Mythological Cognition in Contemporary Science Fiction and Fantasy

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Abstract

There are two main hypotheses for this thesis. The primary hypothesis is that Maya Kaathryn Bohnhoff, Philip José Farmer and Philip K. Dick, in *The Meri* (Fantasy), *Night of Light* (SF), and *VALIS* (SF), respectively, require their protagonists to think mythologically to overcome the limits of their material universes. The secondary hypothesis is that, just as the aforementioned protagonists think mythologically to overcome the limits of their material universes, so is the reader forced to engage in mythological cognition to think beyond the limits of materialism. I give evidence for these hypotheses by showing that the protagonists think mythologically using mythological archetypes to challenge their perceptions regarding the ontological status of matter in their respective worlds. This leads to their deepening discovery that their material worlds are emanations of higher realms of spirit. Due to the fact mythological archetypes become representatives of spirit in these texts, mythological cognition is shown to be constructivist in character, because the authors' blending of the concepts of 'spirit' with 'matter', causes mythological archetypes to challenge their protagonists' perceptions. I therefore explain how this blending takes place using the theory of conceptual blending. Conceptual blending illustrates that it is the authors' use of metaphor that blends matter and spirit. Using Jean Piaget's constructivist philosophy, I highlight how this blending allows the protagonists to either assimilate new knowledge into their existing view of the world, or to accommodate new knowledge by updating their view to a new paradigm. Likewise, I argue that the reader is engaged in mythological cognition by being required to go through similar cognitive processes to the protagonists, to properly understand the texts. The reader is encouraged to think beyond the boundaries of materialism, so that the idealisms informing the creation of the primary texts can be properly understood in their real-world philosophical roles.

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Chapter 1 Thesis Introduction

1 Chapter Overview

This chapter sets out the theoretical framework for answering these questions:

(a) How do contemporary SF and Fantasy authors challenge materialism in their work?

(b) How do SF and Fantasy contribute to our understanding of human cognition?

(c) How do cognitive constructivism and the theory of conceptual blending contribute to our understanding of SF and Fantasy?

The following discussion shows the theoretical framework for answering these questions relies upon:

(a) The generation of the theory of mythological cognition, which comes through:
   - (i) Inverting Suvin's system of cognitive estrangement
   - (ii) Defining Piaget's constructivism
   - (iii) Defining moderately mythic literature
   - (iii) Updating Cassirer's philosophy of symbolic forms
   - (iv) Defining conceptual blending
   - (v) Showing how cognitive constructivism and conceptual blending explain certain SF and Fantasy texts

While the chapter introduces the theory of mythological cognition it intervenes in some big debates such as: the nature of literature, the nature of existence, and the nature of consciousness. This is down to the philosophical interests of the authors the theory is based upon. That is, Bohnhoff, Farmer and Dick all deliberately use their fiction as an instrument of philosophical inquiry. As the thesis develops these big debates narrow into dialectical interactions between categorical concepts such as spirit vs. matter, atheism vs. faith, and materialism vs. idealism.

2 Hypotheses: Primary and Secondary

There are two main hypotheses for this thesis. The primary hypothesis is that Maya Kaathryn Bohnhoff, Philip José Farmer and Philip K. Dick, in *The Meri* (Fantasy), *Night of Light* (SF), and *VALIS* (SF), respectively, require their protagonists to think mythologically to overcome the limits of their material universes. Thinking mythologically (mythological cognition) will

be defined fully in section 5. The basic definition of mythological cognition is discussed in 5.2. It states that, at the simplest level, mythological cognition is the ability to think using myths, where thinking is the ability to make rational (i.e. based on reason and logic) judgements about hypothetical situations.[1] This definition of thinking with myth is developed in conversation with my definition of moderately mythic literature. I define moderately mythic texts as supernatural stories that employ mythological archetypes to deliver cosmological worldviews. These texts encourage thinking with archetypes as symbols of higher supernatural realms.

Regarding the primary hypothesis, the interpretation that the protagonists of *The Meri* (1992), *Night of Light* (1966), and *VALIS* (1981) think mythologically, flows naturally from reading these texts. This is because the protagonists have to process the significance of archetypes as manifestations of higher realms of spirit. However, the theory that explains this mythological cognition has not been satisfactorily articulated before, hence the need for this thesis. Materialist interpretations of the texts (such as Lacanian, Nietzschean and Marxist) will be discussed throughout the central chapters to highlight the benefits of mythological cognition. By 'materialist interpretations' I mean interpretations that do not allow for supernatural explanations; they assume the universe is material not spiritual.

The secondary hypothesis is that, just as the aforementioned protagonists think mythologically to overcome the limits of their material universes, so is the reader forced to engage in mythological cognition to think beyond the limits of materialism. The authors' use of mythological archetypes challenges paradigms that disallow the concept of spirit any ontological validity. Materialism is defined fully in section 5. I do not claim the reader is engaged in exactly the same type of mythological cognition as these fictional protagonists; the protagonists have access to supernatural technological devices like magic, conscious suns, and divine satellites, whereas we do not. However, the writers themselves believe our own universe is a supernatural construct where material objects and processes embody outward manifestations of a higher-order supernatural reality. From the writers' viewpoints at least, the mythological cognition we engage in is directly analogous to the mythological cognition of their protagonists. While these writers generally do not claim that magic, conscious suns and divine satellites are literally real (although Dick comes close a few times), they all hold

[1] *Oxford English Reference Dictionary*, ed. by Judy Pearsall and Bill Trumble, 2nd edn, revised (Oxford: Oxford University Press, 2002), p.957.

that human consciousness is immortal. The authors' definition of consciousness as immortal is discussed in more detail in section 5.

3 Suvin

3.1 Early Suppositions

Darko Suvin's work is considered by many to be the cornerstone of contemporary SF studies. The theory of mythological cognition is inspired by his book *Metamorphoses of Science Fiction* (1979). The theory makes an original contribution to SF studies by inverting Suvin's system revealed in the chapter 'Estrangement and Cognition'. Inversion is the skill of thinking an idea in reverse to come up with novel solutions to problems. It has been used throughout the history of philosophy many times. For example, in an attempt to address the problem of material poverty, Karl Marx inverted G.W.F. Hegel's idea that history is the process of God revealing Himself to the world summed up in Hegel's statement 'the Good, the absolutely Good is eternally accomplishing itself in the world'.[2] Although Hegel argued that history is God revealing Himself through the evolution of ideas, Marx decided, 'in direct contrast to German philosophy, which descends from heaven to earth' he wanted to 'ascend from earth to heaven'.[3] Marx's inversion was to 'dethrone God' to suggest material processes are what defines human history, rather than Hegel's idealist notion of spiritual evolution.[4] This method allowed Marx to come up with powerful concepts such as 'the alienation of labour' where labour 'does not belong' to a worker and 'in it he belongs, not to himself, but to another'.[5] Marx's inversion and the concepts it revealed, have inspired many people to fight for the right to define their own existence.

Suvin, directly inspired by Marx's concern for capitalist exploitation, laid out his system for defining SF in 'Estrangement and Cognition'. Suvin hoped that SF could help bring about communist utopia by estranging us from an unjust present to a fairer future. However he believed there were limits to how useful estrangement could be. He argues that

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[2] G.W.F. Hegel, 'Teleology', in *The Logic of Hegel*, trans. by William Wallace (Oxford: Oxford University Press, 1892), pp.343-353 (p.352). <https://www.gutenberg.org/files/55108/55108-h/55108-h.htm> [accessed 19 October 2022]

[3] Karl Marx, 'The German Ideology', in *Karl Marx and Friedrich Engels: On Religion*, ed. by Foreign Languages Publishing House, Moscow (Mineola, NY: Dover, 2008), pp.73-81 (p.74).

[4] Karl Marx, 'The Dietz Archive', in *Revelations Concerning the Communist Trial in Cologne* (Basel: 1853) <https://marxists.architexturez.net/archive/marx/works/1853/revelations/ch02.htm> [accessed 19 October 2022] (para.4)

[5] Karl Marx, *Economic & Philosophic Manuscripts of 1844* (Moscow: Progress Publishers, 1959), p.30 <https://www.marxists.org/archive/marx/works/download/pdf/Economic-Philosophic-Manuscripts-1844.pdf> [accessed 03 December 2022]

SF is 'a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose formal device is an imaginative framework alternative to the author's empirical environment'.[6] In his definition of SF as 'cognitive estrangement' Suvin opposes SF to myth. Myth, Suvin claims, is 'diametrically opposed to the cognitive approach' (Suvin 2016, p. 19). Based on his Marxist assumptions about the material nature of reality, Suvin excluded myth because it includes supernatural stories which estrange us away from material social conditions too much. His use of the term 'cognitive' is being 'applied to distinguish the kind of meaning possessed by statements, true or false, from that possessed by such utterances as commands or exclamations which, although plainly meaningful, cannot be assessed as true or false'.[7] Myth is non-cognitive for Suvin because it cannot be assessed as true or false.

Mythological cognition inverts Suvin's propositions that SF is opposed to myth, and that myth is non-cognitive because the primary authors allow the possibility of supernatural realities that Suvin does not. My argument is SF is mythological, and mythology is cognitive. To properly define mythological cognition, Suvin's conceptual framework is explained in more detail below.

In *Metamorphoses,* Suvin divides all literature into two categories based on how it deals with human relationships: 'naturalistic fiction' and 'estranged fiction' (Suvin 2016, p.31). For Suvin naturalistic fiction is more cognitive, and therefore truer, than estranged fiction. Suvin believes naturalistic fiction mimics the realistic qualities of human interaction 'vouched for by human senses and common sense', while estranged fiction foregrounds 'a different space/time location or central figures for the fable, unverifiable by common sense' (Suvin 2016, p.31).[8] Suvin places myth in the estranged fiction category because it highlights a 'radically different formal framework' to more naturalistic fiction (Suvin 2016, p.31). In the preface Suvin indicates SF stories, while not as true as realistic adventure stories, are truer than mythological tales because they are 'not impossible within the cognitive (cosmological and anthropological) norms of the author's epoch' (Suvin 2016, p.2). For Suvin,

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[6] Darko Suvin, *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre* (Bern: International Academic Publishers, 2016), p.20.

[7] Anthony Quinton, in *Fontana Dictionary of Modern Thought*, ed. by Alan Bullock and Oliver Stallybrass (London: Fontana, 1977), p.109.

[8] See Spiegel (2008) for a detailed account of why it is problematic to divide literature into the two categories of naturalistic and estranged fiction. Spiegel points out that while Suvin references Shklovsky and Brecht to introduce his definition of estrangement, he applies the term 'estrangement' to suggest whole genres are estranged. This is not a move Shklovsky or Brecht suggested was possible.

> SF is a developed oxymoron, a realistic irreality, with humanised non-humans, this-worldly Other Worlds, and so forth. Which means it is — potentially — the space of a potent estrangement, validated by the pathos and prestige of the basic cognitive norms of our times. (Suvin 2016, p.2)

However, Suvin's categories are based upon his own materialist conception of reality. Suvin's paradigm is therefore limited in its explanatory powers regarding authors like Bohnhoff, Farmer and Dick. Mythological cognition offers a fuller explanation because it takes cognisance of the supernatural elements of these writers' texts. In the table below Suvin describes myth as 'impossible', 'supernatural' and 'anti-cognitive', whereas SF is considered 'possible', 'historical' and 'verifiable':

POSSIBLE (HISTORICAL, NATURAL) WORLDS (universe neutral toward consciousness)		IMPOSSIBLE (MYTHICAL, SUPERNATURAL) WORLDS (universe oriented toward consciousness)
Socially Recognized Law or Norm Present in our encyclopedia (physically possible, verifiable scientifically or empirically)	Socially Not Yet Recognized Law or Norm Continuous with our encyclopedia (logically possible, verifiable by thought experiment)	Anti-cognitive Law or Norm (Ideology in the Bad Sense) Myth or lore/*doxa* (unverifiable)
Mundane (Empirical) World, Actuality Historical past Mundane present Extrapolated future	Estranged (Alternative) World, Potentiality Fictive history (partly incl. fictive natural and social knowledges)	Mythic (Metaphysical) World Various timeless and ahistorical narrative conventions
"Naturalistic" or "Realistic" Narrative Genres Adventure story; Individualistic story; many o. subdivisions	Estranged Narrative Genres SF; Pastoral; Satire; Parody; etc.	Mythic or Metaphysical Narrative Genres Fairytale/Folktale; Horror Fantasy; Hero Fantasy

[9]

As a Marxist Suvin's categories are based on his historical materialist assumptions about the nature of reality. As Leopold Labedz – political commentator and founder of the esteemed journal of Soviet Studies, *Survey* stated, historical materialism can be summed up as,

> […] a shorthand term for the materialist view of history, the cornerstone of Marx's theory of history. He expressed it most concisely in his preface to A Contribution to the Critique of Political Economy (1859): 'The mode of general character of the social, political, and spiritual processes of life. It is not the consciousness of men that determines their existence, but on the contrary, it is their social existence which determines their consciousness'. (Labedz in Fontana 1977, p.285)

[9] Figure 1 from Suvin (2016), p.xlviii.

Marx's phrase 'it is not the consciousness of men that determines their existence, but on the contrary, it is their social existence which determines their consciousness' is implied in the two categories of Suvin's table which can be called the 'impossible' and 'possible' columns. Suvin has subtitled the impossible category as 'the universe being oriented towards consciousness'. This means he agrees with Marx's statement 'it is not the consciousness of men that determines their existence'. Like Marx, Suvin is an anti-idealist, because idealism holds that the universe can only be understood as a mental construct (as in Hegel). In the possible category Suvin has added the subtitle, 'universe neutral towards consciousness'. This agrees with Marx's materialist notion that it is a person's 'social existence which determines their consciousness'.

Due to his historical materialist assumptions, Suvin created a false dichotomy between impossible and possible fictions. All fiction is imaginary. It is not the case that one imagined world is truer than the other, even if it is more materialist than the other. If a world is imaginary, it has a psychological reality. Some imagined supernatural worlds are truer to certain readers than the material worlds of other texts. While Suvin's materialist assumptions about truth and reality have caused him to state myth is non-cognitive, he also leaps to equate his formal definition of 'cognitive' with actual 'cognition' itself, suggested by the title of his chapter: 'Estrangement and Cognition'. For Suvin 'estrangement' is false and 'cognition' true. Myth is cognitive in a way than Suvin disallows. Contrary to Suvin's definition that cognition is related to truth value is the definition from the founder of the European Society for Developmental Psychology, George Butterworth:

> A collective term for the psychological processes involved in the acquisition, organisation, and the use of knowledge. […] The term is now used in cognitive psychology to refer to all the information-processing activities of the brain, ranging from the analysis of immediate stimuli to the organisation of subjective experience. In contemporary terminology, cognition includes such processes and phenomena as perception, memory, attention, problem-solving, language thinking and imagery. (Butterworth in Fontana 1977, p.109)

Regarding my primary purpose (to highlight how mythological archetypes are used in SF and Fantasy to create cosmological paradigms in the minds of protagonists) the pertinent aspects of Butterworth's definition are those pertaining to 'information-processing' and 'the analysis of immediate stimuli to the organisation of subjective experience'. I build upon this idea later with cognitive constructivism where I argue that myth is involved in 'learning as an active process in which learners construct and internalise new concepts, ideas and knowledge based on their own present and past knowledge and experiences'.[10]

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[10] Louis Cohen, Lawrence Manion and Keith Morrison, *A Guide to Teaching Practice* (Oxon: St Edmundsbury Press, 2004), p.167.

Suvin's limited view of cognition is further displayed when he apparently equates it with both positivism (the belief all true knowledge is scientific), and scientific realism (the belief scientific theories are literally true, and reality is mind-independent). This is demonstrated when he states science fiction should be defined by 'taking the kindred thesaurus concepts of *science* for cognition, and *fiction* for estrangement' (Suvin 2016, p.25). Regarding cognition, the notion that only science is true cognition mirrors positivism's tenet that all true knowledge is scientific. Regarding estrangement, the thought that fiction removes us from reality aligns with scientific realism because it assumes fantastic thoughts are divided from a mind-independent universe. In Suvin's view, SF should extrapolate only scientific principles, because proper perception can only be based on scientific understanding. As Suvin believes myth is non-scientific, he assumes it is an unsound way of thinking about the world. This thesis highlights that inverting Suvin's assumptions that myth is non-scientific and non-cognitive, are just as rewarding as upholding them. The potentiality of mythological cognition requires a view of cognition that is wider in scope than Suvin's. My definition of cognition draws on Jean Piaget's constructivism to highlight how the protagonists in question go through a process of developing their conceptual structures to make sense of new information from the environment. Piaget calls this process 'the progress of intelligence'.[11] Section 6 uses Fauconnier and Turner's theory of 'conceptual blending' to explain how the protagonists' conceptual structures develop through the interaction of mythological ideas with their existing conceptual frameworks.[12]

Upon reading SF texts like *The Meri, Night of Light* and *VALIS* it becomes clear that the concept of mythological cognition is a useful interpretive tool. All of these texts draw upon the mythology of the mother goddess to oppose the ideology of materialism. Similar to Suvin's claim that mythology is opposed to cognition, he suggests Fantasy is 'a genre committed to the imposition of anti-cognitive laws into the environment' (Suvin 2016, p.21). One of Suvin's assumptions here is that (Fantasy) literature is chiefly about representing an external material environment. Another is the assumption discussed above: cognition can only be defined by a materialism expounded by positivism or scientific realism. Similar to the challenge Farmer and Dick's SF texts issue towards the assumption that SF is non-mythic (and that myth is non-cognitive), is the challenge that Bohnhoff's Fantasy issues towards

[11] Jean Piaget, *The Origins of Intelligence in Children* (New York, NY: International Universities Press, 1952), p.358.
[12] Gilles Fauconnier and Mark Turner, *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities* (New York, NY: Basic Books, 2003), p.v.

Suvin's early assumption that Fantasy is anti-cognitive (and external). As Chapter 2 demonstrates, Fantasy literature can act as an artefact of extended cognition. In Bohnhoff's view the physical universe is a sign of an intelligent creator. For Bohnhoff the material universe symbolises the will and purpose of divine cognition, and permeates the psychoanalytic reality of individual consciousness.

Mythological cognition is wider than cognitive estrangement because it allows for the theologies that Suvin's materialism denies. For Bohnhoff, Fantasy is cognitive because it can be informed by divine spirit. I analyse texts where the consciousness of a protagonist is not trapped by matter, material conditions nor history. Mythological archetypes (especially the mother goddess) in Bohnhoff, Farmer and Dick operate outside the confines of time. In the primary texts mythological archetypes appear from outside history to intervene in it when necessary. Archetypes redefine time and history as emerging from a more fundamental level existing beyond both.

3.2 Late Failures

Suvin's early anti-mythological framework has also been found lacking by certain contemporary Marxists wishing to retain both the historical-materialist ethos of cognitive estrangement, and its communist aims. I discuss this below, to explain why the theory's recent reinvention remains inadequate alongside the theory of mythological cognition.

Certain contemporary Marxists agree with the general thrust of Suvin's theory i.e. fiction is a potential means to achieving communist utopia because it estranges the reader from a capitalist present, opening up intellectual spaces allowing them to think outside capitalism. For example Rhys Williams (well-informed on the theoretical application of alienation and estrangement in literature through study of Russian formalism and Brecht) simultaneously upholds certain elements of Suvin's theory while discarding others.[13] He states, 'while Suvin's concepts of rationality, science and, and cognition are potentially historical-materialist tools and capable of adaptation, he has corralled them within a conceptual generic space that severely limits their freedom to do so.'[14] However Williams

[13] See Freedman (2000) for another contemporary Marxist update to cognitive estrangement. Freedman accepts the historical materialist foundation for cognitive estrangement and Suvin's general division between natural and estranged fiction. His update is to propose the theory of 'cognition effect' to iron out some of the creases left in Suvin's schema. He remains sceptical towards theological cognition however.

[14] Rhys Williams, 'Recognizing Cognition: On Suvin, Miéville, and the Utopian Impulse in the Contemporary Fantastic', in *Science Fiction Studies*, 41:3 (2014), 617-633 (p.625).

retains Marx's materialist view of history and Suvin's rejection of 'essentialism and dogmatic teleology' (Williams 2014, p.623).[15]

Williams agrees with China Miéville's disdain for Suvin's disavowal of Fantasy, stating, 'a political critique of the fantastic stands in a particular and privileged position; balanced on the permeable border between the real and not-real, at the border where the New springs into being, each illuminates the other' (Williams 2014, p.628). However what recent Marxist scholarship (such as Williams') still misses is that by accepting the historical-materialist ethos of the theory of cognitive estrangement, the theory is limited in its usefulness. By accepting Suvin's historical materialist assumptions the updated cognitive estrangement simply states Fantasy should also be considered estranging, while arguing it might bring about communist utopia. Based on the cognition shown in Bohnhoff, Farmer and Dick this is not an adequate definition of cognition.

Nor is it an adequate defence of historical materialism to state that Marx himself sometimes thought of the material modes of production in supernatural terms. Of course Marx's stating bourgeois society is a 'spectre', a 'sorcerer', or that capital is 'vampire-like' certainly invokes supernatural images.[16] However in Marx's view these images are produced by material conditions, because human consciousness is,

> […] merely an awareness of the immediate sensible environment […] it is a consciousness of Nature, which first appears to men as a completely alien, all-powerful, and unassailable force, with which men's relations are purely animal and by which they are overtaken like beasts; it is thus a purely animal consciousness of Nature […].[17]

Certainly Marx's invocation of supernatural images can help estrange the reader from the material conditions they are produced by. However according to Marx's materialist definition of consciousness, the imagined communism his followers are being estranged towards is only ever another type of material situation.[18] Bohnhoff, Farmer and Dick do not simply estrange their readers away from one material condition to another. They redefine materialism from within theological paradigms. By not inverting Suvin neo-Marxists simply end up with the cognition of SF estrangement in a wider range of texts than Suvin originally permitted. The

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[15] For a more refreshing view of how cognitive estrangement might challenge our assumptions see Spiers *et al* (2022) where the authors discuss 'knowledge shields' limiting human cognitive potential.

[16] Karl Marx, in Andrew Rowcroft, 'The Return of the Spectre: Gothic Marxism in *The City & The City*', in *Gothic Studies* 21:2 (2019), 191-208 <https://doi.org/10.3366/gothic.2019.0022> [accessed 5 January 2022] (para.8)

[17] Karl Marx, 'Existence and Consciousness', in *Karl Marx: Selected Writings in Sociology and Philosophy*, ed. by Tom Bottomore and Maximilien Rubel (Harmondsworth: Penguin, 1984), pp.82-101 (p.86).

