

The Significance of Paul Ricoeur's Narrative Theory and Hermeneutics for Understanding Carl Jung's *Red Book*

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Abstract

Hermeneutics is a significant dimension of C.G. Jung's analytical psychology, although Jung did not develop a consistent hermeneutic method, and this aspect of his work has not yet been sufficiently explored. This paper examines the relevance of Paul Ricoeur's hermeneutics and narrative theory for the interpretation of Carl Jung's Red Book, which can be perceived as a narrative experiment. Ricoeur focuses on the narrative character of human experience. Paul Ricoeur's ideas of narrative and plot are significant for exploring Jung's inner experience described in his Red Book as well as the narrative structure of The Red Book.

Keywords: Jung, *The Red Book*, Ricoeur, hermeneutics, narrative

1. Introduction

This paper explores the hermeneutic dimension of Carl Jung's analytical psychology. According to Paul Ricoeur, "by hermeneutics we shall always understand the theory of the rules that preside over an exegesis – that is, over the interpretation of a particular text, or of a group of signs that may be viewed as a text" (Ricoeur 1970: 8). Hermeneutics is not limited to an objective structural analysis of texts

or to a subjective existential analysis of the authors of texts – it primarily deals with the worlds that these authors and texts open up (Becanovic-Nikolic 1998). According to Ricoeur, we do not understand the world directly, but through the text. Ricoeur argues that to understand oneself means to understand oneself in encounter with the text (Ricoeur 1984). Paul Ricoeur's overall philosophical anthropology could be understood as anthropology of a man capable of self-interpretation on a long journey of reading both texts and the world (Volk 2014).

Hermeneutics sheds new light on many concepts of analytical psychology. The question of personal identity and the process of individuation find their expression in the narrative structure and self-interpretation, which is the realm of hermeneutics. The aim of investigating the hermeneutic nature of C.G. Jung's analytical psychology is to point out the aspects of analytical psychology that are neglected and overlooked, and which make it closer to postmodern philosophy (Vuletic 2017).

In his essay "The Structure of the Unconscious"¹, Jung affirmed the importance of understanding psychological phenomena such as dreams and fantasies hermeneutically as 'authentic symbols' rather than merely semiotically as symptoms" (Smythe and Baydala 2012: 60). But Jung never developed his hermeneutic method, nor did he rely on hermeneutic philosophers such as Schleiermacher, Dilthey, and Heidegger in his work (61). According to Smythe and Baydala, Jung's "rich, interpretive approach to symbolic meaning in practice did not culminate in a consistent, theoretically articulated hermeneutic methodology" (57).

¹ This essay "was based on a lecture Jung presented at the Zurich School for Analytical Psychology in 1916 that was first published, in French translation, in *Archives de Psychologie* later that year; it appears as an appendix to Volume 7 of the *Collected Works*" (Smythe and Baydala 2012: 60).

The nature of Jung's analytical psychology is hermeneutic, since it is based on interpretation. "It is only through the interpretation of the symbols manifested by the archetypes that one can gain an understanding of the archetypal pattern of the human mind" (Academy of Ideas 2017). Hermeneutics is a significant dimension of Carl Jung's analytical psychology, although Jung has not developed a consistent hermeneutic method and this aspect of his work has not yet been sufficiently explored. "Hermeneutics is a perennial current in Jung's psychology, insofar as his inquiries were from the outset directed to issues of meaning and its interpretation" (Smythe and Baydala 2012: 57).

This paper will explore the relevance of Paul Ricoeur's narrative theory and hermeneutics for understanding C.G. Jung's *Red Book (Liber Novus)*. Sonu Shamdasani described *The Red Book* as a "hermeneutic experiment" (Shamdasani 2009: 203). However, *The Red Book* can also be perceived as a narrative experiment. A closer account of Ricoeur's narrative theory and hermeneutics is helpful in understanding and interpreting Jung's *Red Book*.

In addition to being a significant contribution to the study of literature, mythology and philosophy, *The Red Book* can also be considered the material from which Jung derived his most significant later works (Shamdasani 2009). In fact, Jung himself mentioned in his autobiography that the material that emerged from the images and visions he collected in *The Red Book* is material that he elaborated in all his later works (Jung 1989). Jung's reflections on archetypes and the collectively unconscious, active imagination, personality types, ego inflation, projection, compensation, rationalization and individuation can be found in *The Red Book* (Shamdasani 2009).

