding arguments, this article has elucidated Patricia Dixon's statement that "Jung formalizes and gives a name ("transcendent function") to a process that is implicit throughout Nietzsche's work and basic to his philosophy" and "Jung's notion of transcendent function plays a fundamental role in Nietzsche's philosophy; as a methodological procedure, it finds almost endless variety of expression in his writings" (Dixon, 1988, p.3). By demonstrating the compatibility of Jung's and Nietzsche's writing throughout this article my work also supports Dixon

who says “It is held that the basic tenets of Jungian psychology illustrate and verify Nietzsche's message” (Dixon, 1988, p.3). Furthermore, this article has provided added support to Dixon’s proposal that when Jung’s transcendent function “is applied to Nietzsche's life and work, it becomes the Ariadne Thread that can guide through the labyrinth of apparent confusion and contradiction in Nietzsche toward a new understanding of his thought. It should be noted that this application is not an attempt to retroactively impose Jung's concept on Nietzsche's thought, but to clearly demonstrate that the same fundamental idea exists in Nietzsche; that it is adumbrated in Nietzsche's first book and progressively developed throughout his works. It is probable that, out of common interests (Nietzsche, a philosopher interested in psychology; Jung, a psychologist interested in philosophical issues) and a common preoccupation with man's spiritual life, they arrived at the same conclusions separately. Although uncredited and apparently unrecognized by Jung, there is an extraordinary and uncanny reflection of Nietzsche's thought in Jung's psychology” (Dixon, 1988, p.4).

CONCLUSION

In conclusion, this article has retrieved three Heideggerian interpretations on Jung’s transcendent function, complexes and the *Rosarium Philosophorum* presented in (Gildersleeve, 2015a, Gildersleeve, 2015b and Gildersleeve, 2016) to project a new meaning of the phenomenology and ontology of Jung’s transcendent function. This article explains Jung’s writing on complexes and the *Rosarium Philosophorum* in connection to the ontology of Jung’s transcendent function that was presented in (Gildersleeve, 2015a) as well as demonstrating the strong connection between the ideas of Nietzsche and Jung. This article was able to hermeneutically retrieve Jung’s transcendent function because when a new interpretation of complexes and the *Rosarium Philosophorum* were explained ontologically they unconcealed new possibilities that were not available in in Jung’s work or in (Gildersleeve, 2015a). By retrieving Jung’s transcendent function in this way, this article has further demonstrated the compatibility of Heidegger with Jung and psychoanalysis which is an important contribution to extend and advance the work of Brooke and the Daseinsanalytic writings of Medard Boss as outlined in the introduction of this article.

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