[18] For an in-depth study of how Marx attempted (and failed) to exorcise the ghosts of capitalism see Derrida (2006).

cognition of estrangement cannot define Bohnhoff's, Farmer's and Dick's blending of spirit with matter on their own terms, because materialism disallows any ontological validity to the concept of spirit. However the conceptual blending of mythological cognition explains the blending of spirit with matter because it examines the interplay of 'spirit' and 'matter' as intellectual concepts.

Due to what he calls 'a change in epochal experience' where new types of Fantasy were popping up, which he believed were more cognitive than mythology Suvin later admitted his demotion of Fantasy to a level below SF was short-sighted.[19] However, referring to himself as a 'materialist critic' (with a 'dislike' for Fantasy) he retained his assumptions about what cognition is (Suvin 2000, p.210). That is, cognition is only cognition if it is materialist, Marxist and communist. This caused Suvin to conclude erroneously that,

> […] psychoanalytic explanations are in most cases insufficient or totally unapplicable. I mean by this the orthodox Freudian limitation to ahistorical individual psychology, though Jung's ahistorical collectivism (not without influence in Fantasy) is still worse and academic "cognitive science" quite irrelevant. Neither the subconscious nor archetypes can deal with institutions, social contracts or proper uses of artifacts. (Suvin 2000, p.219)

Actually it is exactly Bohnhoff's, Farmer's and Dick's point that unconscious archetypes can help critique institutions. I highlight this throughout the following chapters. Unfortunately in neo-Suvinianism, estrangement that allows for cognition of Marxist aims alienates the theologically-minded. It disallows any theologically-inspired spiritual outcomes for an individual or a society. It provides only materialist solutions to what Bohnhoff, Farmer and Dick believe are spiritual problems. This prohibits the mythological and theological cognition of their work.

Prophecy in Bohnhoff and Dick predestines the cognitive assimilation of material paradigms. Based on Piaget's constructivist theory of learning, which states 'the progress of intelligence' is developing conceptual structures to make sense of new information from the environment, intelligence is a perceptual adaptation relying upon 'an equilibrium between assimilation and accommodation' of new information (Piaget 1952, pp.6-358). Piaget states 'intelligence is assimilation to the extent that it incorporates all the given data of experience within its framework' (Piaget 1952, p.6). The cognitive assimilation of material paradigms is how the protagonists Meredydd and Horselover Fat integrate materialism within their pre-existing theological conceptual structures by deepening these frameworks. Contrary to Suvin, the cognitive assimilation of materialism in Bohnhoff and Dick is achieved both through

[19] Darko Suvin, 'Considering the Sense of Fantasy or Fantasy Fiction: An Effusion', *Extrapolation* 41:3 (2000), 209-247 (p.210).

atemporal collectivism, and through the use of unconscious archetypes. Likewise, as Farmer's protagonist Carmody is aware of his spiritual potential from the start, which he learns to accommodate according to the dynamic of Jungian individuation, he also evidences Piaget's constructivist progress of intelligence. The cognitive accommodation of a spiritual paradigm means Carmody alters his cognitive structures to accept new information by modifying his materialistic worldview. Rather than estranging the reader, the primary authors' mythological cognition encourages discovery of new theological ideas. Along the lines of Piaget's theory of cognitive development this brings balance to the psyches of protagonists, who, alienated to begin with, actually integrate deeper information about the nature of existence over time. I discuss how this balance is achieved in Section 6 below.

4 The Primary Texts

Regarding the first hypothesis (the authors require their protagonists to think mythologically to overcome the limits of their material universes), the primary authors all use a similar method to highlight a protagonist displaying mythological cognition. After the reader is presented with worlds of material appearances, deep supernatural realities invade the texts through the perceptual faculties of the protagonists, sometimes aided by supernatural devices (magic in *The Meri*, conscious suns in *Night of Light*, and divine satellites in *VALIS*). As these supernatural realities are cognitive realities to the protagonists (and actually become part of the reader's cognitive processes as they read the texts) they are the source of the dialectical antithesis to Suvin's idea that supernatural worlds are anti-cognitive. They are the source of the thesis of mythological cognition.

To create these sources of mythological cognition, each writer foregrounds visibly realistic worlds composed of everyday material objects and events, then later reveals they are outward manifestations of higher-dimensional realms of spirit. For example, in *The Meri*, the protagonist Meredydd is first described as 'the only girl at Halig-liath' a school for wizards where 'she felt completely alien, awkward and unwelcome'.[20] The material environment of the school is intimidating. Meredydd has to develop her awareness of supernatural reality to overcome it. One example comes at the novel's beginning. The students are at a schoolyard assembly with the teachers situated above 'in their gallery high up on the imposing stone wall of the Academy' (Bohnhoff 2005, p.1). In his intimidating position on the wall the teacher Ealad-hach denies Meredydd's capacity for the supernatural art of magic, claiming she

[20] Maya Kaathryn Bohnhoff, *The Meri* (Rockville, MD: Sense of Wonder Press, 2005), p.1.

'should be training in the domestic arts' (Bohnhoff 2005, p.1). However Meredydd overcomes this domination later by learning 'we are creatures of matter and form here, as well as spirit, and we must tread our spiritual path with practical feet' (Bohnhoff 2005, p.157). Bohnhoff displays mythological cognition by having Meredydd learn the physical world and the spiritual world are blended. Contrary to Ealad-hach's institutionalised patriarchy Meredydd becomes more advanced in magic than her male teachers when she meets the spiritual being named the Meri. Meredydd achieves a depth of awareness Ealad-hach's patriarchy suggests she should not. While waiting on a beach to meet the Meri Meredydd reflects, 'This place was magic – this night was magic. […] the Eibhilin world had merged with the world of men and decorated it with sublime radiance' (Bohnhoff 2005, p.188). Suvin's aforementioned cognitive estrangement (based on the assumptions of historical materialism) would classify Bohnhoff's supernatural level as impossible and therefore anti-cognitive. However, as my analyses of Bohnhoff's text will show, Meredydd reframes the concept of matter in an overtly cognitive way. By extending her cognition into a supernatural universe Bohnhoff is able to highlight the limits of materialism using a conceptual category it impedes.

Farmer's *Night of Light* also highlights the limits of Suvinian cognition by using supernatural concepts. The text adopts a similar method to Bohnhoff's foregrounding of material reality to later reframe it. The primary narrative site of this material vs. supernatural dialectic is the psyche of the psychopathic priest Father John Carmody. In the beginning he firmly believes 'a little of good food, steaks and onions, a little of good scotch' are preferable 'to the truth that you knew existed just on the other side of this hard universe'.[21] However, while on a Church crusade to the planet Dante's Joy to convert its alien inhabitants to Christianity, Carmody's psychological preference for material self-interest is challenged by the phenomenon known as The Sleep. During The Sleep the contents of peoples' unconscious minds are emptied out into the streets of the material world. Carmody's unconscious projection is the ex-wife he murdered because he did not want to father their unborn child, while she was aging and becoming less physically attractive to him. Gradually Carmody learns the supernatural structure of Dante's Joy demands he must confront his personal weaknesses to overcome them. As with Bohnhoff's spiritual level there is no room in Suvin's framework to explain how the supernatural metaphysics structuring Dante's Joy is cognitive. For Suvin Farmer's supernatural metaphysics are unverifiable because they are not

[21] Philip José Farmer, *Night of Light* (Aylesbury: Penguin, 1972), p.12.

materialist. However, their psychological presence in Carmody's mind and the reader's means they are verifiably cognitive. As Chapter 3 shows, Carmody's cognitive accommodation of the archetypal mother Goddess Boonta – leader of the alien religion Boontism – provides a psychoanalytic critique of some of the materially self-interested behaviours of the Church throughout history.

In Dick's *VALIS* the protagonist Horselover Fat is dominated by the social reality of other peoples' mental health problems due to drug use. According to Fat, 'this time in America – 1960 to 1970 – and this place, the Bay Area of Northern California, was totally fucked'.[22] His friend Gloria 'threw herself out of a tenth floor window of the Synanon Building in Oakland, California, and smashed herself to bits on the pavement along MacArthur Boulevard' (Dick 2001, p.11). Later though Fat learns of a satellite (VALIS) firing information about the supernatural nature of reality to him and other characters. The primary method of information transfer is directly into Fat's psychological experience, in 'progressive waves' (Dick 2001, p.23). Helped by VALIS, Fat discovers a new religious group worshipping a new prophet, and learns the animating substance of the universe is spiritual information. Fat's trauma surrounding his friend Gloria's suicide is healed by this new spiritual knowledge. Based on his version of cognition already discussed, Suvin disliked Dick's theological work. He considered it a 'nihilistic collapse into the oldest mystifying forms of SF melodrama'.[23] However, Dick's use of the supernatural to heal Fat's injured psyche is presented in an overtly cognitive way throughout the text. The theory of mythological cognition is needed to explain how the supernatural functions cognitively in Dick's text. Contrary to Suvin's view that psychoanalytic paradigms do nothing to critique institutions is Dick's use of mythological archetypes to reframe Nixon's government as a type of material insanity. I analyse this in chapter 4.

It is not the case in any of the texts examined, that the supernatural levels are readily available to just anyone to access whenever they want. This is due to two reasons. Firstly, the higher realms are initially hidden from the standard sensory equipment humans possess. Spiritual existence is not an immediately perceptible sensory reality. Even on Dante's Joy, where those who do not enter the sleep must face their unconscious minds projecting concrete images, no-one knows how or why this happens. Not until they become initiated anyway. Which takes us to the second reason. A protagonist must be cognitively initiated to perceive

[22] Philip K. Dick, *VALIS* (London: Gollancz, 2001), p.12.
[23] Darko Suvin, 'P.K. Dick's Opus: Artifice as Refuge and World View', in *Science Fiction Studies* 2.1 (1975), 8-22 (p.19).

supernatural reality, even though it is always already there metaphysically. In the texts examined the protagonists do possess a cognitive spiritual faculty capable of processing the quanta of ethereal supra-reality.

There are signs to the higher nature of reality, but these clues remain invisible to the uninitiated. The protagonists must examine their beliefs about what constitutes existence itself. When the supernatural level starts to invade the mental faculties of the protagonists, the processes of mythological cognition begin. Constructivist assimilation and accommodation of spiritual paradigms is dramatised in part by the hidden nature of these higher realms. The protagonists metacognitive examination of existence leads to either the assimilation or accommodation of new data.

5 Definitions

5.1 Methodological Considerations

To fully define mythological cognition, it is necessary to make some methodological distinctions. As mentioned, Suvin's method of revealing cognitive estrangement is based on historical materialism, whereas defining mythological cognition requires a wider view of cognition. My method of revealing mythological cognition is based upon reframing Suvin's materialism in the terms of cognitive constructivism, while highlighting the cognitive constructivism of moderately mythic literature. That is to say, the protagonists in question go through a process of developing their conceptual structures to make sense of new information from the environment, in supernatural stories where mythological archetypes deliver this information. The important distinction to be made here is the constructivism of mythological cognition relies upon blending categorical mental concepts within fictional narrative. That is, the protagonists' conceptual structures develop through the interaction of mythological ideas with their existing conceptual frameworks because they are processed as categories in cognition.

Concepts can be considered categorical in the simple sense that they are 'relatively fundamental philosophical concept(s)' (Pearsall 2002, p.230). To state that a concept is relatively fundamental, is not the same as declaring it cannot be divided further into constituent concepts (as the word 'relatively' suggests), nor is it the same as suggesting these concepts are terminally divided forever, with no overlap. It is simply stating concepts can be processed as categories in cognition.

As the constructivism of mythological cognition relies upon blending categorical concepts such as 'spirit' vs. 'matter', or 'atheism' vs. 'faith', etc, this thesis takes a

categorical approach to defining the central concepts it examines. This includes discussing modes (genres, canons, etc) of literature (myth, realism, Romanticism, SF, and Fantasy) as categories of literature. Superficially this categorical approach does not appear entirely dissimilar to Suvin's. However, as the categories are only relatively fundamental, they are less exclusive and more interchangeable than the absolute categories produced by Suvin's historical materialism. For example while I suggest that myth and cognition are different fundamental categories, they can be swapped one for the other: myth can be cognition and cognition can be mythological. I define the relevant categories below. The categories are differentiated according to the assumptions made by the primary authors… i.e. that spirit and matter exist in a cognitive dialectic. A psychological approach to an investigation of categories must remain more open-minded than the categories historical materialism extracts from its assumptions. In other words, historical materialism places 'matter' on a higher plane to 'spirit', but cognitive constructivism leaves them on the same plane. Contrary to both historical materialism and cognitive constructivism, Bohnhoff, Farmer and Dick position spirit on a higher plane to matter.

My categorical approach begins in section 5.2, where I compare and contrast concepts such as myth vs. realism, myth vs. realist SF, Romanticism vs. realism, and Romanticism vs. Fantasy as categories of literature. Of course, these categories do not always exclude each other. However, there is enough contrast between them for them to be examined dialectically. This dialectical examination allows for the elucidation the concept of moderately mythic literature which the later discussions of the primary texts are based upon. It only takes place because the primary texts present a dialectic of material vs. spiritual/supernatural.

Although this thesis inverts Suvin's cognitive estrangement to develop an integrated view of cognition, it aligns with Frye's concept of a mythological framework.[24] Frye's mythological framework states all contemporary literature comes from myth. The rest of this section will therefore show to what extent my argument aligns with Frye's (and to what extent it departs) to help lay the foundation for my definition of mythological cognition proper (which begins to take shape in the next section). In *Anatomy of Criticism* (1957) Frye states there are 'three organisations of myths and archetypal symbols in literature'.[25] Frye calls myth 'undisplaced myth' stating,

> First, there is undisplaced myth, generally concerned with gods or demons, and which takes the form of two contrasting worlds of total metaphorical identification, one desirable and the other undesirable. These worlds are often identified with the existential heavens and hells of the religions contemporary

[24] Northrop Frye, 'Myth, Fiction and Displacement', *Daedulus* Vol. 90 No.3 (1961), 587-605 (p.603).
[25] Northrop Frye, *Anatomy of Criticism* (Oxford: Princeton, 2020), p.139.

> with such literature. These two forms of metaphorical organisation we call the apocalyptic and the demonic respectively. (Frye 2020, p.139)

Frye's comment that myth presents two contrasting worlds is relevant to the idea that the primary texts present a dialectic of material vs. spiritual/supernatural. Regarding Frye's first organisation of myth – 'undisplaced myth' – his concept 'total metaphorical identification' states that the individual motifs of a myth (such as a hero or a city) are metaphors for bigger ideas. For example Frye suggests that 'the city, the garden, and the sheepfold are the organising metaphors of the Bible and of most Christian symbolism, and they are brought into complete metaphorical identification in the book explicitly called the Apocalypse or Revelation' (Frye 2020, p.141). According to this reasoning one building can represent a city, and one tree a garden, etc. For Frye all of these motifs and metaphors can symbolise both 'the divine and human worlds' (Frye 2020, p.141).

Although Frye is discussing classical mythology here, the concept of total metaphorical identification (i.e. individual motifs become metaphors for universal ideas) is relevant to my analysis of the primary texts. In *The Meri*, for example, the cynical Ealad-hach represents not just his own individual patriarchy and materialism but also the universal ideas of patriarchy and materialism. Likewise, Meredydd represents not just her own female value and spirituality, but the concepts of female value and spirituality in general. According to Frye's terminology these universal concepts (patriarchy vs. female value, materialism vs. spirituality) would appear in a dialectic of demonic vs. apocalyptic in undisplaced myth. The idea of individual people and places representing universal ideas is relevant to my argument that spirit and matter exist in a dialectic in the primary texts. The conflict between Meredydd and Ealad-hach is one of patriarchy vs. female value, and one of matter vs. spirit. Similarly Frye states in 'Myth Fiction and Displacement', 'the discrepancy between the world man lives in and the world he would like to live in develops a dialectic in myth which, as in the New Testament and Plato's *Phaedo*, separates reality into two contrasting states, a heaven and a hell' (Frye 1961, p.599). Although Frye is discussing undisplaced myth here his concept of the mythological framework holds that this dialectic transfers to all literature to a greater or lesser extent. I come back to this below when I show how heaven and hell relate to Frye's narrative cycle.

Frye's other two 'organisations of myths and archetypal symbols in literature' are the 'tendency […] called romantic' and 'the tendency of realism' (Frye 2020, pp.139-140). Frye defines the romantic as 'the tendency to suggest implicit mythical patterns in a world more closely associated with human experience' (Frye 2020, pp.139-140). According to this

definition each of the primary texts can be called ‘romantic’ because they consciously ‘suggest implicit mythical patterns’ while making use of mythological archetypes, like the mother goddess, to progress their narratives. However, there is a difference between how Frye defines mythological archetypes in literature and how I define them. Frye argues archetypal symbols in literature are ‘typical or recurring image(s)’ across bodies of literature that help ‘to unify and integrate our literary experience’ (Frye 2020, p.99). Although this does not necessarily conflict with my definition of archetypes, the focus of my definition is more on the psychoanalytic significance of archetypes in a narrow body of texts (Frye 2020, p.99). Although the repeated use of the mother archetype across Bohnhoff, Farmer and Dick lends credence to Frye’s idea of a unified literary canon, my definition of archetypes states mythological archetypes are the cause of mythological cognition in the primary texts. For the psychoanalytic purposes of thesis I define mythological archetypes as cognitive representatives of spirit in *The Meri*, *Night of Light* and *VALIS*. The protagonists think mythologically using mythological archetypes to challenge their perceptions regarding the ontological status of matter in their respective worlds.

Regarding realism Frye defines the realist tendency as emphasising ‘content and representation rather than […] the shape of the story’ (Frye 2020, p.140). Although he makes an interesting case that realism shares in the same mythological framework Romanticism does (albeit to a lesser extent) this is not my focus. Contrary to Frye I am much less concerned with constructing a broad metaphysics of literature unifying individual works according to the repeated appearance of archetypal images. I show how archetypes are cognitive manifestations of spirit used to critique material disorder. In the next section my dialectical examination of concepts such as myth vs. realism, myth vs. realist SF, Romanticism vs. realism, and Romanticism vs. Fantasy as categories of literature suggests the deliberately mythic content of certain literatures contrasts with the deliberately materialist content of others (and its own).

Frye elucidates how the mythological framework transfers to contemporary literature in ‘Myth, Fiction and Displacement’. He provides more information on how mythology provides a frame for narrative development throughout literature when he states:

> Myth seizes on the fundamental element of design offered by nature the cycle, as we have it daily in the sun and yearly in the seasons and assimilates it to the human cycle of life, death, and (analogy again) rebirth. At the same time the discrepancy between the world man lives in and the world he would like to live in develops a dialectic in myth which, as in the New Testament and Plato's Phaedo, separates reality into two contrasting states, a heaven and a hell. (Frye 1961, p.599)

The discrepancy ‘between the world man lives in and the world he would like to live in’ (the discrepancy which divides reality into ‘two contrasting states, a heaven and a hell’) reiterates his point about ‘total metaphorical identification’ above. That is to say, individual places like Meredydd’s dominative school environment, become metaphors for universal ideas like hell. Frye supplements this with the idea that ‘myth seizes on the fundamental element of design offered by nature the cycle, as we have it daily in the sun and yearly in the seasons and assimilates it to the human cycle of life, death, and (analogy again) rebirth’. This is an important aspect of Bohnhoff’s, Farmer’s and Dick’s work.

Frye’s mythological cycle (specifically the narrative trajectory from death to rebirth) and how it relates to the universal ideas of heaven and hell are visible in each of the primary texts. For example, in *The Meri* Meredydd’s dominative school environment represents hell. Due to her teacher’s prejudice towards females at the academy she is ostracised and bullied. The school-as-hell relates to Frye’s cycle from death to rebirth because hell is the death of spirituality. Meredydd leaves hell and death behind on her quest to meet the Meri. Although her school is hell, the Sea of the Meri is heaven. Meeting the Meri in the sea completes to the cycle because it heralds the rebirth of spirituality.

Farmer’s text *Night of Light* also aligns with Frye’s mythological framework through the narrative cycle of death and rebirth, and the universal ideas of heaven and hell. Carmody’s state of hell is coming to terms with the murder of his wife. This state of hell was caused by his own material self-interest, synonymous with his spiritual death. Although his material self-interest/spiritual death is hell, Carmody’s developing interactions with the alien religion Boontism teach him self-transcendence. This brings him closer to a heavenly state as he confronts his own inferiorities. When Carmody accepts Boontism as a true religion he is reborn on a spiritual plane, where he takes responsibility for his own actions.

Dick’s text *VALIS* also aligns with Frye’s mythological framework through the narrative cycle of death and rebirth, and the universal ideas of heaven and hell. Fat’s hell is living in a sick material environment marred by the suicide of his friend Gloria, and the cynicism of his materialist friends. Gloria’s suicide and the cynical materialism are forms of spiritual death. However Fat moves beyond material hell and spiritual death aided by VALIS. He learns how to theorise on the spiritual structure of reality which leads to heaven in the form of a new prophet who embodies the rebirth of religion. Fat is healed of his trauma, and his friends abandon their cynical attitudes.

Frye’s method of exposing mythological structure by tracing repeated archetypal patterns and images across a body of works is valid and his findings fruitful. However his

broad approach excludes the psychological focus of mythological cognition, completely missing the cognitive constructivism of recent SF and Fantasy. His definition of an archetype as a repeated pattern or image across a body of works, misses that archetypes can sometimes be cognitive representations of spirit. However, as my argument is compatible with Frye's mythological framework, I use it to highlight the links between myth and Romanticism. This is useful for defining the mythic content of Bohnhoff's *The Meri* even if my analysis of archetypes in the central chapters is narrower.

5.2 Defining Myth and Thinking with Myth

5.2.1 Moderately Mythic Literature vs. Classical Myth

At the simplest level, mythological cognition for the reader is the ability to think using myths, where thinking is the ability to make rational (based on reason and logic) judgements about hypothetical situations (Pearsall 2002, p.957). This definition of thinking is expanded upon in sections 5.3 and 5.3.1 on the first and second prototypes of mythological cognition. The OED defines myth as 'a traditional narrative involving supernatural or imaginary persons and often embodying popular ideas on natural or social phenomena' (Pearsall 2002, p.957). This bears resemblance to Frye's definition from 'Myth, Fiction and Displacement' where he states myth is 'a story in which some of the chief characters are gods or other beings larger in power than humanity' (Frye 1961, p.597). In the OED, mythology is defined as a 'body of myths' (Pearsall 2002, p.957). I give a deeper psychoanalytic definition of mythology in the section '(Psychoanalytic) Mythology'. It is first necessary to first define myth and thinking with myth. One example of a myth is 'The Olympian Creation Myth' documented by Graves in *The Greek Myths* (1955). Graves' text was sourced from writers such as Hesiod, Homer, Ovid and Vigil, amongst others, and mirrors their content closely. The Olympian Creation Myth is the widely accepted creation myth of Greek mythology. It tells the story of how in the beginning there was Chaos, who spawned Gaia (Mother Earth), who gave birth to Uranus, who impregnated her with the monster-like creatures Hecatoncheires and Cyclops, and the gods named Titans. According to this myth the union between Gaia and Uranus also resulted in the creation of all natural phenomena on Earth.