Jung believed that dreams, visions and fantasies have similar symbolism and narrative structure as myths, fairy tales, and legends, and it is therefore important to analyze them under similar conditions.

Jungian psychology in psychotherapeutic work includes the patient's visual expression which, through analysis, becomes a narrative that leads to the healing process.

Paul Ricoeur's hermeneutic emphasizes the role of the text in illuminating human existence. Ricoeur argues about the narrative character of human experience. Jung emphasizes the importance of narration in psychotherapy:

In many cases in psychiatry, the patient who comes to us has a story that is not told, and which as a rule no one knows of. To my mind, therapy only really begins after the investigation of that wholly personal story. It is the patient's secret, the rock against which he is shattered. If I know his secret story, I have a key to the treatment. The doctor's task is to find out how to gain that knowledge (Jung 1989: 147).

Both Paul Ricoeur and Carl G. Jung emphasize the hermeneutic character of the narrative. Jung points out that the doctor should approach the patient's life story as a hermeneutician. According to Jung, "the crucial thing is the story. For it alone shows the human background and the human suffering, and only at that point can the doctor's therapy begin to operate" (155).

2. Carl Jung's *Red Book* as a Narrative Experiment

According to Marlan, "in spite of Ricoeur's marginalizing of Jung and his preference for Freud work, his own formulations resonate more with Jung's ideas than with Freud's" (Marlan 2002: 57). According to Ricoeur:

A meditation on Freud's work has the advantage of revealing that work's broadest aim: not only the renovation of

psychiatry, but a reinterpretation of all psychical productions pertaining to culture, from dreams, through art and morality, to religion. This is how psychoanalysis belongs to modern culture. By interpreting culture it modifies it; by giving it an instrument of reflection it stamps it with a lasting mark (Ricoeur 1970: 4).

However, Jung's analytical psychology and his discovery of the collective unconscious is much closer to Ricoeur's hermeneutic goals. The scientific analysis of dreams began with Sigmund Freud's *The Interpretation of Dreams* (1900). In insisting on dreams as 'the royal road to the unconscious' (Freud 1900), Freud gave an elaborate account of why dreams arise and how they work, which was significant for developing dream analysis. However, Freud based his interpretation of dreams only on the personal unconscious which consists of emotions, memories and other things that have been repressed from the consciousness of the individual. C.G. Jung made a significant contribution to the analysis of dreams (as well as psychical productions pertaining to culture) because his discovery of the collective unconscious, whose content are archetypes, showed that there are dreams that can not be interpreted based on the personal associations of the dreamer, since they have no origin in his/her own personal experience. Jung distinguished two layers of the unconscious: *personal unconscious*, reflecting personal complexes, memories and suppressed content, and *collective unconscious*, whose basic structure is equally possessed by all people and is reflected in thoughts, feelings, emotions, and fantasies. Archetypal dreams can be interpreted by the method of amplification introduced by Jung. An amplification method that specializes in the interpretation of archetypal dreams, searches for parallels in myths, fairy tales, legends, and in that way attempts to

illuminate the meaning of dreams. The nature of amplification is hermeneutic, and it can be perceived as a hermeneutic method.

Ricoeur's study of symbols is also closer to Jungian thought than to Freudian theory. According to Nastovic, Sigmund Freud does not make a sharp distinction between a sign and a symbol (Nastovic 2008). This is especially evident in Freud's interpretation of dreams. Freud argues that most dream symbols are sex symbols (Freud 1900). Freud gave the symbols in the dream a fixed meaning, thus reducing them to the level of an ordinary sign (Nastovic 2008: 44). Rand and Torok emphasize "a fundamental methodological discrepancy as Freud seems to be moving in two contrary directions at the same time. He attempts to understand dreams based on the dreamer's free associations, and concurrently he provides a catalog of stable and universally applicable meanings or symbolic equations, rendering the dreamer's personal associations entirely superfluous" (Rand and Torok 1993: 570). On the other hand, Jung's work points to the hermeneutics of the symbol, both as "an approach to therapy" and "a means of inquiry" (Smythe and Baydala 2012: 57). Jung approaches symbols as a hermeneutician. "No two dreams use the symbols of the unconscious in the same way. So every Jungian analysis is unique" (Freeman 1964: 10).