My definition of myth gives more weight to the supernatural element of the OED definition than the traditional aspects it mentions. Simply put, I define myths as supernatural stories capable of delivering cosmological worldviews. Contrary to the OED, this thesis does not require stories to be traditional to be mythic. However, the definition of myth used is not so broad as to contend all stories are myths, as it is in the theories of Joseph Campbell in *The*

Power of Myth (1988) and Robert Segal in *Theorising About Myth* (1999). As folklorist Lauri Honko states, 'ideas as to what is comprised by the concept myth vary considerably. Personally, I favour a middle course between the extremes of too wide a definition and too narrowly drawn a definition.'[26] Although I do not agree on whose definitions Honko calls too wide (Ernest Cassirer's), and whose he calls too narrow (Theodor Gaster's), the notion of the 'middle course' is useful. I depart from Honko's application of a middle course because his definition of myth is cultural rather than literary. This is shown when he states, 'the context of myth is, in normal cases, ritual, a pattern of behaviour which has been sanctioned by usage. Myth provides the ideological content for a sacred form of behaviour' (Honko 1972, p.18).

Contrary to the cultural approaches to myth, which are predicated upon assuming the immanence of historical social conditions, my definition of myth (as supernatural stories capable of delivering cosmological worldviews) assumes the immediacy of literary realities (content, form, etc) and the critical methodologies for explaining them (cognitive poetics, textual analysis, and so on). Therefore, the middle way taken is more about deciding which contemporary SF and Fantasy stories can be considered moderately mythic (in their adoption of mythological archetypes to deliver cosmological worldviews), than it is about finding a moderate definition of all mythology (as in Honko's cultural project). Based on Bohnhoff's, Farmer's and Dick's affinities with Carl Jung's psychoanalytic explanations of myth my definition of archetypes as cognitive manifestations of spirit is inspired by Jung. However, Jung does not get the final word. I honour the impartiality of cognitive constructivism. That is to say, this thesis highlights how the authors in question reconstruct the protagonists' learned mental models by challenging them with mythological archetypes where mythological archetypes are simply concepts in cognition. I will not argue mythological archetypes hold more value than other concepts.

As traditional myths such as 'The Olympian Creation Myth' are absolutely mythic, they are excluded from my primary focus precisely for this reason. As classical myths are mythic in the broadest sense, the immanence of literary considerations is diluted. Literary purposes are not their primary *raison d'être*. In the moderately mythic category (supernatural stories capable of delivering cosmological worldviews), the writers' purposes are fully literary. As Graves states (in words reminiscent of Honko's above), Classical myth was

[26] Lauri Honko, 'The Problem of Defining Myth', *Scripta Instituti Donneriani Aboensis*, 6 (1972), 7-19 (pp.14-15).

initially transmitted orally, functioning to uphold 'an existing social system and account for traditional rites and customs'.[27] So while Dante's *The Divine Comedy*, Milton's *Paradise Lost*, C.S. Lewis' *The Chronicles of Narnia*, and Zelazny's *Lord of Light* can be considered moderately mythic examples of literature (because of their reappropriation of mythic stories from Christianity, Hinduism, Buddhism, etc), they are not part of an oral tradition that primarily exists to govern the nation (even though the original myths these stories are based on have been at times). Even though social themes are often included in literature, and writers often intend teaching us something about society, it has never been the case that a contemporary SF or Fantasy story has been adopted by an entire nation as a regime of truth to govern large quantities of people. Bohnhoff, Farmer and Dick simply wish to challenge our perceptions by playing with novelistic convention, not govern nations.

5.2.2 The Moderately Mythic vs. Realism

To begin the dialectical exposition of moderately mythic literature it should be noted that realist texts are too materialistic in their assumptions to be considered moderately mythic; they are not supernatural stories capable of delivering cosmological worldviews. For example, texts like Defoe's *Robinson Crusoe* (1719), Henry Fielding's *Tom Jones* (1749), and George Eliot's *Middlemarch* (1872) are deliberately realist. While Frye suggested realism could be understood mythologically, using realist texts as primary sources to expose mythological cognition would be inefficient. Many realist texts are concerned with mimetic descriptions of reality, often overlapping with materialist worldviews, while tending to omit supernatural themes. On the other hand mythological cognition in *The Meri*, *Night of Light* and *VALIS* deliberately use supernatural stories to oppose surface representation and materialist interpretations of reality.

Orwell's *Nineteen Eighty-Four* (1949) is a strong example of realist SF that deliberately omits the supernatural, even if for satirical effect. The dystopia, set in an imagined future 1984, in a place called Oceania, focuses on the technological and everyday implications of a society ruled by a totalitarian government named the Party. The Party's power is based on atheism, and is implemented throughout various surveillance and mind control technologies. Religion is forbidden to the Party's members to instil a fear of death in them and to deny existence of a reality outside the one the Party imposes. The protagonist

[27] Robert Graves, 'Introduction', in *New Larousse Encyclopedia of Mythology*, ed. by Felix Guirand (New York, NY: Crescent Books, 1987), pp.4-17 (p.5).

Winston is taught by the party member O'Brien that reality is precisely what the Party decides it is. This parodies the common-sense realism of our own generally non-philosophical populace, who assume reality is simply what we deal with on a day-to-day basis through our five senses, such as working and pursuing personal interests. While Orwell would likely agree that mythological and supernatural explanations are valuable, especially since this is what Winston initially seems to believe, by the end of the novel the Party has won complete control over Winston's mind. The realism of the text is that Winston's reality becomes precisely what the government decide it is, without any recourse to supernatural ideas. One interpretation of Orwell's realist satire is that Western civilisation is subject to governmental prescribed materialisms that ignore the spiritual life of the individual.

Due to his definition of realist literature as 'displaced myth' Frye would argue *Nineteen Eighty-Four* is mythological (Frye 2020, p.52). For Frye even realism cannot escape the influence of myth,

> The realistic writer soon finds that the requirements of literary form and plausible content always fight against each other. Just as the poetic metaphor is always a logical absurdity, so every inherited convention of plot in literature is more or less mad. The king's rash promise, the cuckold's jealousy, the "lived happily ever after" tag to a concluding marriage, the manipulated happy endings of comedy in general, the equally manipulated ironic endings of modern realism? None of these was suggested by any observation of human life or behaviour: all exist solely as story-telling devices. Literary shape cannot come from life; it comes only from literary tradition, and so ultimately from myth.
> (Frye 1961, p.603)

In part, this does seem accurate. *Nineteen Eighty-Four's* realist ending is ironic. Winston longs for a more spiritual connection to his world. This is why he attempts to write a diary, start a romantic relationship, has prophetic dreams, visits the countryside and thinks about Shakespeare. However *Nineteen Eighty-Four* is not moderately mythic – it is not a supernatural story capable of delivering cosmological worldviews. Although the text has some motifs which Frye could link to mythology, it remains satirical realist SF. Any spiritual content is deliberately overshadowed by the realist content. Frye's broad archetypal excavation of literature misses the fact that many realist authors are being deliberately materialist, while many moderately mythic SF and Fantasy authors deliberately oppose this with supernatural archetypes. The moderately mythic content – the archetypal and supernatural content – of *The Meri*, *Night of Light* and *VALIS* deliberately contrasts with the materialist and realist content of other texts (and its own). Bohnhoff's, Farmer's and Dick's work is an answer to Orwell's realist fear that the spiritual life of humanity could become completely occluded by materialist governmentality.

5.2.3 Supernatural SF: Myth vs. Realism

In *Night of Light* and *VALIS* the realist content (i.e. the content that deliberately aims to reproduce a lifelike aesthetic of material reality), is deliberately opposed, transcended and redefined. This happens because the writers use mythological cognition to create symbolic networks where mythological archetypes generate new paradigms or models for redefining material reality. While Frye's broad historical archetypal excavation misses how matter is redefined in the minds of protagonists, this thesis deliberately narrows the focus to examine the contrast and interplay between material ideas and supernatural in moderately mythic literature.

Continuing in the dialectical vein of comparing categories of literature to explain moderately mythic literature, it is less useful to directly oppose SF to realism (than it is to oppose myth to realism), to highlight SF's mythic content. This is because much SF (such as *Nineteen Eighty-Four*) is deliberately realist. That is, much SF deliberately focuses on present material environments to extrapolate them to the future. However, by comparing the realistic content of SF to any supernatural aspect responsible for delivering cosmological worldviews, it is possible to expose the mythic content of SF. This method was indicated when I compared the governmentality of the Party to Winston's desire for a more spiritual connection to his world, evidenced by his thoughts about Shakespeare. While there is not much mythic content in *Nineteen Eighty-four*, and what is there, is underrepresented versus Orwell's realist intentions, the supernatural elements of the stories I have chosen to analyse are strongly mythic because they re-imagine certain mythological narratives through archetypal reappropriation. For example, Farmer's *Night of Light* re-imagines elements of the 'mythology of the father god' and 'how it may be replaced in the future by the mythology of a mother goddess, an embodiment of the feminine principle'.[28] This is evidenced in Carmody's eventual psychological integration of the father god of Christianity with the mother goddess of the alien religion Boontism. Similarly, Dick's *VALIS* operates by borrowing the mother archetype Sophia from the Christian religion Valentinian Gnosticism. Gnosticism operates with the mother archetype, Sophia, as the principal governing force and spiritual dynamic at the centre. Dick borrows the Sophia archetype to become the centre of his invented religion in *VALIS*. Similar to Carmody's need to integrate the mother goddess of Boontism within his psychopathic psyche to find balance in *Night of Light*, Fat must progress

[28] Edgar L. Chapman, *The Magic Labyrinth of Philip José Farmer* (California: Borgo Press, 1984), p.26.

beyond the overly rationalistic elements of his own hyper-analytical thought processes to integrate Sophia's transcendence over physical matter.

5.2.4 Fantasy vs. The Moderately Mythic

It would be hard to argue that Fantasy is never moderately mythic due to its clear links to Romanticism. According to the categorical view, realism contrasts to Romanticism whereas Fantasy is an extension of Romanticism. Categorical contrast can be seen between realism and Romanticism in the following two definitions from author and academic Malcolm Bradbury:

> Realism – […] what Harry Levin calls the 'willed tendency of art to approximate reality': to attempt precise imitation of external and historical experience, to make empirical observations, to follow laws of probability, to seem true […]. Reacting against Romanticism and philosophical idealism, suspicious alike of myth, religion, and abstraction, it concentrated heavily on the here-and-now, and developed new techniques for the detailed, accurate representation of life in all its social and domestic aspects. (Bradbury in Fontana 1977, pp.526-527)

> Romanticism – […] in reaction against earlier Neo-Classicism, Mechanism, and Rationalism. […] It was a specific revolt against formality and containment in art, ideas, and notions of man, an assertion of the primacy of the perceiver in the world he perceives; hence theories of the imagination as such are central to it. In central Romantic thought […] the transcendent imagination, is proposed […] Hence its relation to the tradition of 'romance', and its disposition toward fantasy, myth […]. (Bradbury in Fontana 1977, pp.548-549)

The *Encyclopedia of Fantasy* highlights the conceptual links between myth, Romanticism and Fantasy, by stating Romanticism,

> […] took the form of a rebellion against the rewards and supposed lessons of the Enlightenment, challenging the intellectual hegemony of science and reason and the social hegemony of tradition. […] Romanticism was correlated with a dramatic resurgence of interest in all matters psychological and supernatural, including Folklore, Mythology, Dreams and transcendence. The spectacular rehabilitation of the imagination thus contrived was fundamental to the evolution of modern fantasy; the name forged a calculated link between the movement and the tradition of medieval Romance which provides Genre Fantasy with much of its imaginative apparatus. […] Although Genre Fantasy required a new period of rehabilitation in the 1960s, the tradition had never fallen into dereliction; Romanticism "declined" not because it had been superseded but because its essential message had become so widely taken for granted that it no longer required such passionately clamorous expression.[29]

Bohnhoff's *The Meri* can be considered an extension of Romanticism because it extends 'matters psychological and supernatural including Folklore, Mythology, Dreams and transcendence'. Meredydd's journey to find the supernatural being the Meri bears much resemblance to the medieval quest romance. Certainly, this is a formal position Frye would support.

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[29] John Clute and John Grant, 'Romanticism', in *Encyclopedia of Fantasy*, (1997) <http://sf-encyclopedia.uk/fe.php?nm=romanticism> [Accessed 16th April 2020]

To understand how Meredydd's journey in *The Meri* is a quest romance, and therefore mythic, it is worth considering how Frye views the quest romance to be a formal extension of myth. It happens through the mythological framework. Regarding this framework, in *Anatomy of Criticism* Frye states myth is 'a tendency to tell a story which is in origin a story about characters who can do anything' (Frye 2020, p.51). Over time myths become other forms of literature because they 'gradually become attracted toward a tendency to tell a plausible or credible story' (Frye 2020, p.51). This happens because 'Myths of gods merge into legends of heroes; legends of heroes merge into plots of tragedies and comedies; plots of tragedies and comedies merge into plots of more or less realistic fiction' (Frye 2020, p.51). Myth becomes quest romance through the shared motif of the adventure the hero embarks upon. According to Frye, the primary difference between this journey in myth and quest romance, is that in myth the hero is divine, and in romance, human. For Frye, the shared motif of adventure quests between certain myths and the quest romance, means the quest romance can be considered a romantic myth.

Frye states in *A Study of English Romanticism* (1968) that there are 'two orders of nature' in the romantic myth dating back to the medieval period.[30] One is the 'world of ordinary social experience', and the other is 'a world connected with uncultivated nature, the physical environment outside society' (Frye 1983, p.53). Frye states 'this identity can manifest itself only in the form of an antithesis, the antithesis we know as life and death' (Frye 1983, p.53). In his *Anatomy of Criticism*, Frye defined romantic worldness using texts like Chaucer's *The Canterbury Tales* and Spenser's *The Faerie Queene*. For example,

> We may take the first book of The Faerie Queene as representing perhaps the closest following of the Biblical quest-romance theme in English literature: it is closer even than The Pilgrim's Progress, which resembles it because they both resemble the Bible. Attempts to compare Bunyan and Spenser without reference to the Bible, or to trace their similarities to a common origin in secular romance, are more or less perverse. In Spenser's account of the quest of St. George, the patron saint of England, the protagonist represents the Christian Church in England, and hence his quest is an imitation of that of Christ. Spenser's Redcross Knight is led by the lady Una (who is veiled in black) to the kingdom of her parents, which is being laid waste by a dragon. The dragon is of somewhat unusual size, at least allegorically. We are told that Una's parents held "all the world" in their control until the dragon "Forwasted all their land, and them expelled." Una's parents are Adam and Eve; their kingdom is Eden or the unfallen world, and the dragon, who is the entire fallen world, is identified with the leviathan, the serpent of Eden, Satan, and the beast of Revelation. Thus St. George's mission, a repetition of that of Christ, is by killing the dragon to raise Eden in the wilderness and restore England to the status of Eden. (Frye 2020, p.194)

Romantic worldness is here shown in St. Georges' quest through 'the world of ordinary social experience' to the world of 'Eden in the wilderness'. That the ordinary world

[30] Northrop Frye, *A Study of English Romanticism* (Brighton: Harvester Press, 1983), p.53.

represents death is symbolised by the destruction the dragon has caused. That Eden represents new life comes from the idea it was the birthplace of humanity.

Following Frye's definition of Romanticism as a 'new mythology' which recovers 'the numinous power of nature' while expressing a 'revolutionary attitude toward society, religion and personal life', *The Meri* can be called romantic (Frye 1983, pp.16-17). This is because Meredydd leaves the patriarchal confines of her school environment to find a female spirit named the Meri who grants her the power to overturn the decaying theology of her chauvinistic society. Meredydd's 'world of ordinary social experience' is her school, Halig-liath, which in Frye's terminology represents death. As the only girl at the school Meredydd is discriminated against by male teachers, isolated by the overly materialistic teaching, and restricted in her supernatural potential. After leaving the school on an apprenticeship quest, into (as Frye would suggest) a 'world of uncultivated nature' Meredydd eventually finds *The Meri* in the ocean (Frye 1983, p.53). In Frye's definition of romantic myth, *The Meri* would represent the power of nature to bring new life to Halig-liath's decaying social order by granting Meredydd the power to enact a 'revolutionary attitude toward society, religion and personal life' (Frye 1983, p.17). In fact, the Meri transfers her power to Meredydd, who becomes the new Meri. In this role as the new spiritual leader of her society, Meredydd the Meri is able to inaugurate a new era of spiritual development to rejuvenate the decaying theology ruined by patriarchy and materialism. Therefore, the text is romantic myth in the terms Frye describes because Meredydd brings new life to a degenerate system.

5.2.5 Possible Objections to The Moderately Mythic

As mentioned, my definition of myth (the moderately mythic) includes supernatural stories which deliberately use mythological archetypes to encourage thinking with myth, while excluding other stories which are deliberately realist, because these encourage thinking with the material environment. One possible objection is that not all myths have supernatural events as the primary focus, nor do all emphasise cosmological worldviews in great detail. Often though, the supernatural and cosmological elements of a myth remain present in the background, and are emphasised in more detail elsewhere in the mythology. For example, Graves' version of The Trojan War, and the combative actions of Achilles, focuses less on cosmological structures and more on the historical, with the supernatural playing only a supporting role. This is exemplified in Graves' account of 'The Wrath of Achilles':

> In the first engagement of the season Achilles sought out Hector, but the watchful Helen pierced his hand with an arrow shot from an ivory bow, Apollo's love gift, and forced him to give ground. Zeus himself guided the arrowhead; and as he did so decided to relieve the Trojans, whom the raids and the

> consequent desertion of the certain Asiatic allies had greatly discouraged, by plaguing the Greeks and detaching Achilles from his fellow-chieftains.[31]

Even though the physical account takes the focus away from the supernatural and cosmological, Achilles himself is a demigod. Therefore, stories about him are always linked to the supernatural order. Achilles' father was the mortal Peleus. His mother Thetis was a sea goddess. As Achilles' mother was a goddess of the Olympian plane, Achilles himself is part supernatural. Likewise, the supernatural guiding of the arrow by the god Zeus is a background reference to the cosmological in this passage. Although the supernatural is part of the cosmological background in the primary texts this thesis examines (*The Meri*, *Night of Light*, and *VALIS*), it is more prominent than in historical myths like 'The Trojan War'.

Another possible objection is that my category of the moderately mythic only uses Greek mythology as its elucidation. This is a weak objection for at least three reasons. Firstly, the influence of Greece on the Western psyche cannot be understated. Greece is where Western philosophy, literature, and drama were born.[32] Secondly, the primary texts in question use specific myths to revisit for their own constructivist purposes. They do this in line with the archetypal form of Greek mythology. For example, Bohnhoff's romantic myth of finding new spiritual life in the countryside, symbolised by Meredydd's discovery of the sea goddess, the Meri, reimagines specific Bahá'í narratives on the significance of the mother. One such narrative is contained in 'Abdu'l-Bahá's *The Promulgation of World Peace*, where the author suggests it will be mothers that will save humanity from self-destruction.[33] 'Abdu'l-Bahá states that when women have equal power to men in society, they will disallow their children to be sent to war. Similarly, Bohnhoff's reimagination of Bahá'í narratives about the supernaturally interrelated nature of men and women (to breathe new life into degenerate patriarchy) in her story about Meredydd finding the Meri, bears resemblance to depictions of Gaia and Athens on Greek vases. Images of Gaia rising from the Earth to hand over the future king of Athens, Erichthonius to Athena (literally the mother of the city of Athens) to raise, are analogous to images of the Meri rising from the Sea, to grant power to Meredydd, so she can become the new spiritual leader of Caraid-land (pictured below):

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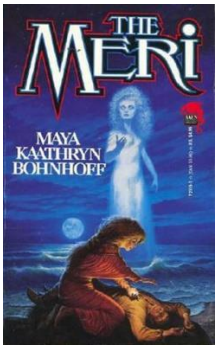
[31] Robert Graves, *The Greek Myths* (London: The Folio Society, 1996), p.603.
[32] Charles Homer Haskins, *Greek Ways: How the Greeks Created Western Civilization*, *The Renaissance of the Twelfth Century* (Cambridge, MT: Harvard University Press, 1955).
[33] 'Abdu'l-Bahá, The Promulgation of World Peace (Chicago, IL: Bahá'í Temple Unity, 1922), p.170. <https://ia800204.us.archive.org/9/items/promulgationofun01abdu/promulgationofun01abdu_bw.pdf> [accessed 21 Oct 2022]



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The third reason objecting to the moderately mythic based on its Greek elucidation is weak is that the archetypal structure of Greek mythology is similar to many other mythologies. As mentioned, each text (*The Meri*, *Night of Light*, and *VALIS*) reappropriates the archetype of the mother goddess to fix psychological ailments in the minds of the protagonist. While the Greek myths are not the only myths with mother goddesses, this does not dilute the utility of using Greek mythology as an example of the supernatural import of myth. Enumerating all the mythologies featuring mother goddesses is not possible here. However, the moderately mythic could have been elucidated by any other mythology using mother goddesses to present supernatural cosmologies. The reader may wish to consider the supernatural power and function of the following goddesses by examining their accompanying mythologies: Shakti in Indian, A'akuluujjusi in Inuit, Danu in Irish, the Spider Grandmother in Native American, Freyja in Norse, Beira in Scottish, Aditi in Vedic...

Finally, it is of course possible to define mythology in materialist terms – to decentre the supernatural element of my definition of the moderately mythic. This is what New Materialism suggests we do. As sociologist Nick J. Fox states, 'new materialist ontology has been described as flat or immanent, as it is not dependent upon a foundational or transcendent power such as God, fate, evolution, life-force, Gaia, mechanisms, systems or structures'.[36] Through this lens mythology is only ever one of many 'innumerable events comprising the material effects of both nature and culture, which together produce the world and human history' (Fox 2017, para. 3). In the flat ontology of New Materialism, there is a clear lack of privilege given to individual human consciousness in interpretations of social phenomena. This leads to some interesting examinations of myth which do not foreground personal

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[34] Figure 2 from Maya Kaathryn Bohnhoff, *The Meri* (Riverdale, NY: Baen, 1992), cover page.
[35] Figure 3 from Wilhelm Heinrich Roscher, *Ausführliches Lexikon der griechischen und römischen Mythologie* 6 vols (Leipzig: Druck und Verlag, 1890), I, p.1578. <http://www.minervaclassics.com/quotat06.htm> [accessed 25 October 2022]
[36] Nick J. Fox, 'New Materialism', *Global Social Theory* (2017) <https://globalsocialtheory.org/topics/new-materialism/> [accessed 12 Dec 2023] (para.3)

psychological experience. For example, in his *Gods and Demons, Priests and Scholars: Critical Explorations in the History of Religion* (2012), the historian Bruce Lincoln devotes a chapter to revealing the broad political undertones of mythic narratives in Guatemalan history.[37] Lincoln's study decodes how 'the sacred practices, discourses, and institutions of Mayans and Spaniards, ladinos and naturales have served as battlefields, instruments, and stakes of a struggle' (Lincoln 2012, p.107). The analysis, although cognisant of Guatemalan subjective experiences of the supernatural, backgrounds these to favour an exposition of how Guatemalan mythology reveals the historical power-relations between different groups of people. It is a rewarding study. However, to carry out a similar New Materialist reading of the primary texts I focus on, would require permanently backgrounding the ideas that mythological cognition deliberately brings to the fore to critique materialism. Concepts such as spirit, God, and transcendence are the elements of cognition employed by Bohnhoff, Farmer and Dick to reconstruct their protagonists' mental models. These concepts cannot be permanently backgrounded because they actively challenge the protagonists' preconceived notions about what constitutes their own existence.

5.3 The First Prototype of Mythological Cognition

Based upon the aforementioned concept that some moderately mythic texts reappropriate mythological archetypes to form symbolic frameworks to act as models for viewing reality, it is possible to advance the definition of thinking mythologically to the prototype of mythological cognition. As mentioned, at the simplest level, thinking mythologically is the ability to think using myths. However, based on the premise that mythological archetypes can form symbolic frameworks (as in Frye's analysis of the allegorical import of Spenser's *The Faerie Queene* i.e. *The Faerie Queene* is a symbolic network commensurate with the Christian paradigm, communicating themes such and the fall of man, the resurrection through Christ, etc) mythological cognition can now be defined as the ability to make rational judgements about hypothetical situations using supernatural stories as a field of reference.

5.3.1 The Second Prototype of Mythological Cognition

Ernst Cassirer offers useful vocabulary to support the thesis that mythological cognition is about judging hypothetical situations using supernatural stories as a field of reference. He

[37] Bruce Lincoln, *Gods and Demons, Priest and Scholars: Critical Explorations in the History of Religions* (Chicago: University of Chicago Press, 2012), pp.95-108.

defines myth as a 'special symbolic form […] with its own peculiar way of seeing'.[38] For Cassirer, myth is just one symbolic form alongside others such as art, language and science. He treats myth as an intellectual reality which 'posits a world of its own' where 'the spirit exhibits itself in that inwardly determined dialectic' (Cassirer 1946, p.8). By 'the spirit' he means human consciousness. Perhaps Cassirer's most interesting statement is,

> Once language, myth, art and science are recognised as such ideational forms, the basic philosophical question is no longer that of their relation to an absolute reality which forms, so to speak, their solid and substantial substratum; the central problem now is that of their mutual limitation and supplementation. (Cassirer 1946, pp.8-9)

The idea that myth relates to other forms to highlight their limitations is useful. So is the thought that myth can supplement these forms beyond their limitations.

Although Cassirer ultimately absorbs this horizontal notion of myth (that myth is an autonomous symbolic form with equal value to other symbolic forms like language, mathematics and science) within a verticalist view, some of his horizontal definitions help construct the second prototype of mythological cognition (while his verticalist views help highlight what mythological cognition is not). Regarding Cassirer's verticalism Matherne states 'Cassirer is a Verticalist in the sense that he endorses a hierarchical and progressive view of culture, according to which the symbolic forms of myth and language are subsumed under and lead to science'.[39] I disagree myth is limited by other forms. On the contrary, myth encompasses other forms such as literature and science (and in fact, as later discussed, extends them to new levels of eminence). For example, Farmer's moderately mythic SF takes place in a mythological framework, transferring mythological archetypes from Christian and Islamic myth, to reframe scientific discourse in a new cosmology (see Chapter 3).

Despite Cassirer's limited verticalist view that 'language and art both become emancipated […] from their native soil of mythical thinking' (Cassirer 1946, p.98) his point that 'myth and language are subject to the same, or at least closely analogous laws of evolution' is interesting (Cassirer 1946, p.84). While I suggest (following Frye's mythological framework) that art cannot be separated from mythological thinking, Cassirer's idea that 'the intellectual link between language and myth is metaphor' is useful (Cassirer 1946, p.84). It is preferential to state though (following Frye's assertion that literature is an analogue of myth) that Cassirer's link between language and myth (metaphor) is at work at

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[38] Ernst Cassirer, *Language and Myth* (New York: Harper & Brothers, 1946), p.8.
[39] Samantha Matherne, 'Ernst Cassirer and the Autonomy of Language', in *Notre Dame Philosophical Reviews* (2015), <https://ndpr.nd.edu/news/ernst-cassirer-and-the-autonomy-of-language/> [accessed 21 Oct 2022] (para.9)

all levels of human cognition, and that the metaphorical process is the principle under which all symbolic systems contend.

Also useful to the theory of mythological cognition is Cassirer's point that myth is 'one essence, one complex whole' (Cassirer 1946, p.14). However for Cassirer this essence is an internal appearance of an external empirical reality, that the symbolic system of science does a better job of representing. Following Frye, and as the ensuing textual analyses show, the key result of Cassirer's view in disputes is:

> The spirit lives in the word of language and in the mythical image without falling under the control of either. What poetry expresses is neither the mythic word-picture of gods and daemons, nor the logical truth of abstract determinations and relations. The world of poetry stands apart from both, as a world of illusion and fantasy—but it is just in this mode of illusion that the realm of pure feeling can find utterance, and can therewith attain its full and concrete actualisation. (Cassirer 1946, p.99)

On the contrary, I claim that the dynamics of literature clearly point to its ability to express both 'the mythic word-picture of gods and daemons', and 'the logical truth of abstract determinations and relations' at the same time and on purpose. It is precisely the function of mythological cognition to express both at the same time in literature.

The reason Cassirer suggested poetry is a 'world of illusion' (contradictorily to his statement that art has a reality all its own) is his philosophy comes from Kant's theory of cognition. Kant divided reality into two realms: outer empirical reality and inner appearances of empirical reality. However, a point useful for understanding mythological cognition is that appearances are not inner perceptions divided from empirical reality. In fact, appearances exist in empirical reality in humans. Kant's view that space and time are only ever intuitions about reality is also problematic. For Kant, space is an intuition regarding the outer world and time is an intuition regarding the inner world. I briefly discuss Kant's divided view of reality here so that the holistic function of mythological cognition, to describe reality as 'one essence, one complex whole', can be understood (Cassirer 1946, p.14).

Kant's definition of space-time as a figment of the imagination functioning to bring sense to the appearance of the world is problematic. Firstly, it ignores the fact that space-time is a literal property (either fundamental or emergent depending on the paradigm being applied) of empirical reality which exists with or without the need for observation. Secondly, it ignores the fact that humans are integrated aspects of this empirical reality in space-time. Thirdly, it ignores that space-time permeates human consciousness. It is Kant's severance of the unity between 1) inner psychological appearances and outer empirical reality, and 2) the interconnectedness of space and time, that led Cassirer to believe a) that poetry was an

illusory appearance of reality separated from reality itself and b) poetry cannot give a scientific description of empirical reality, nor contain mythic archetypes.

By accepting the horizontal aspects of Cassirer's theory, and updating Kant's assumptions which severed inner appearances from outer empirical reality, and space from time, it is possible to develop the definition of mythological cognition to the second and final prototype. The early prototype of mythological cognition was defined as the ability to make rational judgements about hypothetical situations using supernatural stories as a field of reference. However, by adopting Cassirer's horizontal statements (while disregarding his vertical statements) on myth to limit and supplement other symbolic forms, it can be stated that mythological cognition operates on a horizontal plane in which all symbolic systems are equivalent players in (to reappropriate a Derridean phrase) a 'field of infinite substitutions'.[40] This is exactly the type of relativism Cassirer wished to avoid by giving science imaginary vertical authority over all other systems of symbolic representation. However myth is a symbolic form supplementing other symbolic systems, such as science. As the supernatural stories analysed by this thesis are moderately mythic, it can be stated following Cassirer, that mythological cognition requires the reader make rational judgements about other symbolic systems to expose their limits and to create supplementations. Therefore the critical capacity of myth is the essence of moderately mythic literature.

As I demonstrate throughout, the reader of the moderately mythic is required to supplement other symbolic systems with mythic explanation. Extending Frye, by adding to his suggestion that mythology is a received framework, to argue mythology continually produces a framework, the ultimate supplementary idea is that these other symbolic systems are all part of one (as yet incompletely produced) cosmological framework. Contrary to Cassirer's verticalist view that science limits myth, I propose that myth encompasses all other forms and mythological cognition describes the process of doing so.

Myth encompasses all other symbolic forms because it is an unlimited, all-encompassing metaphorical description of reality. Unlike scientific expression myth is not bound by any truth-value and so can communicate all cognitive structures freely. Like myth all other forms require metaphorical and analogical elucidation to be comprehensively communicated. However, most are constrained by various reality principles. Even purely conceptual systems such as Mathematics and Propositional Logic distinguish between real

[40] Jacques Derrida, 'Structure, Sign and Play', in *Writing and Difference* (London: Routledge, 2003), pp.351-370 (p.365).

and imaginary numbers, and true and false statements, respectively. As Frye argues myth encompasses language because our linguistic expressions are part of a received mythological framework. Philosopher Bernard Lonergan makes a similar argument, stating, 'just as it is true that nearly all we say is metaphor, so also it is true that metaphor is revised and contracted myth'.[41] For Lonergan modern metaphors are simply expansions of older ideas rooted in myth. Frye and Lonergan differ because Frye was referring to metaphors in literature, whereas Lonergan is referring to metaphor in language.

Although it may be too much to argue the imaginative leap involved in making a metaphor is supernatural, the leap can at least be called 'an irrational element' or 'a creative intuition' as suggested by Popper in *The Logic of Scientific Discovery* (1934).[42] The irrational element involved in making metaphor and myth is the space Bohnhoff, Farmer and Dick fill with supernatural explanation. My contention is that since (following Lonergan) myth encompasses language, then metaphorical and analogical elucidation are mythological functions. Therefore as metaphorical and analogical elucidation are the vehicle for mythological cognition, the second prototype of mythological cognition is the process of constructing meaning across different symbolic structures.

By disposing with Kant's distinctions between 1) inner appearances and outer empirical reality and 2) the separation of space and time, to unite them all, it is possible to explain why mythological cognition requires literature tell stories about gods and demons in the face of scientific discourse – it is to highlight the holistic capacity of human cognition. As myth functions to describe reality as 'one essence, one complex whole', mythological cognition highlights how human cognition works as part of this complex whole (Cassirer 1946, p.14). Or put another way, holistic human cognition is mythological cognition that can only be perceived in the context of myth, because describing the complex whole always requires myth. How scientific discourse relies upon myth is discussed in more detail later in this section.

Contrary to Kant's divisions between inner appearances and outer empirical reality, and those between space and time stands Einstein's theory of relativity. It highlights how mythological cognition functions to describe reality as one complex whole in Bohnhoff, Farmer and Dick. Einstein's theory of relativity confirms that space and time are not simply intuitions (in Kant space represents an intuition about 'outward' empirical reality and time

[41] Bernard Lonergan, *Insight: A Study of Human Understanding* (London: Darton Longman and Todd, 1958), p.545.
[42] Karl Popper, *The Logic of Scientific Discovery* (Abingdon: Routledge, 2002), p.8.

represents an intuition about inner cognitive appearances).[43] As discussed, Kant's divisions between inner and outer realities led Cassirer to argue science was a superior symbolic system because it described outward empirical reality better than myth. However, following Einstein's revelations regarding relativity we know that space-time is a property of the (in Kant's terms 'outward') universe because relativity shows gravity distorts space-time.[44] As humanity exists in empirical space-time, and empirical space-time permeates humanity in cognition (highlighted by Einstein's ability to reveal its existence), this means that mythology is as empirically real as empirical reality, even if it only describe ideas. As empirical space-time permeates humanity in cognition, and mythological cognition highlights human cognition working to comprehend the complex whole through conceptual blending, conceivably mythological cognition could be considered a function of space-time. Bohnhoff, Farmer and Dick might argue mythological cognition is a function of a universe attempting self-knowledge; see Bohnhoff's *Taminy* (1993) p.101, Farmer's 'The Remarkable Adventure' (1978) p.48 and Dick's *Exegesis* (2011) p.121. However a universe attempting self-knowledge is not my argument. I will reveal the cognitive constructivism of the mythological cognition these writers use, not advocate for their beliefs.

A further point to consider, albeit briefly, is that as no-one knows how space-time emerges from quantum mechanics and there is no accepted theory of quantum gravity, mythological cognition becomes part of humanity's scientific attempt to describe empirical reality. Contrary to Cassirer's claim that scientific language is better than mythological language, science itself uses mythological cognition. Science tells supernatural stories to create cosmological paradigms. When 'supernatural' is taken to mean 'some force above the laws of nature' then certain scientific theories can be labelled 'supernatural' because they attempt to describe a reality beyond currently known laws (Pearsall 2002, p.1449). Even if these laws are knowable in the future, and the word 'supernatural' is being used as a placeholder (to indicate the aspects of physical description that lack completeness), the ontological descriptions of many hypotheses in theoretical physics appear supernatural relative to conventional explanation. For example, in the absence of a unified theory, theoretical physicists fall back on metaphors such as spooky action at a distance, string theory, and the holographic principle (all of which rely on higher dimensional configuration

[43] Immanuel Kant, *Critique of Pure Reason* (London: Macmillan, 1922), p.303.
[44] Albert Einstein, *Relativity: The Special and General Theory* (New York, NY: Henry Holt and Company, 1920), pp.152-153 <https://www.ibiblio.org/ebooks/Einstein/Einstein_Relativity.pdf> [accessed 15 February 2021]

spaces to exist) to make sense of a strange universe. Indicative of the overlap between such hypotheses and mythological cognition is the naming of weird entities such as the Higgs Boson (the particle that attributes mass to matter) as The God Particle by Lederman in *The God Particle* (1993) before it was discovered, and dark matter – still not discovered – as 'dust' by Pullman in *His Dark Materials* (1995-2000) in reference to a Biblical conversation between God and Adam. The piecemeal approach of fabricating cosmological paradigms of mythic proportions from metaphors and creative ideas uses similar mythological cognition to the SF and Fantasy of Bohnhoff, Farmer and Dick. These authors go even further in believing ideas like spooky action at a distance, the multiverse, and holographic principle are supernatural functions. They literalise supernatural descriptions of material universes currently lacking complete physical description. They deliberately make gods real and science mystical.

6 Conceptual Blending and The Constructivism of Mythological Cognition

I will not argue consciousness is immortal, the universe is supernatural, or that spirituality replaces materialism. My definitions of these ideas reflect the authors' beliefs about them, shown in their literary works and various secondary sources. Arguably, from Piaget's constructivist point of view, the opposition the writers choose to explore in their texts – the opposition between materialism and spirituality – could be considered arbitrary. As cognitive constructivism is a theory based on naturalistic observation, materialism and spirituality are psychological concepts with no more or less value than any others. What is true for the primary authors though is that God is the ultimate concept, which while overlapping with the category of spirit, transcends it completely as the source of its meaning. In this section I discuss how explaining the primary authors methodologies in Piaget's constructivist terms relies upon the theory of conceptual blending, the most rewarding theory in terms of explaining the restructuring of new experiences into existing conceptual frameworks.

As indicated earlier the central chapters draw on Piaget's constructivism to show how the protagonists develop their conceptual structures to make sense of new information from the environment. Also indicated was Piaget calls this process 'the progress of intelligence', which is a perceptual adaptation relying on 'an equilibrium between assimilation and accommodation' of new information (Piaget 1952, pp.6-358). Regarding assimilation Piaget states, 'intelligence is assimilation to the extent that it incorporates all the given data of experience within its framework' (Piaget 1952, p.6). This means that assimilation retains a conceptual framework while integrating new information. Accommodation is the opposite.

Accommodation modifies a conceptual framework so that new information can be integrated. What has not been explained though is how the link between Piaget's constructivism and the writers methodologies is explained with conceptual blending. In terms of our protagonists' experiences of assimilation, accommodation and equilibration, conceptual blending is the most useful theory for explaining how separate conceptual structures converge in their minds.

The protagonists from *The Meri* (Meredydd), *Night of Light* (Carmody), and *VALIS* (Horselover Fat) are involved in developing their conceptual structures to make sense of new information from the environment. As mentioned, the methods that the authors use to display the constructivism of mythological cognition converge. I briefly revisit these methods here so that the link between Piaget's constructivism and conceptual blending can be clearly made. Regarding the first hypothesis (the authors require their protagonists to think mythologically to overcome the limits of their material universes), Bohnhoff, Farmer, and Dick all use a similar method to create a text where a protagonist displays mythological cognition. That method is as follows: 1) the reader is presented with worlds of material appearances, 2) deep supernatural realities invade the texts through the perceptual faculties of the protagonists, sometimes aided by supernatural devices like magic, conscious suns, and divine satellites, etc. That is to say, each writer foregrounds visibly realistic worlds composed of everyday material objects and events, which are later exposed to be outward manifestations of higher-dimensional supernatural realms of spirit (which, while remaining infinitely transcendent to matter, still manifest in this lower realm). To foreground a realistic material world but have a supernatural world in the background relies on conceptual blending.

As the cognitive processes of assimilation, accommodation, and equilibration are not simply a case of substituting one conceptual worldview for another, I give a brief account of conceptual blending in the following paragraphs. This helps account for how Bohnhoff, Farmer and Dick have used their creative imaginations to create emergent structural models which unify the material with the spiritual in their work.

In 'Mythological Speculation in Philip José Farmer's The Unreasoning Mask' (2016), I suggested that Farmer's 'unification of science and religion' could be explained using the theory of conceptual blending. I stated that 'the theory of conceptual blending posits that all thinking is made up of blends of metaphors' and that 'metaphors are blended in cognition to produce learning, language and identity'.[45] In *The Way We Think: Conceptual Blending and*

[45] Michael O'Brien, 'Mythological Speculation in Philip José Farmer's The Unreasoning Mask', in *Vector*, 282 (Spring 2016), 16-22 (p.16).

the Mind's Hidden Complexities (2003) Fauconnier and Turner explain how conceptual blending works using a riddle,

> A Buddhist Monk begins at dawn one day walking up a mountain, reaches the top at sunset, meditates at the top for several days until one dawn when he begins to walk back to the foot of the mountain, which he reaches at sunset. Make no assumptions about his starting or stopping or about his place during the trips. Riddle: Is there a place on the path that the monk occupies at the same hour of the day on the two separate journeys? (Fauconnier 2003, p.39)

The solution to the riddle is to imagine a location at which the monk meets himself. Even though the monk cannot literally meet himself he can in our creative imaginations. Using our imaginations, we can blend his journey to the top with his journey to the bottom in our minds. Fauconnier and Turner call this form of conceptual blending 'the network model' (Fauconnier 2003, p.xiii). The network model is a cognitive network blending 'two input mental spaces' (Fauconnier 2003, p.xiii). These input mental spaces are: 1) the monk ascending the mountain; 2) the monk descending the mountain. When the monk meets himself in our minds, we have constructed a 'creative emergent frame structure in blended space' (Fauconnier 2003, p.xiii). In my 2016 article I analysed *The Unreasoning Mask* highlighting the pairs of opposites Farmer uses to create an 'emergent structure' in the atheist protagonist Ramstan's mind which blends spiritual and material structures into one metaphysical paradigm (Fauconnier 2003, p.131). The emergent structure blends matter and spirit in a worldview where God exists both materially and spiritually. Some of the oppositions that a close reading of *The Unreasoning Mask* reveals are, unconscious vs. conscious, matter vs. spirit, science vs. religion, science vs. poetry, and atheism vs. faith. The following analysis shows how it is possible for a writer to use conceptual blending to foreground a realistic material world while indicating a supernatural world in the background. The theory of conceptual blending is the most rewarding in terms of explaining the restructuring of new experiences into existing conceptual frameworks.

One example I gave of how conceptual blending works in *The Unreasoning Mask* was to analyse a dream Ramstan has in the first chapter. This dream shows how separate conceptual structures unconsciously converge in his mind:

> The voice was weak, whispering, and wet. If a shadow under water could have a voice, it would sound like that.
>
> Then the voice boomed like a giant's in the sky, like a rocket exploding near his ear. It propelled him far up into a greyness. Then he was falling down a well the glimmering walls of which sped slantingly away from him but were always visible.
>
> Ramstan had never been so terrified.
>
> He hurtled in the twilight past two naked giants shaped like men but sexless and suspended upside down by chains attached to ankle bands. Harut and Marut? The fallen angels punished thus forever because they had had no compassion for the children of Adam and Eve?

> They flashed away into the darkness above, and the well opened out into Space in which myriads of bits of Matter glared. Stars? Eyes? [46]

In the article I suggested that Ramstan's dream 'cross-maps 1) 'giant' with 'rocket', 2) 'giants' with 'men', and 3) 'Harut and Marut' and 'Adam and Eve' with 'Space', 'Matter', 'Stars', and 'Eyes'' (O'Brien 2016, p.18). The dream is an example of the network model. It cross-maps the input mental spaces of science and religion, and/or science and mythology, creating an emergent structure in blended space. The emergent structure is a cosmological paradigm uniting science and religion. The remainder of the narrative is centred around making this unconscious worldview conscious in Ramstan's mind, which Farmer achieves using Joseph Campbell's Jungian theories alongside archetypal symbolism from various mythologies.

This type of conceptual blending allows Piaget's assimilation and accommodation to take place because it allows the protagonist to see how visibly realistic worlds composed of everyday material objects and events, can also be understood as supernatural realms of spirit. Farmer was well aware of the constructivist processes of conceptual blending as can be seen in the following,

> The science fiction adventurer has the best of both mythic and realistic traditions because an ever-progressing science has melted into a magical future. Thus, what appears magic can be (and often is) explained or at least deemed explainable to one able to grasp the complicated scientific principles, and this accounts for the hero's transportation, his weaponry, his entire life-style.
>
> What need has the space hero for a trip to the underworld if he can access Mercury? And as scientific knowledge has grown, the space hero stays one jump ahead of the known and predictable. Early space adventures took place on the moon. Then, when the everyday world learned of the moon's limitations (in atmosphere, in lack of habitation), the hero sought the other planets of our solar system. Now, when too much is known about them to suit the imaginative author, the entire galaxy has become ripe for exploration, a new frontier. What next? As Donald Wollheim notes in The Universe Makers, there is the ultimate "challenge to God… The effort to match Creation and to solve the last secrets of the universe. Sometimes seeking out or confronting the Creative Force or Being or God itself, sometimes merging with that Creative First Premise." [47]

Farmer's statements here are constructivist in character. As alluded to earlier, drawing on Piaget's constructivism, this thesis shows how the protagonists in question engage in a process of learning that highlights 'the ongoing development of conceptual structures in generative, creative and often unique ways' (Cohen 2004, p.168). According to Piaget's constructivism learners 'continuously organise, reorganise, structure and restructure new experiences to fit them to existing schemata' and are involved in 'changing ways of thinking as a result of learning and new knowledge to accord with new views of reality' (Cohen 2004,

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[46] Philip José Farmer, *The Unreasoning Mask* (London: Granada, 1981), p.9.