Ricoeur's interest in hermeneutics was sparked by his studies of symbols and myths. According to Ricoeur, our self-understanding and understanding of reality are mediated by symbols (Ricoeur 1991b). Paul Ricoeur emphasizes that "symbolic systems make and remake the world" (Ricoeur 1979: 123).

Scholars influenced by Carl Jung neglected the significance of both hermeneutics and phenomenology. Ricoeur's hermeneutics is important for understanding and further developing Jung's interpretive method. Moreover, it is important for the identification and further development of Jung's hermeneutic thought.

Jung's *Red Book* represents a narrative and "hermeneutic experiment" (Shamdasani 2009: 203). According to Slattery:

The Red Book has made even more palpable not only the reality of the psyche but also the reality of Jung's stature as epic pilgrim and poet in his courage to embark on a path taken by no one else and then to give it mythopoetic expression in the sixteen years it demanded of him. No wonder he turned to Goethe, Dante, Ovid, Nietzsche, Melville, and Thomas à Kempis, among others, for some of his visionary sustenance (Slattery 2011: 128–129).

During the collective crisis that engulfed Europe before the First World War, and during his personal and professional crisis, Jung began to experience "a flood of apocalyptic visions", which appeared even during the day, during his routine activities (Eynon 2019). Jung, as much as he could, kept to everyday life, trying not to drown in the visions and images that overwhelmed him. "Maintaining his private practice as well as his familial duties, he was determined to gain control of the images that afflicted him – a feat which he accomplished by recording his visions, giving shape to them in words and images in the *Black Books*" (Eynon 2019).

The *Red Book* is multilayered. The text, drawings and paintings reflect the contents from the personal and collective unconscious: complexes, archetypes; the process of individuation and so forth (Princevac de Villablanca 2019). This book reflects the concepts that were described in Jung's later works. In order for these works to be created, it was necessary for Jung to go through a deep personal experience, through active imagination, but also through interpretations of the content he came across (*Ib.*).

The Red Book is largely the result of records derived from Jung's sessions of active imagination (Jung 2009). Jung relies on the technique of active imagination, which is a psychological process of "integrating the elements of the unconscious" in order to develop the neglected parts of the psyche and lead a fuller and more conscious life (Cassar 2020: 58). "The first few decades of the twentieth century saw a great deal of experimentation in literature, psychology and the visual arts. Writers tried to throw off the limitations of representational conventions to explore and depict the full range of inner experience – dreams, visions, and fantasies" (Shamdasani 2009: 194). According to Slattery, *The Red Book* includes two intertwined narratives.

Leaving aside the paintings as magnificent aesthetic renderings of characters and psychological forces of the narrative's specifically plotted movement, the major text is Jung's own writing as he enters through a rich and sustained quest and a questioning of his own soul within the historical background of one of the most dramatic moments in modernity: World War I. The war's imminence and then presence evokes the epic enterprise of a search for the Grail of the Self. The second narrative resides in the ongoing episodic plot of the notes that appear at the bottom of practically every page, commenting on, correcting, amplifying, and furthering the main plot. These two narratives are in constant dialogue, with us as readers in between, stitching the two stories together within our own imagination as our own personal myths are activated through the dual drama of discovery (Slattery 2011: 130).

In 1957, Jung spoke to Aniela Jaffé about *The Red Book* and the process which yielded it. In that interview he stated:

The years (...) when I pursued the inner images, were the most important time of my life. Everything else is to be derived from this. It began at that time, and the later details hardly matter anymore. My entire life consisted in elaborating what had burst forth from the unconscious and flooded me like an enigmatic stream and threatened to break me. That was the stuff and material for more than only one life. Everything later was merely the outer classification, scientific elaboration, and the integration into life. But the numinous beginning, which contained everything, was then².

Jung's "hermeneutic experiment" (Shamdasani 2009) in the *Red Book* is based on "a voluntary confrontation with the unconscious" (Eynon 2019). According to Shamdasani:

From December 1913 onward, he carried on in the same procedure: deliberately evoking a fantasy in a waking state, and then entering into it as into a drama. These fantasies may be understood as a type of dramatized thinking in pictorial form. In reading his fantasies, the impact of Jung's mythological studies is clear. Some of the figures and conceptions derive directly from his readings, and the form and style bear witness to his fascination with the world of myth and epic (Shamdasani 2009: 200).