[47] Philip José Farmer, and Beverly Friend, 'The Remarkable Adventure', in *Science Fiction: Contemporary Mythology*, ed. P. Warrick, M.H. Greenberg and J. Olander (New York, NY: Harper & Row, 1978), pp.39-48 (pp.39-40).

p.168). Farmer's opposition here between 'mythic and realistic traditions', and 'magical future(s)' and 'science' builds a base upon which learning can be continuously reorganised and restructured according to the 'new frontier(s)' beyond 'the known and predictable'. This is the same type of constructivist thinking used in *The Unreasoning Mask* to blend concepts such as 'science' and 'mythology' in Ramstan's mind.

Farmer's statement 'the science fiction adventurer has the best of both mythic and realistic traditions because an ever-progressing science has melted into a magical future' recalls the second prototype of mythological cognition which stated mythological cognition is as much scientific as mythological. As mentioned previously, scientific hypothesis-building uses metaphorical narratives to tell stories about dimensions of strings, holographic universes, and other such creative ideas. Along the lines of Farmer's metaphorical elucidation, theoretical physicists could also be considered science fiction adventurers. This is because scientific discourse utilises the same metaphorical processes of conceptual blending as SF and Fantasy. In Piaget's terms scientific cognition attempts to assimilate mythological thinking to enhance its explanatory power.

Scientists, SF and Fantasy writers are not immune to the processes of cognitive constructivism. That is to say, scientists may assimilate or accommodate fiction, fantasy and myth. Likewise, the SF and Fantasy author may assimilate or accommodate the hard realism of Newtonian physics, as Farmer was fully aware.

6.1 Constructivism and the Second Hypothesis

Mythological cognition takes place for the reader if they are open-minded enough to accept the possibility of higher spiritual realms for the sake of argument (and/or accept spiritual reality appears real from the writers' viewpoints). Literal belief in a spirit world is not necessary. Accepting, or as I prefer to call it in the language of formal logic, assuming spiritual reality, for the sake of argument and/or the sake of understanding the text in question, allows the cognitive aspect of mythological cognition to unfold. Accepting the internal logic of the text, allows the reader to engage in the constructivism of the authors' works. By allowing for such a position, the reader is able to witness the limits of materialism from the writer's viewpoint. Possibly the reader may engage in the cognitive constructivist processes of accommodating this materialism into a new paradigm. However, the inverse is also true: by accepting the internal logic of the text, the reader is enabled to develop an updated materialism into which the authors' advanced theologies can be assimilated. If the

internal logic of the text is not accepted, then the reader will not have engaged with the constructivism of the text and any opposing argument would talk past conceptual blending.

For Piaget, all humans achieve equilibrium by striving for conceptual balance. According to this reasoning Bohnhoff, Farmer and Dick were involved in the process of equilibration through constructing their texts: Bohnhoff like Meredydd has assimilated materialism into her Bahá'í paradigm; Farmer has undergone an evolutionary conceptual trajectory from materialism to spirituality, similar to Carmody's, thus accommodating spirituality by modifying his materialism; Dick has had visions like Fat's, allowing him to reflect on how his theologically derived paradigms may assimilate those weighted towards a more materialistic view.

7 Further Definitions

7.1 Materialism

In *The Origins of Materialism* Novack gives a clear definition of materialism by identifying its essential features. Novack states these features are broadly four in number,

> 1. The basic proposition of materialism refers to the nature of reality, regardless of the existence of mankind. It states that matter is the primordial substance, the essence, of reality. Everything comes from matter and its movements and is based upon matter. This thought is expressed in the phrase: "Mother Nature". This signifies in materialist terms that nature is the ultimate source of everything in the universe […].
> 2. The second aspect of materialism covers the relations of matter and mind. According to materialism, matter produces mind and mind never exists apart from matter. […]
> 3. This means that nature exists independently of mind but that no mind can exist apart from matter. […] As Feuerbach said: "The true relation of thought to Being is this; […] Thought springs from Being, but Being does not spring from thought."
> 4. This precludes the existence of any God, gods, spirits, souls or other immaterial entities which are alleged to direct or influence the operations of nature, society and the inner man.[48]

The primary texts do not oppose these ideas systematically point-by-point, they oppose each aspect on principle, philosophically and narratively. In Bohnhoff, Farmer and Dick the following statements are generally true: 1. Matter is not the ultimate source of reality; 2. Mind is not exclusively produced by matter; 3. Being can spring from thought; nature is not independent of mind; 4. Supernatural phenomena like God and spirit exist; they influence how material phenomena operate.

How materialism is opposed by each of the writers varies. While Bohnhoff opposes strictly materialistic modes of thought (i.e. thinking that eschews the concept of spirit as useful and/or denies the possibility of supernatural realities beyond matter), she aims to bring matter and spirit into harmony. Farmer opposes materialism to reinstate the value of

[48] George Novack, *The Origins of Materialism* (New York, NY: Pathfinder, 1993), pp.4-5.

mythological thinking. Dick like Bohnhoff views overly materialistic thinking as a prison of the mind. In terms of favouring one side of the material-spiritual dialectic each writer examines, Dick and Bohnhoff are closer to each other than to Farmer. This is because Dickian theology classifies the universe as a holographic representation of a supernatural mind, which bears resemblance to Bahá'í theology, where the physical universe is a fantasy relative to the absolute spiritual reality of God. Often Farmer's spirituality is purely mythological.

7.2 Spirit

The definitions of spirit across the works of Bohnhoff, Farmer and Dick vary slightly depending on which aspect of their textual worlds the term is being applied to. Generally there are two levels: the spirit of the individual, and the spirit of the universe. These two often intersect, but equally as often, they remain distinct. There are variances between how each writer defines each level of spirituality. However, for the most part an individual's spirit is their rational soul. As outlined by theologian Matt Stefon the soul is:

> […] in religion and philosophy, the immaterial aspect or essence of a human being, that which confers individuality and humanity, often considered to be synonymous with the mind or the self. In theology, the soul is further defined as that part of the individual which partakes of divinity and often is considered to survive the death of the body.[49]

The idea the soul is 'part of the individual which partakes of divinity' allows Bohnhoff, Farmer and Dick to redefine matter as a spiritual concept. As they believe human consciousness is spiritual, matter is categorised from this point of view in the primary texts. While this is true in Farmer's *Night of Light*, it is not in some of his other works.

As Bohnhoff is a Bahá'í she accepts 'Abdu'l-Bahá's definition of the human spirit as the rational soul. The Bahá'í Faith is a monotheistic religion founded in Persia by Bahá'u'lláh in 1844. Bahá'u'lláh intended to update the Judaeo-Christian-Islamic tradition, stating the older religions of this lineage were ill-equipped to tackle modern issues. A central teaching of the Bahá'í Faith is that God reveals new messengers at key points throughout history to refresh the spiritual life of humanity. Bahá'u'lláh is an example of this type of progressive revelation for the Bahá'ís. The unity of religion is joined by the other key tenets of the unity of God and the unity of humanity. God for the Bahá'ís is the infinitely powerful creator. Although He is involved in animating the universe, He remains infinitely detached from it. So, although a person can have a personal relationship with God, God Himself is not

[49] Matt Stefon, 'Soul', *Encylcopaedia Britannica* (2019) <https://www.britannica.com/topic/soul-religion-and-philosophy> [accessed 13th April 2019]

completely knowable by any human entity, individual or grouped. ‘Abdu'l-Bahá was Bahá'u'lláh’s son and the leader of the religion after Bahá'u'lláh died. Bohnhoff has adopted ‘Abdu'l-Bahá’s definition of the human spirit as the rational soul to explore the tenet of the unity of humanity. ‘Abdu'l-Bahá defines the rational soul in the following:

> The human spirit which distinguishes man from the animal is the rational soul, and these two names—the human spirit and the rational soul—designate one thing. This spirit, which in the terminology of the philosophers is the rational soul, embraces all beings, and as far as human ability permits discovers the realities of things and becomes cognizant of their peculiarities and effects, and of the qualities and properties of beings.[50]

As the rational soul ‘discovers the realities of […] the qualities and properties of beings’ Meredydd, discovers that matter is an emanation of spirit. She also discovers her teachers’ materialism is best redefined from that point of view. Meredydd’s individual soul is her link to the spirit of the universe. The spirit of the universe for Bohnhoff takes material form in the Meri as a being of light. That the Meri is the outward manifestation of the spirit of the universe is seen in the first sequel to *The Meri*, *Taminy*,

> “And out of the silence,” said Bevol, “was born the Meri – the Spirit of the Spirit of the Universe, Gate between God and Man, Bridge between Heaven and Earth. And God brought Her forth from the Sea to touch man and teach him again to hear the Voice that speaks in the heart of all things.” [51]

The Meri is analogous to a prophet of God such as Christ or Bahá'u'lláh. In the Bahá'í paradigm, prophets are perfect mirrors for the spiritual attributes of God. However, although God animates the spirit of the universe, He is not equivalent with it. Arguably this implies a dualism in Bahá'í thought; matter and spirit, although capable of blending, remain distinct. For the Bahá'ís God remains infinitely detached from His creation. The term ‘the spirit of the universe’ is capitalised in *The Meri*, to become a literary character. However, as an infinite spiritual being – again implying a dualistic split between the material and the spiritual – the Spirit of the Universe is not absolutely commensurate with the Meri. The Spirit of the Universe is a fundamental essence. The Meri is an outward manifestation of this essence (albeit a perfect one). For the Bahá'ís the spirit of the individual is likewise essential. An individual’s mind is what reflects their spiritual essence in the material world. As ‘Abdu'l-Bahá states,

> […] the human spirit […] is like a mirror which, although clear, polished and brilliant, is still in need of light. Until a ray of the sun reflects upon it, it cannot discover the heavenly secrets. But the mind is the power of the human spirit. Spirit is the lamp; mind is the light which shines from the lamp. Spirit is the tree, and the mind is the fruit. Mind is the perfection of the spirit and is its essential quality, as the sun’s rays are the essential necessity of the sun. (‘Abdu'l-Bahá 1990, p.305)

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[50] ‘Abdu'l-Bahá, *Some Answered Questions* (Wilmette, IL: US Bahá'í Publishing Trust, 1990), p.305.
[51] Maya Kaathryn Bohnhoff, *Taminy* (Riverdale, NY: Baen, 1993), p.66.

Although Bahá'í thought is arguably dualistic, Bohnhoff successfully blends matter with spirit through use of metaphor in *The Meri*. She does this to dramatise how Meredydd learns to mirror higher supernatural reality in her thoughts and behaviour.

Farmer's definition of individual spirit versus the spirit of the universe is less categorical than Bohnhoff's. The spirit of the individual and the spirit of the universe overlap more in novels like *Night of Light* (1966) and *The Unreasoning Mask* (1981), than they do in Bohnhoff's work. The closest Farmer comes to defining the human soul is in his *Riverworld* novels (1971-1983). Farmer was brought up in the Church of Christ, Scientist, and had a life-long interest in spirituality, reflected in many of his novels and short stories. For example, in the *Riverworld* series Farmer explores the immortality of human consciousness. However, in these novels it is achieved through material means. It is worth highlighting Farmer's definition of the human soul in the Riverworld series because it helps highlight the tension between the material and spiritual in his work.

Riverworld is an Earth-like planet where humans are resurrected by an alien race named the Ethicals. It has been terraformed to contain a river that runs around the whole surface. The narrative commences with the resurrection of 36,006,009,637 humans, from the earliest homo-sapiens to those from the 21st century, along the riverbanks. Initially the purpose of Riverworld is unknown. In *The Fabulous Riverboat* (1971), it is later revealed by a renegade Ethical named Loga, that the planet exists as a scientific experiment constructed by the Ethicals. Another mystery is the physical mechanism whereby the resurrection of human consciousness takes place. In *The Magic Labyrinth* (1980) we find out the Ethicals are the 'recipients of The Firsts' work'.[52] The Firsts were an alien race that created the rational soul (the *wathan*) accidently while working on a scientific experiment. The Firsts were not self-aware. At that period in the universe's history no sentient beings were. Loga states,

> The Firsts thought it was their ethical duty to bring immortality and self-awareness via the *wathan* to all other sentient people. Many expeditions set out to do this. When one found a planet with people whose brains were capable of developing self-awareness, *wathan*-generating machines were buried so deep in the earth that it was unlikely that they would be discovered by the aborigines.
> (Farmer 2010, p.398)

The Ethicals inherit the *wathan* technology and use it to resurrect humans on Riverworld. Farmer defines the spirit of the universe in *The Magic Labyrinth* as disengaged from the consciousness of humans. This is seen when Loga states,

> Some theologians say that the Creator has not done anything Itself to give Its sentient creatures *wathans*. Its divine plan leaves it to sentients to make their own salvation. But this isn't logical, since it was only an accident that the *wathans* were generated, and billions died with no chance

[52] Philip José Farmer, *The Magic Labyrinth* (New York, NY: Tor, 2010), p.399.

> of self-awareness or immortality before this. And billions, perhaps trillions, have died and will die, perished forever, before we Ethicals will have arrived to give them the *wathans*. So, it looks as if the Creator is also indifferent to our self-awareness and immortality.
>
> "It is up to sentients, however, wherever they live, to do what the primitive religionists believed was the Creator's prerogative." (Farmer 2010, p. 399)

However, as *Night of Light* (1966) and *The Unreasoning Mask* (1981) show, the possibility still exists for Farmer that human consciousness is intricately bound up in the consciousness of the universe. In his short philosophical essay 'Religion and Myths' (1977) Farmer highlights the tensions between material and religious explanations for the rational soul. These tensions are dramatised in *Night of Light* and *The Unreasoning Mask.* Material and spiritual paradigms are juxtaposed in the psyches of the protagonists Carmody and Ramstan. The tensions between these paradigms are overcome as the protagonists learn matter and spirit are blended. Farmer discusses his interest in the juxtaposition of the material with the spiritual in 'Religion and Myths' when he states,

> Even when I was an atheist I was powerfully attracted by the Roman Catholic faith. But I still believed that religion was only *Homo sapiens'* conscious expression of the instinctive drive for survival in the unconscious cells in humankinds' bodies. […] Nevertheless, I had, and I have, a contradictory belief that the possibility of immortality is not a fiction. […] It (the sexless Creator) has given us intelligence and self-consciousness so that we may bring about our own resurrection. […] Without immortality, there is no meaning in life.[53]

Although for Farmer the rational soul was originally explicable through reducing it to physical brain states, the more he considered the issue the more theological he became. His conception of macrocosmic spirituality is glossed over in 'Religion and Myths' with his unexplained reference to 'the sexless Creator'. However, in 'The Remarkable Adventure' he is more thorough in his explanation of spirituality, stating the SF protagonist is 'a messianic hero', quoting Wollheim to suggest this hero must seek and confront, 'the Creative Force or Being or God itself, sometimes merging with that Creative First Premise' (Farmer 1978, p.48). As Farmer states in 'The Remarkable Adventure' that the purpose of the messianic hero is to integrate with God, whom he describes as the 'ultimate mystery transcending names and forms', then this hero must have a spiritual capacity (Farmer 1978, p.48). Farmer adopts the Jungian spirituality of Campbell to discuss how this might happen, stating that the hero of mythological SF must focus on their own 'centring and harmonisation' (Farmer 1978, p.48). In Jung, for an individual to become centred and harmonised, they must awaken the divinity living within. As Farmer's God is later shown to be a cosmic giant in *The Unreasoning Mask*, commensurable with the material universe itself, arguably matter wins

[53] Philip José Farmer, 'Religion and Myths', in *The Visual Encyclopedia of Science Fiction*, ed. B. Ash (London: Pan Books, 1977), p.223.

outs over spirit in this work. This is not the case in *Night of Light* though where God is only ever presented psychologically.

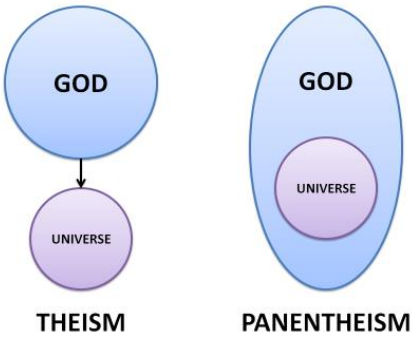
Dick's definition of individual spirit vis-à-vis the spirit of the universe is similar to Bohnhoff's. That is, there are two levels: the microcosm and the macrocosm. The microcosmic level in Bohnhoff is individual spirit; the macrocosmic level is the Spirit of the Universe (where God is an infinitely detached hyper-macrocosm animating the Spirit of the Universe). The key difference between Bohnhoff and Dick, is Dick's panentheism vs. Bohnhoff's monotheism. Early in Dick's *VALIS*, the macrocosm contains both the spirit of the universe and God as the same entity. In Bohnhoff's *The Meri*, the Spirit of the Universe and God always remain separate. Early in *VALIS*, the spirit of the universe is God. For Dick, the material universe itself is an illusion but the spirit behind the illusion is real. This is what Dick means when he calls himself an 'acosmic panentheist' in the following from 'Cosmogony and Cosmology',

> Since I believe that the Urgrund has already penetrated the lowest strata of our projected illusory world, I am technically an acosmic panentheist. As far as I am concerned there is nothing real but the Urgrund, both in its macroform (Brahman) and its microforms (the Atmans within us). […] My most recent revelation came while contemplating a ham sandwich. I suddenly realized that the two slices of bread were identical (isomorphic) but separated from each other by the slice of ham. At once I understood by analogic thinking that one slice of bread is the macrocosmic Urgrund, and the other ourselves, and that we are the same thing - separated by the world. Once the world is removed, the two slices of bread, which is to say man and the Urgrund, become a single entity. They are not merely pressed together; they are *one entity*.[54]

When Dick states 'there is nothing real but the Urgrund, both in its macroform (Brahman) and its microforms (the Atmans within us)' he makes it clear that individual spirit and the spirit of the universe are the same thing. It is also clear from this that Dick is strictly idealist. Matter is just spirit in disguise. The purpose of life for Dick's protagonists in his theological SF is to discover this in Gnostic revelation. However *VALIS'* Gnostic twist actually means accepting a view closer to Bohnhoff's monotheism than initially envisioned.

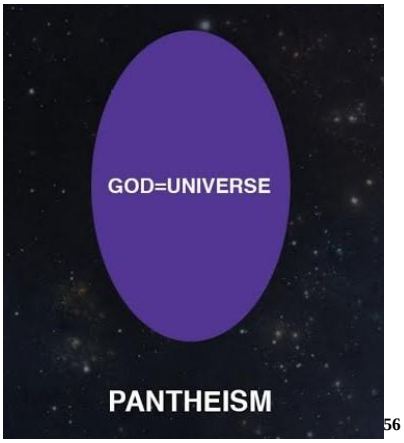
The general difference between Bohnhoff and Dick can be seen in the following image where Bohnhoff is defined as theism and Dick panentheism. The arrow on the theism section is Bohnhoff's Spirit of the Universe, whereas God on the panentheism section is Dick's spirit of the universe.

[54] Philip K. Dick, *Cosmogony and Cosmology* (Surrey: Kerosina, 1987), pp.1-45.



[55]

Farmer explores both views. In *The Unreasoning Mask*, spirit and matter are the same thing for Farmer, indicating pantheism. However in *Night of Light* it is not clear which – if any – of these theisms is most applicable.



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7.3 Consciousness

Bohnhoff, Farmer and Dick all suggest consciousness is immortal in some form or another. Due to the writers' theism and panentheism, Bohnhoff and Dick's protagonists have souls. Their rational souls are the source of their consciousness. In Farmer, the issue is slightly more convoluted. Farmer's rendition of the Firsts in Riverworld exemplifies how he sometimes confounds the tension between spirit and matter in his work. The example of the Firsts proposes that highly intelligent beings (capable of scientific understanding) could be conscious but not self-aware. It seems odd that Farmer proposed an advanced race lacking self-awareness but possessing scientific capability. Science requires inductive thought and

[55] Figure 4 from James N. Anderson, 'Why I Am Not a Panentheist' (2012) <https://www.proginosko.com/2012/01/why-i-am-not-a-panentheist/> [accessed 29 November 2022]
[56] Figure 5 from First Congregational Church of Houston, 'Christianity in the 21st Century: Panentheism' (2020) <https://www.youtube.com/watch?v=nOGzdYoA7PI> [accessed 29 November 2022]

therefore creative imagination. Regarding the link between creative imagination and consciousness, philosopher Markus Werning states, 'the content of imagination allows you to infer that you have a mind'.[57] The proposal that an alien race could possess enough imagination to create science, but not enough to achieve self-awareness, appears contradictory.

In the Bahá'í paradigm, imagination is a power of the rational soul and without it humans would be animals. 'Abdu'l-Bahá suggests in *Some Answered Questions* (1908) that animals are bound to their senses, not possessing the same capacity for creative imagination or induction as humans. Any being capable of science would have a rational soul. This is Bohnhoff's position. In *The Meri* we see that science is not limited to material matters, such as physics or biology, but also extends to supernatural matters of the spirit such as aislinn symbology (dream interpretation) and duan weaving (spell-casting).

Dick believes human consciousness is possible because it was willed by God. Regarding this type of consciousness Patricia S. Warrick suggests,

> Dick is to be regarded as a contemporary thinker in the Gnostic tradition because he holds that salvation through self-knowledge is the only means possible to man to heal his wounded psyche. […] For the Gnostic, exploring the psyche was a religious quest. […] The Valentinian Gnostics held that each individual is a spirit, or pneuma, a fallen particle of the true God. He is trapped in the prison of material existence. He is asleep and ignorant of his condition. God send messengers to call the sleeping spirit to awaken and remember its true destiny. […] In Dick's cosmogony, reason is of prime importance, indeed synonymous with God.[58]

For Dick human consciousness is a power of the human spirit. Bohnhoff is a mind-matter dualist. That is, matter and mind (although temporarily fused in the material realm) are ultimately distinct and separable. Dick is a strict idealist. Mind is the only thing that exists. Matter is an illusion.

7.4 A Psychoanalytic Definition of Mythology

How mythology is defined across the works of Bohnhoff, Farmer and Dick overlaps. The philosophy of Jung is relevant to all three writers. Although none of the literary worldviews under consideration are reducible to Jungian psychology alone, Jung is the best starting point to find a unified definition of mythology as it appears in the works of these authors. Jung's definition of mythology is,

> The collective unconscious […] appears to consist of mythological motifs or primordial images, for which reason the myths of all nations are its real exponents. In fact, the whole of mythology could be

[57] Markus Werning, 'Self-Awareness and Imagination', at *Mind and Action III Conference* (Lisbon: 2001), p.7. <https://www.ruhr-uni-bochum.de/mam/phil-lang/content/lisboare.pdf> [accessed 18 April 2019]
[58] Patricia S. Warrick, *Mind in Motion: The Fiction of Philip K. Dick* (Carbondale IL: Southern Illinois University Press, 1987), pp.179-180.

> taken as a sort of projection of the collective unconscious. We can see this most clearly if we look at the heavenly constellations, whose originally chaotic forms are organized through the projection of images. This explains the influence of the stars as asserted by astrologers. These influences are nothing but unconscious introspective perceptions of the […] collective unconscious. Just as the constellations were projected into the heavens, similar figures were projected into legends and fairy tales or upon historical persons. We can therefore study the collective unconscious in two ways, either in mythology or in the analysis of the individual.[59]

While Bohnhoff agrees with the structural aspects of Jung's definition (i.e. she accepts there is a collective (un)consciousness which influences the projection of images), she does not agree that the collective unconscious is a biological repository of the history of human experiences. For Bohnhoff any form of shared (un)consciousness is completely spiritual. Calling the collective psyche material is not possible for Bohnhoff because she believes intellectual realities are spiritual phenomena. Bohnhoff does agree with Jung's definition of myth, 'the whole of mythology could be taken as a sort of projection of the collective unconscious'. However, she believes the collective unconscious ultimately means knowledge of God. For Bahá'ís the material world is an analogue of the spiritual world; the universe exists to manifest all the names and attributes of God so He can be known. Mythology is therefore a sign of God in the Bahá'í view, teaching humans how to be like God through allegory. In *The Purpose of Physical Reality* (1987) the Bahá'í scholar John S. Hatcher states,

> The improvement of the soul through the metaphorical dramatization of spiritual attributes is hardly a new idea. For ages the allegorized fable has been employed in almost every culture as an effective teaching device. Such fables are particularly important in tribal cultures where oral narratives in the form of myths are used to convey moral precepts of courage, generosity, obedience, and trustworthiness.[60]

As the material world is an analogue of the spiritual world for Bahá'ís, and mythology is a sign of God, then both are seen as metaphorical. For Bahá'ís the material world is just as metaphorical as mythology. Therefore, the material world can be viewed as a mythological representation of God. The primary difference between Jung's definition of myth as being a projection of the collective unconscious, and Bohnhoff's view is that for Jung myth may only be a metaphor representing the human psyche. However, in the Bahá'í paradigm, myth is a metaphorical representation of the collective (un)unconscious, where the collective (un)conscious itself is always a metaphor representing God's spiritual psyche.

From both the Bahá'í position and the Jungian viewpoint, Bohnhoff's *The Meri* could be considered mythological because it is an 'unconscious introspective perception' of 'the collective unconscious' (Jung 1972, p.152). Bohnhoff said the Bahá'í Fantasy story, *The Meri*, came to her in complete form when she was asleep dreaming. As she was asleep the

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[59] C.G. Jung, *The Structure and Dynamics of the Psyche* (London: Routledge, 1969), pp.152-153.
[60] John S. Hatcher, *The Purpose of Physical Reality* (Wilmette, IL: Bahá'í Publishing, 2005), p.132.

story was formed unconsciously. Upon the most cursory analysis the story is a projection of the Bahá'í collective (un)conscious. Briefly flicking through the pages one can see frequent quotation from Bahá'u'lláh and ‘Abdu'l-Bahá. Jung would likely say characters such as the protagonist Meredydd, her mentor Bevol, and her nemesis Ealad-hach are mythological archetypes (i.e. the Hero, the Sage, and the Ruler respectively). This is because for Jung,

> The primordial image, or archetype, is a figure — be it a daemon, a human being, or a process — that constantly recurs in the course of history and appears wherever creative fantasy is expressed. Essentially, therefore, it is a mythological figure.[61]

For Jung mythological archetypes appear wherever ‘creative fantasy’ does.

Farmer can be described as Jungian because he adopts the philosophy of Campbell to describe how SF can be considered mythological. In ‘Mythological Speculation in Philip José Farmer’s *The Unreasoning Mask’* I highlighted how Farmer’s protagonist Ramstan is a Jungian hero because his ‘quest embodies the Jungian process of individuation’ (O’Brien 2016, p.17). Farmer adopts the narrative trajectory of Campbell’s Jungian inspired monomyth to force Ramstan to reconcile the irrational aspects of his unconscious mind with his conscious ego. This is symbolised in Ramstan’s heroic quest to destroy a chaos monster named ‘the *bolg*’. For Jung individuation happens when an individual develops beyond the collective unconscious of humanity. They must later return to the collective unconscious to complete the process. For Campbell the process of individuation is clearly represented in many mythic stories. Campbell states in *The Hero with a Thousand Faces* (1949), ‘It has always been the prime function of mythology and rite to supply the symbols that carry the human spirit forward, in counteraction to those constant human fantasies that tend to tie it back’.[62] Campbell uses Jungian psychology to develop the idea that mythology supplies symbols for individual development,

> The first work of the hero is to retreat from the world scene of secondary effects to those causal zones of the psyche where the difficulties really reside, and there to clarify the difficulties, eradicate them in his own case (i.e., give battle to the nursery demons of his local culture) and break through to the undistorted, direct experience and assimilation of what C.G. Jung has called “the archetypal images”’ (Campbell 2008, p.12)

The psychic work the hero does is reflected throughout mythology in the monomyth. In my article on *The Unreasoning Mask* I discussed how Ramstan develops along Campbell’s monomythic stages of Departure, Initiation and Return:

> Departure is when the hero sets off on an adventure, Initiation when the hero begins to traverse the boundary to another world, and Return when the hero comes back to the world with new knowledge to share. These stages are influenced by Jungian psychology. In Jungian terms, Departure is when the hero departs the collective unconscious, Initiation is when the hero returns to the unconscious, and

[61] C.G. Jung, *The Spirit in Man, Art and Literature* (London: Routledge, 1989), p.81.
[62] Joseph Campbell, *The Hero with a Thousand Faces* (Novato, CA: New World Library, 2008), p.7.

> Return is when the hero returns from the unconscious to the everyday world. After waking from a dream Ramstan attempts to depart from his unconscious faith in God, but as the narrative develops, he actually moves closer to becoming re-initiated with this ultimate reality. (O'Brien 2016, p.18)

Farmer's Jungianism takes a slightly different form in *Night of Light* which was written and published before *The Unreasoning Mask*. The links to the monomyth are less clear than in *The Unreasoning Mask*. However, Farmer preserves the Jungian process of individuation in *Night of Light* because he brings the unconscious and conscious elements of Carmody's mind into alignment. Farmer makes the process deliberately mythological by having the archetypal mother goddess of the alien religion Boontism cause Carmody to bring his spiritual unconscious into union with his materialistic ego.

The pivotal moment in Dick's writing career was 2-3-74 – the name he gave to visions he experienced between February and March 1974. In particular he reportedly perceived a pink beam of light emanating from God, which gave him a correct diagnosis of his son's undiagnosed illness. From here on I will use the term 2-3-74 to refer simply to the pink beam vision. 2-3-74 was pivotal because the balance between material and spiritual foci in Dick's work shifted in favour of the spiritual. The spiritual themes that had been developing throughout Dick's literary career began to crystallise into a clear theology as he processed his visionary experience. For a detailed account of this literary shift see my chapter 'Evolving Dickian Criticism: *The Exegesis* and Pierre Teilhard de Chardin' in *Philip K. Dick: Essays of the Here and Now* (2020).[63]

Dick wrote *The Exegesis* as a philosophical journal to explore the theoretical implications of 2-3-74. The text analyses 2-3-74, and other visions and lucid dreams. Many of Dick's statements on Jungian psychoanalytic theory are in *The Exegesis*. *VALIS* is the literary expression of this exploratory philosophical period because it mythologises the philosophical ideas that came out of 2-3-74. That is to say, *VALIS* (according to the argument that moderately mythic literature reappropriates mythic archetypes to create cosmological paradigms) reappropriates the mother goddess archetype to a fictional narrative explanation of what happened to Dick psychologically and spiritually during 2-3-74.

Dick explained his 2-3-74 experience (the pink beam of light from God vision diagnosing his son's illness) in *The Exegesis* using Jung:

> Jung re Meister Eckhart: God is born in the human soul – come forth from it, and the kingdom of God is the human soul (totality of the unconscious). It all happens inside, Eckhart said in 1245 (circa). Libido is withdrawn (projections withdrawn) from outside objects; God ceases to be found in objects, but rather in the unconscious. This withdrawing of all projections is precisely what happened to me in

[63] Michael Kvamme-O'Brien, 'Evolving Dickian Criticism: The Exegesis and Pierre Teilhard de Chardin', in *Philip K. Dick: Here and Now*, ed. by David Sandner (Jefferson, NC: McFarland, 2020), pp.83-98.

> 3-74. A total reversal. I am on sure ground vis-a-vis Jung, here. God as autonomous entity of the unconscious, i.e. the soul or born out of the soul. Not capable of being assimilated into the conscious mind. The Divine Birth – in the soul of a given man! [64]

When Dick refers to 2-3-74 as being 'a withdrawal of all projections' this shows he believed his vision came to him through archetypes. This is confirmed in the following *Exegesis* entry,

> The 3-74 experience, which was re-entry, is non-psychotic, a healed experience, and the withdrawn projections indicate a sophisticated non-primitive viewpoint or functioning. As Jung says re Meister Eckhart, by withdrawing my projections I experienced God psychologically, as an inner event not entangled with external objects, but purely so: authentically. Put another way, […] I evolved up through 2,000 years of human history-evolution-psychological-growth. Thus, a very archaic personality came awake in me, suddenly, which is to say, the adult I had never been all my life. Buried deep in my collective unconscious all these years, it possessed spiritual and practical wisdom acquired from the archetypes. (Dick 2011, p.194)

In addition to highlighting his belief in Jungian archetypes, Dick also indicates in *The Exegesis* he believes mythological figures and mythology are archetypal projections of the collective unconscious,

> The actual esoteric purpose of early Christianity was for the worshippers to be possessed by their god, as with other mystery cults and religions. That which possessed them then in the First Century A.D. possessed me back in March, but I identify Him more as Apollo than as the Holy Spirit described by Paul. I think He appears to different cultures under different names; to the Greeks one, to the Hebrews as Elijah, and so forth. He is plasmatic, immortal, and the great civilizing influence of Greece and Egypt and Persia. He can divide himself, being plasmatic. To me he brought reason, so I see him as Apollo… but interestingly, this fits with what the Sibyl predicted. It is a Greek god-possession experience I went through, not Jewish. Assuming what Virgil calls Immanent Mind transcends each individual possession, then there is no problem in drawing them all together into an integration. These are specific agencies of an overall sentient, living entity. (Dick 2011, pp.51-52)

The idea that Christianity and Greek mythology can be drawn together 'into an integration' highlights Dick's equation of religion with mythology. While Dick is being quite literal in his claim that the Holy Spirit and the archetypal figure of Apollo are the same entity this highlights his reappropriation of a mythological archetype to construct a theology. As Dick stated above 'God is an autonomous entity of the unconscious' and 'a very archaic personality came awake in me […] buried deep in my collective unconscious all these years, it possessed spiritual and practical wisdom acquired from the archetypes', he suggests mythology and religion are both projections of the collective unconscious.

Dick indicates a belief the world itself may be a projection of the collective unconscious and provides evidence his stories reflect that idea,

> I was beginning to sense that what we perceived was not what was actually there. I was interested in Jung's idea of projection --what we experience as external to us may really be projected from our unconscious, which means of course that each person's world has to be somewhat different from everybody else's, because the contents of each person's unconscious will be to a certain extent unique. I began a series of stories in which people experienced worlds which were a projection of their own psyches.[65]

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[64] Philip K. Dick, *The Exegesis of Philip K. Dick* (New York, NY: Harcourt, 2011), p.183.
[65] Philip K. Dick, in Charles Platt, *Dream Makers* (New York, NY: Berkley Books, 1980), pp.147-148.

Since his fiction is bound up in ‘Jung’s idea of projection’, Dick’s *VALIS* can be thought of as a projection of the collective unconscious, especially since it is a fictional exploration of 2-3-74, which he believed came to him through the collective unconscious. Also the fact it uses the mother goddess archetype to redefine the material world as a theological idea suggests mythopoetic projection.

7.5 Mythological Cognition

Based on the foregoing discussions surrounding mythological cognition it can be summed up as existing for the protagonist, the reader, and the writer, in a number of ways.
For the protagonist, mythological cognition:

1. Highlights the physical world is blended with a spiritual world using archetypes and supernatural devices like magic, conscious suns, and divine satellites.

As these supernatural realities are cognitive realities to the protagonists (and actually become part of the reader’s cognitive processes as they read the texts) they are the source of the dialectical antithesis to Suvin’s idea that supernatural worlds are anti-cognitive. They are the source of the thesis of mythological cognition.

For the reader, mythological cognition exists in two broad modes, with one subdivision under the second mode:

1. Thinking with myth

Mythological cognition is the ability to think using myths (supernatural stories capable of delivering cosmological worldviews). It involves making rational judgements about hypothetical situations using supernatural stories as a field of reference.

2.a. Holistic cognition

Mythological cognition makes literature tell stories about gods and demons in the context of materialism to illustrate the holistic capacity of human cognition. As myth functions to describe reality as ‘one essence, one complex whole’, mythological cognition is human cognition working as part of this complex whole (Cassirer 1946,

p.14). Mythological cognition works as part of this complex whole using conceptual blending.

2.b. Symbolic criticism

As part of holistic cognition, mythological cognition requires the reader make rational judgements about other symbolic systems beyond literature, such as materialist literary criticism, to expose their limits and to create supplementations. Mythological cognition describes how myth encompasses other symbolic forms, and is the process of constructing meaning across different symbolic structures.

The writer of a text that displays mythological cognition is involved in the same modes of mythological cognition as the reader both consciously and unconsciously. For example, Bohnhoff, Farmer and Dick are deliberately engaged in holistic cognition by attempting to unify matter and spirit in their works. They are consciously engaged in symbolic criticism; they deliberately use mythological archetypes to challenge and supplement materialistic definitions of reality (i.e. those which do not support the concept of spirit and/or the possibility of supernatural realities).

However, Bohnhoff considers the primary function of thinking with myth as simply thinking theologically. Bohnhoff is much less convinced she is primarily thinking with myth to achieve the purposes of holistic cognition than Farmer. Mythology is the means to a theological end in Bohnhoff, whereas mythology is apparently the end of theology in Farmer. This is because Bohnhoff is a monotheist and Farmer prefers mythological to theological explanations. While Dick's general preference for panentheism means mythology and theology are often the same thing in his work, he does verge towards monotheism later. For Bohnhoff theology is always superior to mythology.

In Bohnhoff, Farmer and Dick mythological cognition works in the individual as a function of universal space-time cognition. Universal space-time cognition is:

1. (i) an emanation of the cognition of the Spirit of the Universe in Bohnhoff (the Bahá'í Transcendent Function explained in Chapter 2).
   (ii) the cognition of the spirit of the universe in Farmer and Dick.
2. The source of the complex whole of mythological cognition.
3. The potentiality of the protagonists' individual mythological cognition.

My purpose is to examine Bohnhoff's, Farmer's and Dick's cognitive constructivism, not argue for the validity of universal space-time cognition.

7.6 Mythopoetic

The OED gives the simple definition of mythopoeia as 'the making of myths' (Pearsall 2002, p. 957). Poet and critic Martin Seymour-Smith goes deeper,

> Mythopoeia. Deliberate and conscious myth-making […]. Some artists, reacting against the sophistications of deism, rationalism, and atheism, have set out to remythologise the material of their experience, to rediscover 'belief', but in personal and diverse ways. Thus, Blake's mythopoeic system is a response to the thinking of the Enlightenment, Yeats's to the loss of Christian faith; all contemporary mythopoeic activities may be described as responses to the sense of existential disappointment generated by godless technocracies. (Seymour-Smith in Fontana 1977, p.407)

Based on the supernatural ideas in their works, Blake and Yeats occupy the moderately mythic category. For example Blake creates the gods Urizen and Orc to further mythologise ideas from the Bible such as creation vs. destruction. Similarly in 'The Second Coming', Yeats recasts the supernatural return of Christ as a mythological phenomenon, where the messiah is represented by a sphinx.

While I agree Blake and Yeats are mythopoetic due to their reappropriation of mythological archetypes (gods and prophets for example), it is not the case these literatures are absolutely mythic in the sense that the Greek myths are. They did not gain traction as ideologies used for governing a nation (even if they helped uphold nations' ideologies at certain points). The primary texts are mythopoetic because they represent divine beings taking humanoid form (the Meri in *The Meri*, Boonta in *Night of Light*, and Sophia in *VALIS*). They also react 'against the sophistications of deism, rationalism, and atheism', having 'set out to remythologise the material of their experience'. They all attempt to overcome various notions such as: God does not intervene in history; materialism is a superior ideology to others; God is dead. Materialism is remythologised. The mythopoetic remythologisation is carried out by psychologising these issues in the minds of the protagonists and also the reader, as indicated in previous sections.

7.7 Transcendence

In my definition, transcendence is the process of moving beyond a previous state of perception (or way of viewing the world). Since the word 'transcendence' here signifies the process of moving beyond, then being transcendent signifies the point at which the moving beyond has been completed. However for the authors I examine 'transcendence' implies

ascending to higher states of existence towards God. I will not argue God exists beyond conceptual presence. I am not using ‘transcendent’ to imply the superiority of one paradigm or another, even if the transcendent function the protagonists experience does. Following Piaget, transcendence and being transcendent simply means the extent to which one paradigm has been assimilated into or accommodated by another.

8 Thesis methodology

There are three key aspects to the methodology employed in each chapter regarding each text under scrutiny. These are:

1. To discuss the materialisms relevant to the study of each primary text.
2. To highlight the assumptions of these materialisms while showing how the authors’ challenge them with their own.
3. To show how the protagonists learn about their universes through the blending processes of mythological cognition which allow them to either assimilate the structures of materialism from a theological position, or accommodate spirituality by updating their materialist worldviews.

9 Chapter Summaries

9.1 Chapter 2 *The Meri*

Chapter two analyses the spiritual Fantasy text *The Meri* by Bahá'í author Maya Kaathryn Bohnhoff. I explain how Bohnhoff’s protagonist Meredydd uses mythological cognition to interact with textual devices such as archetypal dream analysis and magic. Highlighting the holistic capacity of mythological cognition, I develop an idealist theory named the Bahá'í Mirror-Stage in dialectical interaction with Lacanian materialism. I use this theory to explain how Meredydd detects deep personal integration within a unified material-spiritual cosmos while challenging the materialism of other characters. Meredydd uses mythological cognition to process the material world as a spiritual construct and overcome the lack of spirituality in her society. This lack of spirituality is represented by the antagonist and senior teacher at Meredydd’s Academy, Ealad-hach. He is a materialist teacher of Earth Sciences, who does not believe in female magic. This attitude filters down to other teachers in the school contributing to material disorder. Meredydd’s mythological cognition overcomes Ealad-hach’s materialism, and the Academy’s patriarchal disorder, using a transcendent function not unlike Jung’s. I call it the Bahá'í Transcendent Function. Aided by her mentor’s lessons on conceptual blending it powers Meredydd’s Mirror-Stage through the use of spiritual

archetypes. Following Piaget's ideas this Transcendent Function results in Meredydd's cognitive assimilation of the material world as a spiritual phenomenon.

9.2 Chapter 3 *Night of Light*

Chapter three focuses on the mythological SF text *Night of Light* by Philip José Farmer. I show how Farmer uses mythological cognition to overcome vitalistic tensions between material and spiritual paradigms in the psyche of the psychopathic protagonist, Father John Carmody. I therefore argue Carmody's psyche is a blend of metaphors for materialism and spirituality. On the one hand Carmody embodies Nietzsche's materialist will-to-power, on the other he embraces Jung's spiritual self-realisation. As Carmody is ultimately a Jungian hero who achieves self-realisation, by allowing his spiritually cognitive transcendent function to overcome the tensions between these two paradigms, he goes through the process of Jungian individuation. This allows him to witness the pitfalls of his own material will-to-power. I therefore highlight how Carmody's individuation operates as a process of bringing his unconscious mind into balance with his conscious ego, where his transcendent function communicates his spiritual condition to him using the mythological mother archetype. In Piaget's terms, Carmody's individuation modifies his conceptual structures to accommodate new information. He transcends his own materialism to a spiritual view.

9.3 Chapter 4 *VALIS*

Chapter four demonstrates how Dick uses the holistic capacity of mythological cognition in his SF text *VALIS*. In his holistic attempt to describe reality as one unified essence, Dick uses creative induction and analogical thinking to create a theory of spiritual evolution and his metapsychoanalytic method. Dick's metapsychoanalysis blends ancient metaphysics and modern psychoanalysis in the psyche of the protagonist Horselover Fat. I therefore show how Dick uses creative induction and analogical thinking to develop his theories and methods. I show how Dick uses mythological archetypes to encourage Fat to think analogically and inductively. It is this analogical and inductive thinking that allows Fat to evolve spiritually towards Dick's mother archetype. In addition to Fat's archetype-inspired evolution, spiritual evolution is driven by a tension between Fat's idealist views and the materialism of other characters. I therefore use a modified version of Jameson's materialist wish vs. alibi schema to show how Fat's spiritual idealism overcomes this materialism. This is made possible by Dick's use of conceptual blending where certain characters are metaphors for materialism and

others are metaphors for spirit. According to Piaget's terminology Fat assimilates this materialism into his developing cognitive structures.

9.4 Thesis Conclusion

Chapter five summarises the earlier chapters, makes some critical comments on the primary authors' texts, synthesises my findings, and offers some suggestions for further research.

Chapter 2 The Oppression of the Real vs. Spiritual Health in *The Meri*

1 Introduction

1.1 A Note on Methodology

This chapter analyses the spiritual Fantasy text *The Meri* (1992) by the Bahá'í author Maya Kaathryn Bohnhoff. The protagonist Meredydd is a vehicle for supernatural forces. These forces reveal themselves to Mereddyd cognitively. To explain how Bohnhoff reveals Meredydd's spiritual cognitive abilities I have constructed a theory of the Bahá'í Mirror-Stage (an idealist theory of selfhood) by inverting (the assumptions and progression of) the Lacanian Mirror-Stage, backed up by the Bahá'í writings which describe the self as a mirror of a higher supernatural realm. Inversion is the skill of thinking an idea in reverse to come up with novel solutions to problems. The problem here is there is no idealist psychoanalytic theory explaining how mirror images are used in Bahá'í literature to construct Bahá'í identity. Bahá'í identity is idealist because Bahá'ís consider their minds to be spiritual phenomena linked to the mind of God. However, there is a materialist theory that hypothesises how mirror images may be used to construct identity – the Lacanian Mirror-Stage. Inverting Lacan's materialist theory to construct an idealist version evidences the holistic function of mythological cognition the reader must employ to properly comprehend the significance of archetypes as mirror images of Bohnhoff's supernatural realm.