Paul Ricoeur's ideas of narrative and plot³ are significant for exploring Jung's inner experience described in his *Red Book*, and

² Carl Jung, *Interview with Aniela Jaffé, 1957, cited in: Carl Jung: The Red Book, Freely Receive*, <https://www.freelyreceive.net/carl-jung-the-red-book/>.

³ Ricoeur emphasizes: "For my part, I have retained from Aristotle's *Poetics* the central concept of emplotment, which in Greek is *muthos* and which signifies both fable (in the sense of an imaginary story) and plot (in the sense of a well constructed

identifying and understanding its hermeneutic dimension. Ricoeur employs the term narrative in a generic sense (Ricoeur 1984). He distinguishes between the diegetic and dramatic modes (*Ib.*). In *Time and Narrative* (1984-1988) and *The Law of Metaphor* (1977), Ricoeur develops his narrative theory. He explores Aristotle's *Poetics* as a capacity for emplotment creation (*la mise en intrigue*). Ricoeur develops his poetics by extending Aristotle's concept of *mythos* (plot) and introducing his concept of threefold *mimesis*. When Ricoeur (1984) uses Aristotle's term *mythos*, he uses the expression *la mise en intrigue* (emplotment, the building of the plot) instead of *intrigue* (plot), because he emphasizes that the process of the genesis of the narrative is dynamic (Becanovic-Nikolic 1998). Ricoeur defines plot as an intelligible structure that holds together initiatives, circumstances, ends and means, and unwanted consequences (See Ivic 2018).

Ricoeur's conception of narrative is of a hermeneutic character. Ricoeur aims at broadening the idea of plot (*mythos*) as an imitation of action (Ricoeur 1985: 10). Relying on Aristotle's definition of *mythos*⁴, Ricoeur argues that "plot was first defined, on the most formal level as an integrating dynamism that draws a unified and complete story from a variety of incidents" (8). According to Ricoeur, old definitions of narrative and plot are outdated, as literature evolves and new genres and literary forms emerge. "Its adventure seems to have brought it to blur the limits between genres and to contest the very principle of order" (7). This point of view can be applied to Jung's *Red Book*, which represents a narrative structure that blurs boundaries

story). It is this second aspect of Aristotle's *mythos* that I am taking as my guide; and it is out of this concept of plot that I hope to draw all of the elements capable of helping me later to reformulate the relation between life and narrative" (Ricoeur 1991: 21). "And an action is whole and complete if it has a beginning, a middle, and an end; that is, if the beginning introduces the middle, if the middle with its reversals and recognition scenes leads to the end, and if the end concludes the middle" (Ricoeur 1985: 20).

⁴ According to Aristotle, *mythos* is "an imitation of an action that is whole and complete in itself" (*Poetics* 50b23-25).

between the story and image; the personal and the collective; the conscious and the unconscious. In order to interpret and understand *The Red Book*, the capacity of the plot needs to be transformed. The traditional notion of the plot needs to be broadened. Denis Patrick Slattery states:

I understand *The Red Book* to be an occasion for furthering a discussion of Jung as a poet, as an artificer and crafter of mythic movements of the soul in literary form, and to view him as an epic poet. Furthermore, I can easily see the possibilities of teaching *The Red Book* in literature courses on epic and, most specifically, in conjunction with Dante's *Commedia*. The former is as much a literary text in the tradition of epic poetry as it is a complex and demanding exploration of Jung's own descensus ad inferos that spirals out to include the larger historical psyche (Slattery 2011: 130).

In the framework of Aristotle's conception of plot, "plot could only be conceived of as an easily readable form, closed in on itself, symmetrically arranged in terms of an ending, and based on an easily identifiable causal connection" (Ricoeur 1985: 8–9). In the twentieth century, with the advent of the stream-of-consciousness novel, the notion of plot seemed to be troubled (9–10). For this reason Ricoeur broadens the idea of representation of reality and truthful representation.

The nineteenth century realistic novels were based on the quest for *verisimilitude*. They aimed to be true "in the sense of being faithful to reality" (11). Yet, paradoxically, they produced an artificial reality. According to Ricoeur, that is because "the call for *verisimilitude* could not long hide the fact that *verisimilitude* is not just resemblance to truth but also a semblance of truth" (13). Ricoeur argues:

If indeed, resemblance is only a semblance of truth, what then is fiction under the rule of this semblance but the ability to create the belief that this artifice stands for genuine testimony about reality and life? The art of fiction then turns out to be the art of illusion. From here on, awareness of the artifice involved undermines from within the realist motivation, finally turning against and destroying it (*Ib.*).