Meredydd is a female student of fifteen attending Halig-liath (a school for magical adepts) who must go on a quest to find a supernatural being name the Meri. Briefly, the phases of her Bahá'í Mirror-Stage are: 1) to seek reflections of the Meri (the Spirit of the Universe) in the material world; 2) identify that she is component of a universe that reflects the attributes of a higher spiritual power; 3) discover her own spiritual essence through introspection; 4) evaluate her own spiritual condition through self-evaluation; 5) tune her thoughts and behaviour to the Meri's revealed spiritual principles; 6) reflect her deepest spiritual essence into the world through her behaviour. After completing these stages she is accepted by the Meri as having achieved spiritual wholeness and is permitted to become a spiritual teacher.

This idealist Mirror-Stage is inspired by Lacan's realist assumptions that the self is perpetually alienated and fragmented, and is motivated by a narcissistic desire to construct an imaginary self. Lacan's assumptions are realist because they assume reality is mind-independent, and that a person is not spiritually integrated with any universal mind. For Lacan a pre-existent spiritual soul does not exist, so mirror images only help a child create a

false identity. Lacan's theory is materialist because there is a lack of spirit at the core of his conception of selfhood. The idealist inversion proposes that the Bohnhoffian heroic-self moves toward detecting deep personal integration within a unified material-spiritual cosmos (contra Lacanian fragmentation and alienation), where the spiritual outcome is existing in a tranquil state of contentment beyond a selfish desire to be recognised (contra narcissistic Lacanian desire to assert the self). The Bahá'í Mirror-Stage describes how Meredydd achieves this by finding images of spirit in a material world which reflects a higher spiritual reality. She does this despite cynical material opposition from antagonist characters like her psychologically abusive teacher Wyth, and the senior teacher and traditional materialist Ealad-hach, detailed in the analyses throughout the chapter.

I develop a theory of the Bahá'í Transcendent Function throughout to explain how God permeates the faculty of human consciousness in Meredydd and Wyth. I use this theory to explain how God motivates Meredydd psychologically, pulling her towards Him through the phases of the Bahá'í Mirror-Stage. I show how the Bahá'í Mirror-Stage is made possible through Bohnhoff's conceptual blending of various metaphors which integrate the concept of matter with the concept of spirit. Bohnhoff conceptualises matter as the surface detail of deeper spiritual processes. It is an image and metaphor for a deeper spiritual reality. Bohnhoff's blending of appearance and reality shows how it is possible for Meredydd to discover the divinity within and mirror the supernatural realm in her visible behaviour. This divinity is symbolised by the mother archetype, the Meri. Integrating this archetype is equivalent to Meredydd's becoming conscious of unconscious spirituality. According to Piaget's constructivism, Bohnhoff's Bahá'í paradigm assimilates the materialism of desire theories into the spirituality of its theological view.

1.2 The Holistic-Symbolic Function of Mythological Cognition

Although the Lacanian Mirror-Stage and the cultural and literary analyses associated with it (like those offered by Žižek and Jackson discussed later in this chapter) are powerful explanatory materialisms (materialist because they discount the possibility of a pre-existent spiritual self), the Bahá'í Mirror-Stage highlights the limits of such materialisms and assimilates their conceptual structures. This assimilation expands the explanatory scope of Bahá'í mythological cognition. Highlighting how Bahá'í mythological cognition blends the material with the spiritual is not simply a case of exposing how supernatural themes feature alongside material themes in a literary text like *The Meri*.

The holistic-symbolic function of mythological cognition requires that theories of materialism are inverted. As the Bahá'í paradigm defines reality as a metaphor representing a spiritual realm, materialism and its theories have spiritual significance from a Bahá'í point of view (even if not from their own). The idealism *The Meri* is based on assimilates materialist theory because mythological cognition operates as symbolic criticism. Bohnhoff wrote *The Meri* to critique materialism. Bohnhoff's mythological cognition a) requires the reader make rational judgements about other symbolic systems beyond literature, such as materialist literary theory, to expose their limits and to create supplementations b) describes how myth encompasses other symbolic forms. I therefore provide a Lacanian reading of *The Meri* as well as a Bahá'í reading to show how Bohnhoff's holistic mythological cognition can recast materialist critical theory as a metaphor for the lack of spirituality within certain Western mindsets.

1.3 Maya Kaathyrn Bohnhoff

Maya Kaathryn Bohnhoff is a Bahá'í Science Fiction and Fantasy author from California. She is a follower of the most recent addition to the Abrahamic tradition, the Bahá'í Faith which arose in Persia in 1844. It is a monotheistic religion positing that the religions of the Judaeo-Christian tradition and certain Eastern faiths, such as Hinduism and Buddhism, are one. According to the founder Bahá'u'lláh, a new prophet arrives periodically to update the teachings of the previous instalment. Each update reflects the needs of society at that time. Bohnhoff has published many short stories in magazines like *Analog*, *Interzone*, *Amazing Stories*, and *Realms of Fantasy* dealing with the relationships between religion and society. The Bahá'í Faith influences the thematic structure and the critical capacity of much of her work. Bohnhoff's longer novelistic works, such as *The Mer Cycle* (1992-1995), and *The Spirit Gate* (1996) are influenced by the Bahá'í writings (written by the Bab, Bahá'u'lláh and 'Abdu'l-Bahá) on the spiritual nature of human reality and the role of women in society. The idea that the universe is fundamentally spiritual in nature, and 'the world of humanity is possessed of two wings: the male and the female', is adopted by Bohnhoff and used to challenge patriarchy and restructure society in *The Mer Cycle* and *The Spirit Gate*.[66]

Bahá'í scripture, according to 'Abdu'l-Bahá (Master of the Bahá'í Faith from 1892 to 1921) within the microcosmic human being 'there are deposited three realities', namely: 1)

[66] 'Abdu'l-Bahá, *Peace* (Haifa: Bahá'í World Centre, 1985), p.16.

'physical reality', 2) 'the rational or intellectual reality', and 3) 'the spiritual reality'.[67] Spiritual reality in the human is 'a celestial faculty' which links a person through 'the Holy Spirit' to a macrocosmic 'eternal reality, an indestructible reality, a reality belonging to the divine, supernatural kingdom; a reality whereby the world is illumined, a reality which grants unto man eternal life' ('Abdu'l-Bahá 1979, p.51). For Bahá'ís this macrocosmic supernatural reality, accessible through the human spiritual faculty, has no beginning nor end, and occupies a position 'transcending the limited reality of man' ('Abdu'l-Bahá 1979, p.51). When I emailed Bohnhoff to ask if she would be willing to answer some questions on her work (because secondary criticism on it is lacking) she kindly agreed. Bohnhoff stated in our exchange, 'my writing is my way of echoing […] the Creator. I love my creation before I put a word of it down on paper'.[68] Bohnhoff uses her Fantasy to dramatise the attributes of the Bahá'í spiritual kingdom (The Abha Kingdom) in metaphorical form. Her protagonists, such as Meredydd from *The Meri* and Taminy from *Taminy*, possess the spiritual faculty. The spiritual faculty allows Meredydd and Taminy to harness divine reality to transmit spiritual energy from the supernatural realm into the societies around them. The spiritual faculty is mythologised by Bohnhoff with the spiritual metaphor of the Divine Art (Bohnhoff's version of harnessing magic – a supernatural energy emanating from God). Visible signs of the higher nature of reality in Caraid-land appear to Meredydd, and her ability with the Divine Art grows, because she examines her beliefs about what constitutes existence itself. Bohnhoff's use of 'spirit' allows her to recast the material realm as a spiritual construct. Using 'spirit' allows Bohnhoff to highlight the 'lack' of perfection in human institutions and interactions. Spirit is accessible through the human spiritual faculty and manifests as magic. Magic is used to inject spirit into human institutions and interactions.

1.4 The Spiritual Faculty vs. Patriarchy in *The Meri*

To give some context as to how Meredydd's spiritual faculty achieves her mythological cognition it is worth giving some background on the text's setting and thereafter a brief synopsis. After I do this, I will expose the epistemological and psychoanalytic foundations the Bahá'í Mirror-Stage is based upon, carry out a Lacanian reading of the text, and then a Bahá'í reading. This will help highlight the symbolic function of mythological cognition described above.

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[67] 'Abdu'l-Bahá, *Foundations of World Unity* (Wilmette, IL: US Bahá'í Publishing Trust, 1979), p.51.
[68] Maya Kaathryn Bohnhoff, 'Interview for Mythological Cognition in Contemporary Religious Science Fiction and Fantasy' (Unpublished interview, University of Glasgow, 2016), p.8.

The Meri is a Fantasy novel set in Caraid-land, an imaginary setting based on Medieval Scotland. Bohnhoff chose this setting because she decided 'the clan and parliamentary system' had a 'political structure' with the 'built-in conflict' she required to achieve her literary objectives (Bohnhoff 2016, p.13). This is a setting of material disorder. Bohnhoff's primary literary objective is to reveal Mereddyd's idealist Bahá'í self through her learning to transcend a dominative material environment by learning the Divine Art. Following Frye's idea of 'total metaphorical identification', where a character can represent a universal idea, certain characters are metaphors for materialist worldviews contributing to material disorder (Frye 2020, p.139). Meredydd is the metaphorical opposite; she represents the possibility of spiritual transcendence beyond material disorder. I will show how Ealad-hach represents material domination in this section.

Regarding the setting, Meredydd was taken into Halig-liath (an academy for young magical adepts) by the male teachers – the Osraed – who took pity on her after she was orphaned when her parents were murdered. As proficient magical adepts, the Osraed are druids capable of using the Divine Art to harness the spiritual energy from the supernatural level that exists behind material reality. However some have forgotten this and propagate dogmatic theology and dominative patriarchy. As Meredydd is the only female student at Halig-liath, her female magic is feared by particular Osraed at Halig-liath. Therefore, the spiritual metaphor of Meredydd and her ability with the Divine Art opposes the material metaphor of those who fear this female magic.

Casting a female protagonist with a capacity to use 'powers tradition reserved for men alone' allows Bohnhoff to satirise patriarchy as a materialistic attitude which denies female spirit using characters like Ealad-hach (Bohnhoff 2005, p.1). Medieval Scotland was patriarchal. According to Ewan, 'upon marriage, a woman's legal status changed although a man's did not. Although she kept her own surname, a wife lost her independent legal persona and came under her husband's authority'.[69] Bohnhoff told me in an email,

> I used a number of volumes in researching for the world-building part of the trilogy. My main historical source was A HISTORY OF SCOTLAND by JD Mackie. It was exhaustive, but a bit dry. In scouring a local used bookstore, I discovered a very old printing of an 1895 book entitled A HISTORY OF SCOTLAND FOR THE YOUNG or A CHILD'S HISTORY OF SCOTLAND, by Mrs. Margaret Oliphant who had strong opinions about just about everyone from Kenneth McAlpine to Bonny Prince Charlie. Her stories of "blackguards" and heroes gave me quite a bit of colour for characters like Bearach Spearman, who is mentioned in the third book in the series. (Bohnhoff 2016, p.11)

[69] Elizabeth Ewen, 'The early modern family' in T. M. Devine and J. Wormald, eds, *The Oxford Handbook of Modern Scottish History* (Oxford: Oxford University Press, 2012), pp.268-284 (p.273).

Another of Oliphant's interests was 'women's legal and social status in relation to men'.[70] According to Billington, Oliphant wrote a letter to the *Edinburgh Review* in 1869 complaining women should not have to give up all their property to men in marriage as was happening in England at the time. Bohnhoff's reinvention of patriarchy based on Scottish histories suggests women should not have to defer to the material will of men, nor have their spirit denied in any way. According to Ewen, if women attempted to operate outside the role of wife or mother in medieval Scotland, they could be punished by their husbands. Ewen notes that a husband's 'power of correction' could be abused, with some taking the matter to the Privy Council (Ewen 2012, p.274). Caraid-land has a similar ethos.

Although the male teachers first felt protective of Meredydd after the murder of her parents, this changes as she starts to mature into a young woman. Chapter 1 begins by setting the scene at Halig-liath Academy. Before Meredydd started to mature physically she was accepted by the male teachers and the other boys because she was 'indistinguishable' in physical appearance (Bohnhoff 2005, p.1). However, at the age of fifteen her physique had started to betray 'mounds and bends and curves no other Prentice possessed', making her stand out from the crowd of boys who lacked these characteristics (Bohnhoff 2005, p.1). Meredydd's standing out is not a positive experience for her. At the school assembly in chapter 1, she 'felt completely alien, awkward and unwelcome' (Bohnhoff 2005, p.1). Meredydd's alienation comes from centuries of prejudice towards women from the male rulers of her society. However as the metaphorical representation of spirit in the text she is tasked with overcoming this material attitude. At first her strong spiritual faculty and ability with the Divine Art means she is repeatedly accused of being a witch. Allegedly, as a woman she should not be using 'powers tradition reserved for men alone' (Bohnhoff 2005, p.1). However she is later permitted to 'go on Pilgrimage to the Western Sea' where it is believed that 'a mysterious Being called the Meri will decide her fate' (Bohnhoff 2005, p.1). Being accepted by the mother goddess is the goal of all apprentice Osraed. Being accepted by the Meri is symbolic of an apprentice successfully discovering their spiritual self. It is equivalent to the seeker integrating the mythological mother archetype, thus becoming conscious of unconscious spirituality.

Although the Meri is the ultimate authority on whether Meredydd can become Osraed or not, some of the Osraed have become arrogant. At the assembly they discuss the fact

[70] Josie Billington, *The Selected Works of Margaret Oliphant: Part VI Volume 24; The Ladies Lindores* (Oxon: Routledge, 2017), p.xv.

Meredydd is female, and whether they think she should be allowed to train as an Osraed too. Bohnhoff develops the tension between spirit vs. matter using Bevol and Ealad-hach. As Meredydd's spiritual mentor, Bevol supports her female magic. The cynical Ealad-hach is described by Bevol as a 'conservative' who is 'opposed to the idea of females at Halig-liath on the basis of tradition' (Bohnhoff 2005, p.45). Meredydd equates him with materialism rather than spirituality when she wonders 'why he taught theology when the special knowledge given him by the Meri was in the field of Earth Sciences' (Bohnhoff 2005, p.17). Ealad-hach attacks Meredydd's femininity at every opportunity. While the generous Osraed Calach complements Meredydd's developing maturity at the assembly, Ealad-hach chauvinistically declares 'she should be training in the domestic arts' and 'training to be the wife of an Osraed and the mother of Prentices' (Bohnhoff 2005, p.2). As her mentor, Bevol counters 'she has no talent for the domestic arts' but 'is already practising the Divine Arts with some skill' (Bohnhoff 2005, p.2). Bevol argues Meredydd is the most advanced adept in her class. Ealad-hach turns up his nose at this proposition, to declare such ability as 'a bad condition for a girl' (Bohnhoff 2005, p.2). Prejudice from higher-ranking members of the Academy, like Ealad-hach, filters down to other teachers facilitating Meredydd's learning. A strong example is the arrogant Wyth which I discuss in more in 1.5.3., 'The (Bahá'í) Transcendent Function'.

During her apprenticeship at Halig-liath, and on her quest to meet the Meri, Meredydd encounters several tests which allow her to develop her spiritual faculty. The spiritual faculty is properly awakened through Meredydd's deep search for answers surrounding the nature of existence. Searching causes the supernatural level to invade Meredydd's psyche to assist her with these tests. To beat the tests she must tune her consciousness to the fundamental spiritual forces behind reality. Achieving attunement takes place through the Bahá'í Mirror-Stage. When Meredydd find her inner spiritual self, she can help others achieve the same.

The spiritual faculty is accessed cognitively through the intellect but transcends it. It is higher than the intellect and is not interchangeable with it. It is an intermediary between the intellect and the spiritual realm. When the spiritual faculty is awakened the processes of conceptual blending and cognitive constructivism begin.

1.5 The Bahá'í Metaphorical Process

Bohnhoff became a member of the Bahá'í Faith at the age of nineteen. The Bahá'í paradigm of physical reality' directly inspires her writing (Hatcher 2005, p.71). In this section I explain

how the Bahá'í paradigm defines the material realm as a mirror for a supernatural realm. This exposes the epistemological foundations Meredydd's Bahá'í Mirror-Stage is based upon.

In *The Purpose of Physical Reality* (2005) the Bahá'í academic John Hatcher discusses the Bahá'í idea that 'the physical and spiritual realms […] are inextricably related' (Hatcher 2005, p.125). The purpose of life for the Bahá'ís is to know and worship God. So, they have to become acquainted with the spiritual realm transcending the physical realm to achieve nearness to God.[71] Hatcher, working from the teachings of 'Abdu'l-Bahá, states that 'the means by which the physical world, this nether world of cave and shadow is related to the spiritual world is the metaphorical process' (Hatcher 2005, p.127). For Hatcher 'physical reality […] functions metaphorically during our earthly lives as an integral and inextricable part of our efforts to achieve spiritual development' (Hatcher 2005, p.134). In the Bahá'í paradigm God wishes to be known, which is why He made sure 'every created thing in physical reality is expressive of divine attributes' (Hatcher 2005, p.72). As the physical world mirrors the attributes of God, humans are able to become knowledgeable about Him.

For Hatcher and the Bahá'ís, the physical world is a metaphorical vehicle through which humanity can become more acquainted with the kingdom of God. Regarding the notion of fantasy, 'Abdu'l-Bahá states,

> Know thou that the Kingdom is the real world, and this nether place is only its shadow stretching out. A shadow hath no life of its own; its existence is only a fantasy, and nothing more; it is but images reflected in water, and seeming as pictures to the eye.[72]

In the Bahá'í paradigm, the physical world is a fantasy compared to the higher realm of the Abha Kingdom: everyday reality is a metaphor mirroring the more real supernatural reality it signifies. Therefore, in the Bahá'í view, when Fantasy literature highlights the attributes of the Abha Kingdom, it is more real than the parts of everyday reality that do not.

1.5.2 Extended Cognition

The Bahá'í Faith has more than 5 million adherents, and as the community appreciates scholarship on their faith, the development of secondary criticism on Bahá'í Fantasy literature would also be appreciated.[73] As the current governing body of the Bahá'í Faith states, 'The Universal House of Justice […] regards Bahá'í scholarship as of great potential importance for the development and consolidation of the Bahá'í community as it emerges from

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[71] Bahá'u'lláh, *Prayers and Meditations* (Wilmette, IL: Bahá'í Publishing, 1987), p.314.
[72] 'Abdu'l-Bahá, *Selections from the Writings of 'Abdu'l-Bahá* (Haifa: Bahá'í World Centre, 1982), pp.177-178.
[73] Bahá'í World News Service, 'Media Information: Statistics' (Bahá'í International Community, 2022) <https://news.bahai.org/media-information/statistics/> [accessed 26 October 2022] (para.1)

obscurity'.[74] The development and consolidation of the Bahá'í community involves a proper understanding of Bahá'í identity. A proper appreciation of Bohnhoff's contribution to the study of Bahá'í identity is not possible without such studies as this chapter undertakes. Bahá'í identity as explicated in *The Meri* is related to the theory of extended cognition. That is, extended cognition helps explain how Bahá'í mythological cognition functions to reveal Bahá'í identity. Extended cognition lends itself to revealing the epistemological and psychoanalytic rationale for Bohnhoff's use of the Bahá'í Mirror-Stage powered by the Bahá'í Transcendent Function.

Extended cognition (or EMT) is a theory of cognition developed by David Chalmers in 'The Extended Mind' (1998).[75] Chalmers argues for active externalism. This means he does not separate his conception of the human mind from the notion of any external environment. In 'The Extended Mind' Chalmers suggests that a computer-user who either rotates shapes they see on a screen in their mind, or on the screen itself using a button, is engaged in cognition either way. He states both examples are extended cognition because the computer is an aspect of the (so-called) external environment involved in the cognitive process. Specifically Chalmers states, 'the human organism is linked with an external entity in a two-way interaction, creating a coupled system that can be seen as a cognitive system in its own right' (Chalmers 1998, p.8).

The Meri is an example of extended cognition because Bohnhoff uses it to explore her own faith. As Bohnhoff revealed in our interview, Meredydd's journey to meet the Meri can be considered an analogue of Bohnhoff's own spiritual development. Additionally, as the text reflects the teachings of the Bahá'í Faith, it is supposed to act as an artefact of extended cognition for the readership. That is to say, Bohnhoff hopes her readers will understand *The Meri* as a metaphor for the Bahá'í spiritual realm, thereafter applying the text's lessons about spiritual discovery to their own lives. Meredydd's world is also an example of extended cognition because her mind is not separated from any so-called external environment. Meredydd's world is part of her cognitive system. Bohnhoff's, the reader's, and Meredydd's extended cognition is enabled through the Bahá'í Transcendent Function. As Bohnhoff's protagonists have psyches made up of both intellectual and spiritual realities, there is a need

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[74] The Universal House of Justice, Extracts from the Writings of Bahá'u'lláh and 'Abdu'l-Bahá and from the Letters of Shogi Effendi and the Universal House of Justice on Scholarship (The Universal House of Justice: 1995), p.10 <https://www.bahai.org/library/authoritative-texts/compilations/scholarship/scholarship.pdf?60f1cd93> [accessed 26 October 2022]

[75] Andy Clark and David Chalmers, 'The Extended Mind', *Analysis*, 58.1 (1998), 7-19 (p.7) <https://www.jstor.org/stable/3328150?origin=JSTOR-pdf> [accessed 26 Oct 2022]

for a psychoanalytic theory which explains how this happens. The Bahá'í Transcendent Function is this theory. It is defined in the next section.

The materialist reader may assume the spiritual realities that Bohnhoff assumes exist, do not, thus dismissing the spiritual thrust (and therefore the EMT potentiality) of her mythological cognition. However, this thesis is a work of epistemology not ontology. Even if Bohnhoff's ontologies do not exist beyond their conceptual presence, *The Meri* still presents concepts that exist (i.e. spirit and matter), and a logically consistent paradigm (of idealism) based on the interaction of these existent concepts. In the interests of a proper epistemological investigation of Bohnhoff's idealism, the concept of spirit must be given due consideration in its intellectual presence.