Paul Ricoeur points out that, from a modern point of view, only a novel without a plot reflects reality. Only a fragmentary plot can present a complex and dynamic human experience⁵.

Ricoeur's broadens Aristotle's concept of *mythos* and perceives it as "the synthesis of heterogeneous" in the broadest sense (156). Ricoeur's conception of plot is "a plea for the precedence of narrative understanding over narratological rationality" (158). Relying on the notion of narrative understanding, Ricoeur achieves his hermeneutic goal – that the examination of narrative is not limited to the text, but to include what precedes the text, as a reality of the world and as a sediment of tradition, and then the reception of the narrative text which is based on narrative competence and narrative understanding (Becanovic-Nikolic 1998: 77). Ricoeur's notion of narrative understanding transcends sharp distinctions between the conscious and the unconscious, the personal and the collective, the temporal and the atemporal, the real and the fictional. Therefore, it can be applied to Jung's *Red Book*.

Narrative identity is the outcome of a hermeneutic encounter with a text in which interpretation is realized in self-interpretation

⁵ However, this plea for fragmented fiction can be perceived as a mere paradigm shift that is not justified any differently than was the plea for realist literature (Ricoeur 1985: 14).

(Becanovic-Nikolic 1998). By understanding the text, readers actually understand themselves, the world and themselves in the world (*Ib.*). The concept of interpreting the text as self-interpretation is one of the basic ideas of Ricoeur's hermeneutics.

Narrative identity is the result of the appropriation of meaning in the encounter with the narrative text. The author transforms the world and himself, and that transformed world can be concretized only in the imagination of the reader who meets the text, whereby the reader transforms himself (*Ib.*).

Carl Jung's *Liber Novus* is in accordance with Ricoeur's belief "that new narrative forms, which we do not yet know how to name, are already being born, which will bear witness to the fact that the narrative function can still be metamorphosed, but not so as to die" (Ricoeur 1985: 28). Jung's fantasies and visionary experience may be perceived as an emplotment in the broadest sense. Ricoeur argues about the metamorphosis of the plot in "which we can no longer recognize the formal principle of temporal configuration that makes a story a whole and complete story" (*Ib.*).

3. The Relevance of Ricoeur's Idea of Literary Tradition for the Interpretation of *The Red Book*

After the outbreak of the First World War in 1914, Jung realized that his visionary experience was not only of a personal nature, and did not spring only from the personal unconscious, but that its nature was collective, that is, to originate from the collective unconscious.

In 1913, Jung had introduced a distinction between interpretation on the objective level, in which dream objects were treated as representations of real objects, and interpretation on the subjective level in which every element concerns the dreamers themselves. As well as interpreting his fantasies on

the subjective level, one could characterize his procedure here as an effort to interpret his fantasies on the "collective' level" (Shamdasani 2009: 202).

In his essay "The Relations Between the Ego and the Unconscious" (1928/1966), Jung describes inner drama as an integral part of the process of personality transformation which is a part of the process of individuation. Jung notes that after dealing with fantasies from the realm of the personal, we encounter fantasies that do not belong to the domain of the personal.

Jung compared his experience (described in *The Red Book*) with Nietzsche's, who experienced a similar flood of visions while working on his work, *Thus Spoke Zarathustra*. Dante's influence is also present in this book, with the narrative of descending into the underworld in search of the redemption of the soul. However, Jung adapted his narrative to his own purposes, as Dante relied on traditional Judeo-Christian cosmology, while Jung created his own cosmology (Spano 2013: 202). According to Spano, the character of Salome in the *Liber Novus* is the antithesis of Dante's Beatrice (Spano 2013). On the other hand, Jung's character of Philemon can be compared to Dante's Virgil (*Ib.*).

Jung based Philemon on Ovid's tale of the old couple Baucis and Philemon, chosen by the gods to survive the great flood for their hospitality, as well as on Goethe's use of the same character in his *Faust, Part Two*, in which the old couple are murdered by Mephistopheles when they block Faust's development project. Jung's Philemon, however, has enormous kingfisher wings, is portrayed as a wise and canny old magician, and appears without Baucis. Even Gilgamesh shows up as a character by the name of Izdubar (an older variant of Gilgamesh's name), and Jung takes advantage of the mortal

nature of this god-like being to stress the sacrifices that the modern West has made in developing their science and reason. And the images and visionary passages in the text also conjure the visionary works of William Blake who, along with that of Nietzsche, Goethe, Dante, Ovid and Gilgamesh, Jung had studied prior to the composition of *The Red Book* (Eynon 2019).

Jung's book also features Gilgamesh, who is portrayed as a character named Izdubar (an older variant of Gilgamesh's name), and Jung uses the mortal nature of this divine being to emphasize the sacrifices the modern Western civilization has made in the development of science and technology (Eynon 2019). And the paintings and visionary passages in *The Red Book* evoke the visionary works of William Blake, who, like the works of Gilgamesh, Ovid, Dante, Goethe, Nietzsche, Jung studied (Spano 2013). The cultural context of Jung's visions and the way in which his culture, the spirit of the time in which he lived, his family and education shaped his interpretation of these images and themes, must certainly be taken into account (Eynon 2019).

In his *Mysterium Coniunctionis*, Jung offers a hermeneutic understanding of the concept of tradition:

The importance of hermeneutics should not be underestimated: it has a beneficial effect on the psyche by consciously linking the distant past, the ancestral heritage which is still alive in the unconscious, with the present, thus establishing the vitally important connection between a consciousness oriented to the present moment only and the historical psyche which extends over infinitely long periods of time (Jung 1955/1970: § 474).

This point of view is akin to Ricoeur's understanding of tradition as "the interplay of innovation and sedimentation" (Ricoeur 1984: 68).

Ricoeur points to the deep permeation of the history of literature and knowledge of literary tradition, which must precede the formation of narrative understanding and narrative competence, on the one hand, and literary theory, which cannot be based on a contingent set of individual works, on the other (Becanovic-Nikolic 1998: 77). According to Ricoeur, the concept of literary tradition cannot be reduced to the contingency of the history of genres and individual works (Ricoeur 1985). "In fact, a tradition is constituted by the interplay of innovation and sedimentation. To sedimentation must be referred the paradigms that constitute the typology of emplotment. These paradigms have issued from a sedimented history whose genesis has been covered over" (Ricoeur 1984: 68).

According to Ricoeur, within the framework of tradition, one can discern the logic of narrative that eludes any history. That logic is "neither historical nor ahistorical but rather transhistorical, in the sense that it runs through this history in a cumulative rather than just an additive manner" (Ricoeur 1985: 15). Ricoeur argues that:

One aspect of the very idea of traditionality – that is, of the epistemological aspect of "making a tradition" – is that identity and difference are inextricably mixed together in it. The identity of style is not the identity of an achronic logical structure. Rather it characterizes the schematism of the narrative understanding, such as it becomes constituted through a cumulative and sedimented history. This is why this identity is transhistorical rather than atemporal (20).

Elaborating the notion of tradition, Ricoeur states: "Let us understand by this term not the inert transmission of some already dead

deposit of material but the living transmission of an innovation always capable of being reactivated by a return to the most creative moments of poetic activity. So understood, traditionality enriches the relationship between plot and time with a new feature" (Ricoeur 1984: 68).

4. Conclusion

This paper explores Carl Jung's *Red Book* from the perspective of Ricoeur's narrative theory and hermeneutics. Jung's *Red Book* is a narrative experiment, which expands the idea of plot and narration to include visions, dreams and fantasies. Ricoeur broadens Aristotle's concept of *mythos* and argues about the metamorphosis of the plot that can be perceived as the *synthesis of heterogeneous* in the broadest sense (Ricoeur 1985: 28). Paul Ricoeur's ideas of narrative and plot are relevant for exploring the hermeneutic dimension of Jung's experience described in his *Red Book*. Jung realized that the character of his visionary experience, which he described in his *Red Book* was not only personal but also collective. Ricoeur's idea of literary tradition is significant for a better understanding of the collective nature of Jung's experience presented in his *Red Book* as well as his idea of the collective unconscious. Paul Ricoeur's hermeneutics is significant for comprehending and further developing Jung's hermeneutic thought.

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