1.5.3 The (Bahá'í) Transcendent Function

Although Bohnhoff's Fantasy uses the Bahá'í paradigm to focus upon such psychoanalytic concerns as the unconscious, dreams, and archetypes to construct its protagonists' microcosmic physical, rational, and spiritual realities, contemporary psychoanalytic criticism remains inadequate to explain how. For example, although Jung has developed the idea of a transcendent function, explaining how it deals with the unconscious, dreams and archetypes, his theories have not been integrated within the Bahá'í paradigm nor in the context of Bahá'í mythological cognition.

In the close reading that follows I show how Meredydd exposes her symbology teacher Aelder Prentice Wyth's Transcendent Function in Chapter 1 by engaging her spiritual faculty – the Divine Art – to interpret the symbolism surrounding his dream. Bohnhoff uses Wyth like Ealad-hach as a metaphor for a materialistic worldview that excludes female spirituality. After showing how Meredydd exposes Wyth's Transcendent Function, I will discuss the Lacanian Mirror-Stage in more detail, provide materialist readings of *The Meri* based on Lacan's ideas, thereafter providing Bahá'í readings based on the idealist inversion of these ideas. This will highlight the symbolic function of mythological cognition which encourages the reader make rational judgements about other symbolic systems beyond literature.

The first use of the term 'transcendent function' comes from Jung. Jung states, 'the cooperation of conscious reasoning with the data of the unconscious is called the

transcendent function'.[76] The purpose of the transcendent function is to make any unconscious knowledge of our essential wholeness conscious. For Jung,

> The transcendent function does not proceed without aim and purpose, but leads to the revelation of the essential man. It is in the first place a purely natural process, which may in some cases pursue its course without the knowledge or assistance of the individual, and can sometimes forcibly accomplish itself in the face of opposition. The meaning and purpose of the process is the realisation, in all its aspects, of the personality originally hidden away in the embryonic germ-plasm; the production and unfolding of the original, potential wholeness.[77]

Meredydd accurately exposes Wyth's Transcendent Function in her dream interpretation as it attempts to reveal his essential character. She does this even though he opposes it.

Jung held that the unconscious is made up of archetypes passed on from previous generations. Jung states, 'the concept of the archetype, which is an indispensable correlate of the idea of the collective unconscious, indicates the existence of definite forms in the psyche which seem to be present always and everywhere. Mythological research calls them "motifs"'.[78] The discovery of the original wholeness of an individual's personality was the discovery of the most dominant archetype in the personality. Jung identified four major archetypes that may dominate the personality – the persona, the shadow, the anima or animus, and the self. However he believed in no limit to the possible number of archetypes.

Wyth's Transcendent Function reveals the shadow archetype through his dream. According to Jung the shadow appears when the personal unconscious wishes to make itself known so we can grow to fuller versions of our potential (Jung 1991, pp.20-21). Wyth's dream is an aislinn. An aislinn is 'a dream or vision with spiritual import' (Bohnhoff 2005, p.207). Properly interpreting an aislinn requires an adept expose the dream's meaningful content using the symbols of aislinn symbology – a function of the Divine Art (Bohnhoff 2005, p.207). Aislinn symbology is the name Bohnhoff has given to the symbols present in dreams. From a Jungian perspective these symbols are archetypes. Aislinn symbology is therefore akin to Jungian dream analysis which reveals the processes of the unconscious mind. According to Meredydd's interpretation, Wyth's aislinn communicates a spiritual message displaying his Transcendent Function because it communicates Wyth's current spiritual condition. The aislinn communicates Wyth's lack of spirituality embedded in his patriarchal approach towards material matters, so he can transcend it to become whole.

When Wyth illustrates an aislinn on the whitewall and antagonistically challenges Meredydd to interpret it, Meredydd has reservations because she believes it is Wyth's dream.

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[76] C.G. Jung, *The Symbolic Life* (Princeton, NJ: Princeton University Press, 1976), p.690.
[77] C.G. Jung, *Two Essays on Analytical Psychology* (London: Routledge, 1966), p.110.
[78] C.G. Jung, *The Archetypes and the Collective Unconscious* (Oxon: Routledge, 1991), p.42.

Meredydd knows that giving a 'spiritually appropriate' interpretation of the dream will cast Wyth in a negative light asking, 'are you certain, Aelder Wyth, that you wish me to interpret *this* dream?' (Bohnhoff 2005, pp.4-8). Wyth insists 'sarcastically' making the other apprentices laugh (Bohnhoff 2005, p.4). Meredydd submits. In submitting to Wyth's egotistical display of power in front of the class, Meredydd responds by demonstrating her acute spiritual cognitive abilities, to give an astute Tell of Wyth's aislinn. She draws aislinn symbols on the board illustrating the story of a pilgrim (the pilgrim is also an archetype in Jungian analysis) on a journey to the sea of the Meri. Like in *The Meri*, for Jung the sea is an archetypal image of 'the unconscious and the mother of all that lives'.[79] Unfortunately for Meredydd, her Tell that the aislinn symbolises Wyth 'the dreamer is afraid he will not be able to absorb the bounties of the Meri' offends the patriarchal teacher who erroneously decides 'you obviously need to improve your understanding of the aislinn symbology' (Bohnhoff 2005, p.5). Wyth's taking offence at his own dream highlights the conflict between his conscious mind and his unconscious shadow. His outward persona is one of confidence whereas his inward personality is less secure. His inner insecurity is related to the Academy's (and his own) lack of capacity for integrating female magic. Thankfully by the end of the story he overcomes this.

As a manifestation of his Transcendent Function the dream is supposed to enlighten Wyth to his current spiritual condition i.e. that his arrogant patriarchy contributes to material disorder, and that he must overcome this to advance spiritually towards becoming Osraed. However the primary cause Halig-liath exists for – spiritual advancement – is the one effect it often prevents. In his prideful position, Wyth attempts to punish Meredydd for exposing him through her superior spiritual cognitive abilities by giving her more homework than the other students – exactly the type of arrogant patriarchal behaviour Wyth's Transcendent Function is attempting to overcome by causing his anxiety dream.

When Meredydd's classmate Brys attempts to interpret the aislinn, his Tell displays nothing but empty lip service towards Wyth. Meredydd is aware her experience in Wyth's class is linked to Halig-liath's patriarchy because she knows 'it was so much easier for a comely young man to succeed in second level classes at Halig-liath than it was for […] a girl' (Bohnhoff 2005, p.5). Brys' flattery suggests that Wyth, through his essential 'spiritual greatness', as a 'devoted' and 'pure' 'knower', manages to 'overcome the Ocean' to become even more spiritually powerful (Bohnhoff 2005, pp.5-6). While everything Brys says sounds

[79] C.G. Jung, *Psyche and Symbol* (Garden City, NY: Doubleday Anchor Books, 1958), p.143.

nice, and his Tell has the appearance of spiritual intelligence, it is untrue. Wyth likes Brys' Tell because it tunes into his mindless phallocentrism. Wyth likes the idea that he is a powerful man with the ability to know and overcome. When Meredydd highlights (through deeper intellectual understanding of aislinn symbology and divine scripture than Brys and Wyth) that 'a rational interpretation according to the texts' leads to the judgement that the dreamer does not 'overcome the Ocean' but rather 'enters the Sea of the Meri without the Meri's permission', Wyth arrogantly dismisses her interpretation as 'spurious' (Bohnhoff 2005, p.6). Due to the hold his ego possesses, it never occurs to Wyth that Meredydd may be a more advanced interpreter of aislinn symbology than Brys or he. However, this fact does occur to the 'homely, undersized' pupil named Lealbhallian, who, in recognition of Meredydd's strong intellectual application of aislinn symbology to the interpretation of Wyth's dream, exclaims to the class that Meredydd's Tell is 'sagacious!' (Bohnhoff 2005, p.6). Lealbhallian's acute observation of Meredydd's ability to apply her rational intellect to spiritual matters is one Wyth's ego fully represses. Lealbhallian is punished too. Wyth continues ignorant of his own lack of spirituality, projecting his ego and shadow onto others, perpetuating the patriarchal value system of the academy.

As in Jung, in Bohnhoff the purpose of the Transcendent Function is to make any unconscious knowledge of our essential wholeness conscious. However as transcendence in the Bahá'í paradigm is 'a reaching towards an invisible realm, towards the ultimate reality, that unknowable essence of essences called God' then the unconscious mind is the nature of God in Bohnhoff.[80] Therefore in Bohnhoff the Bahá'í Transcendent Function is aspect of the self that facilitates the discovery of the nature of God within oneself. The Bahá'í Transcendent Function in Bohnhoff is the aspect of Meredydd's soul driving the Bahá'í Mirror-Stage. For Bohnhoff, to be human is to transcend. In the simplest terms transcendence in the Bahá'í paradigm is going beyond the material world to a more real supernatural world. As Bohnhoff writes,

> Human beings transcend the material and turn the idea that we are prisoners of gravity (literally and figuratively) on its head. The history of religion is replete with larger than life examples of this transcendence, but I also see it as a part of everyday life. Human lives are all about transcending or controlling or circumventing the material in one way or another. I was discussing just the other day with a group of friends how most of the thoughts in our heads have nothing to do with materiality, but rather to do with intellectual realities such as love, justice, freedom, ethics, friendship, belief, emotions. We think more about how things make us feel than about the things themselves. All of my fiction—whether Fantasy or Science Fiction or Magical Realism—is a study and exploration of what it means to be human. (Bohnhoff 2016, p.5)

[80] Universal House of Justice, *The Promise of World Peace* (Haifa: Bahá'í World Centre, 1985), p.3.

For Bohnhoff ‘the thoughts in our head’ are functions of spirit, not matter. The intellect permits humans to transcend the material realm, and its discourses, because it is linked to a supernatural realm beyond matter. My point is the Bahá'í Transcendent Function is the dynamic by which the Bohnhoffian heroic mind comes to discover its own supernatural nature.

2 Psychoanalytic Context

2.1 The Lacanian Mirror-Stage

According to the dialectical method of the thesis, the quickest route to developing a psychoanalytic theory that explains Bohnhoff’s mythological cognition (i.e. Meredydd’s mirroring of the supernatural) is to invert (the assumptions and progression of) Lacan’s materialist Mirror-Stage. This inversion displays the holistic-symbolic function of mythological cognition (i.e. the idealist function that assimilates materialist theory in our world). It also helps explain how Meredydd’s Bahá'í Transcendent Function allows her to assimilate material reality from a spiritual point of view in her world.

Regarding the Lacanian theory of child development, Lacan hypothesises in ‘The Mirror-Stage as Formative of the *I* Function’, ‘transformation […] takes place in the subject when he assumes an image’ of himself when seeing his reflection in a mirror as an infant.[81] Using the image the child constructs an imaginary ego. For Lacan, the infant’s ego is formed in a dialectic of recognition and desire; he perceives his objective existence using the mirror-image and consequently desires to construct an imaginary self to become recognised by the society that surrounds him.

The Bahá'í Mirror-Stage proposes the opposite. As the material realm mirrors the supernatural realm in the Bahá'í paradigm, Bahá'ís use it to identify their pre-existent spiritual identity. As they occupy the material world as a mirror-image of a pre-existent God, Bahá'ís perceive themselves as part of this image of God. Therefore the material world as mirror-image helps reveal a Bahá'í’s pre-existent spiritual identity as a reflection of God. Evidencing the conceptual hierarchy required for such, Bohnhoff begins chapter 2 of *The Meri* with an excerpt from the imaginary religious text, The Corah, stating: ‘The mind is beyond the senses and reason is beyond the mind. Reason is the essence of mind. But beyond reason is the spirit of man, and beyond this is the Spirit of the Universe, the Evolver of all’ (Bohnhoff 2005,

[81] Jacques Lacan, *Écrits* (New York, NY: Norton, 2006), p.76.

p.15). More detail on how the Bahá'í Mirror-Stage is an inversion of Lacan's materialism is provided below.

Lacan's Mirror-Stage is based upon the assumption that early on in their development children have no pre-existent unified self and use external mirror images to construct an imaginary self. This is evidenced by the fact the Lacanian unconscious is built upon Claude Levi-Strauss' view. Levi-Strauss argued that 'the unconscious is always empty'.[82] Although this unconscious is empty it can structure content from biological dynamics emerging from elsewhere. Levi-Strauss argues,

> As an organ of a specific function, the unconscious merely imposes structural laws upon inarticulated elements which originate elsewhere – impulses, emotions, representations, and memories. We might say therefore that the preconscious is the individual lexicon where each of us accumulates the vocabulary of his personal history, but that this vocabulary becomes significant, for us and others, only to the extent that the unconscious structures it according to laws and thus transforms it into language. (Levi-Strauss 1963, p.203)

Building on this, Lacan argued that the unconscious becomes structured like a language (Lacan 2006, p.423) and 'structured as a function of the symbolic' when it organises content from elsewhere.[83] This elsewhere is related to the 'symbolic' Lacan is referring to when he states the unconscious is 'structured as a function of the symbolic'. The 'symbolic' is the symbolic order. The symbolic order is the relational ordering of symbols exchanged by individuals in a society to create meaning. It is arranged hierarchically; certain symbolic exchanges have more value than others. According to Lacan, the unconscious becomes structured by this language of social relations with exposure to social interaction. This language of social relations is transmitted through discourse. Lacan writes,

> It is the discourse of the circuit in which I am integrated. I am one of its links. It is the discourse of my father, for instance, in so far as my father made mistakes which I am condemned to reproduce… I am condemned to reproduce them because I am obliged to pick up again the discourse he bequeathed to me, not simply because I am his son, but because one can't stop the chain of discourse, and it is precisely my duty to transmit it in its aberrant form to someone else.[84]

So for Lacan the unconscious starts empty but becomes filled by the symbolic material of social discourse. Of course it is logical to suggest, as Lacan does, that a child of 6-18 months lacks the social experience necessary to form social cognition because this cognition relies on exposure to the symbolic order. However, from the theological position the Bahá'í Mirror-Stage is based on it is a shallow view of human selfhood to propose that the unconscious self begins empty, and is thereafter only ever the 'discourse of the other' (Lacan in Homer 2005,

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[82] Claude Levi-Strauss, *Structural Anthropology* (New York, NY: Basic Books, 1963), p.203.
[83] Jacques Lacan, *The Ethics of Psychoanalysis 1959-60: The Seminar of Jacques Lacan Book VII* (London: Routledge, 1992), p.12.
[84] Jacques Lacan, in Sean Homer, *Jacques Lacan* (Oxon: Routledge, 2005), p.44.

p.70). Such a proposal does not allow for the possibility of a soul existing from birth which the individual discovers through experience.

Providing the inverse position to the empty Lacanian unconscious is Plato's description of the pre-existent soul (the Platonic view of the soul is also the Bahá'í view),

> If, as we are always saying, the beautiful exists, and the good, and every essence of that kind, and if we refer all our sensations to these, which we find existed previously and are now ours, and compare our sensations with these, is it not a necessary inference that just as these abstractions exist, so our souls existed before we were born; and if these abstractions do not exist, our argument is of no force? Is this the case, and is it equally certain that provided these things exist our souls also existed before we were born, and that if these do not exist, neither did our souls? [85]

Plato's view is the inverse of Lacan's, because in Lacan the unconscious self is void before the Mirror-Stage, whereas the Platonic self is defined by the pre-existent soul as a reflection of the Good. This means that any theological Mirror-Stage would have to take account of the pre-existent soul. That the Platonic view is of the soul is also the Bahá'í view is seen in the following from 'Abdu'l-Bahá,

> The human spirit […] is the rational soul, and these two names—the human spirit and the rational soul—designate one thing. This spirit, which in the terminology of the philosophers is the rational soul, embraces all beings, and as far as human ability permits discovers the realities of things and becomes cognizant of their peculiarities and effects, and of the qualities and properties of beings.
> ('Abdu'l-Bahá 1990, pp.208-209)

'Abdu'l-Bahá endorsed this aspect of Plato, regarding him 'worthy of esteem and of the highest praise', because he 'rendered distinguished services to mankind'.[86]

Lacan speculates further on how mirror-images may help construct an imaginary self when he states, 'the function of the Mirror-Stage […] turns out […] to be a particular case of the function of imagos, which is to establish a relationship between an organism and its reality' (Lacan 2006, p.78). The imagos Lacan refers to here is simply the reflection the child sees in the mirror. For Lacan, the Mirror-Stage of a child's cognitive development commences when, on seeing her reflection in a mirror, this child who previously had fragmented perception of self begins to conceive of herself as a unified being. The initial perception of self is fragmented because (according to Lacan) the individual has not linked it to external reality through the mirror-image. Additionally, although the reflection of the mirror-image allows the child to see herself as a unitary being with objective existence, for Lacan the image is also alienating, because he sees it as part of an external mind-independent

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[85] Plato, *Phaedo* (Medford and Summerville, MA: Tufts University, 2018) pp.57a-118a (pp.76d-76e) <http://data.perseus.org/citations/urn:cts:greekLit:tlg0059.tlg004.perseus-eng1:76d>
[Accessed 8th May 2020]

[86] 'Abdu'l-Bahá, *Tablet to Dr. Forel* (George Ronald Publishers, 1978), p.8 <https://reference.bahai.org/en/t/ab/TAF/taf-1.html.utf8?query=plato&action=highlight#gr4>
[accessed 28 October 2022]

reality which we confuse with the self. Regarding the progression of his Mirror-Stage Lacan states:

> The mirror stage is a drama whose internal pressure pushes precipitously from insufficiency to anticipation – and, for the subject caught up in the lure of spatial identification, turns out fantasies that proceed from a fragmented image of the body to what I will call an "orthopaedic" form of its totality – and to the finally donned armour of an alienating identity that will mark his entire mental development with its rigid structure. (Lacan 2006, p.78)

Lacan argues it is at this juncture of alienation and enthralment with one's own image that the ego is born. He suggests because the ego is formed out of the characteristics of the image, then the ego is an imaginary function. For Lacan, an individual constructs the ego from the image because they connect it to their own existence. However, as the image is encountered as an external other in Lacan, Sean Homer states this ego 'is based on an illusory image of wholeness and mastery and it is the function of the ego to maintain this illusion of coherence and mastery' (Homer 2005, p.25). Homer also notices that for Lacan the function of the ego is 'one of *mis-recognition*' and refuses 'to accept the truth of fragmentation and alienation' (Homer 2005, p.25).

Alternatively, from the Bahá'í point of view which allows for a pre-existent soul, and the Extended Mind Thesis (EMT), the mirror-image is not a reflection from an alternate realm external to the individual. As 'Abdu'l-Bahá states,

> But the human spirit, unless assisted by the spirit of faith, does not become acquainted with the divine secrets and the heavenly realities. It is like a mirror which, although clear, polished and brilliant, is still in need of light. Until a ray of the sun reflects upon it, it cannot discover the heavenly secrets. ('Abdu'l-Bahá 1990, pp.208-209)

'Abdu'l-Bahá's comment that the pre-existent soul is like a mirror reflecting the attributes of God (here symbolised by the sun) recalls the Bahá'í view the material world and it inhabitants mirror the supernatural world. As the soul is both rational and a mirror of supernatural reality in the Bahá'í paradigm, this indicates that the Bahá'í view of the soul is compatible with the EMT concept the mirror is part of the same cognitive field the individual is. 'Abdu'l-Bahá's (and the Bahá'í's) mirror is not external to the person, as it is in Lacan. Rather, it is an integral part of the same field the individual is, functioning as an integrated part of their extended mind, helping them to discover an underlying human identity. From this point of view the mirror consolidates the unity of mind with its surroundings. Bahá'ís are supposed to search the material world for images reflecting the supernatural realm to learn about their own spiritual nature. This is the process Meredydd goes through in *The Meri*. By juxtaposing images of spirit with images of material disorder Bohnhoff hopes her readers will also learn

to interact with the material world in such a way that they can discover their underlying spiritual identity.

Exposing the materialism of his theory (i.e. a person does not have a spiritual soul) Lacan does not see the fragmentary individual as composed of anything other than imaginary images. Lacan states, 'the ego, prior to its social determination' is an agency always moving,

> […] in a fictional direction that will forever remain irreducible for any single individual or, rather that it will only asymptotically approach the subject's becoming, no matter how successful the dialectical syntheses by which he must resolve, as *I*, his discordance with his own reality. (Lacan 2006, p.76)

For Lacan, the self is always imaginary. Critics of Lacan's Mirror-Stage argue that the assumptions of fragmentation and alienation it is based on are too narrow to account for other possibilities. For example, idealist inversion of Lacan's fragmentation and alienation 'presupposes a non-alienated subject in the first instance' (Homer 2005, p.26). Anthony Elliot argues,

> There is, then, a distinctly negative ring to Lacan's account of the imaginary order. In this account, it is through misrecognition of the self that the essential seeds of subjectivity are planted. Imaginary misrecognition shapes both self-perception as well as fantasy-generated images of others. For Lacan, however, mirror misrecognition is not simply some phase of human development, a phase transcended by subsequent individuation. On the contrary, this imaginary realm of traps and distortions is in ongoing relation to subjectivity; it is continually rerun and played out with other persons.[87]

For Lacan, the mirror lies by transferring the appearance of an individual's unity to her sense of self to create the ego. The mirror-image is accepted so an imaginary ego can be created as a defence mechanism protecting the person from a sense of existential alienation and fragmentation. There is value in viewing the mirror-image as a cause of misrecognition, because as the image is only a representation, it could lead to a distorted picture of self. However, arguably Lacan's assumption that mirror-images are always false is too narrow.

Conversely the Bahá'í Mirror-Stage states individuals seek reflection of a spiritual world in the material world to discover their own underlying spiritual nature, or in Plato's terms: to discover the pre-existent Good. As 'Abdu'l-Bahá states,

> The existence of created things is sheer illusion and utter non-existence compared to that of God and consists in a mere appearance, like an image seen in a mirror. But although this image is an illusion, its source and reality is the person reflected, whose image has appeared in the mirror. Briefly, the reflection is an illusion compared to that which is reflected. It is therefore evident that although created things have no existence compared to that of God, being instead like a mirage or an image reflected in a mirror, yet in their own degree they exist. That is why Christ referred to those who were heedless of God and denied His truth as dead, even though to outward seeming they were alive; for in relation to the faithful they were indeed dead, blind, deaf, and dumb. That is what Christ meant when He said, "let the dead bury their dead". ('Abdu'l-Bahá 1990, pp.278-279)

[87] Antony Elliott, *Psychoanalytic Theory: An Introduction* (Oxford: Blackwell, 1994), p.105.

‘Abdu'l-Bahá sounds like Plato here in his assertion that the source of a person is a pre-existent Good. Plato’s notion of the Good is equitable with the Bahá'í God. Bohnhoff’s Fantasy literature is supposed to function as part of an imaginary material cosmos which exists to reflect the attributes of a higher spiritual source. The reader is taken on a journey to discover this spiritual reality through Meredydd’s Bahá'í Mirror-Stage (the process of learning to better mirror the attributes of this spiritual source) as she discovers her spiritual self during her development from childhood to adulthood.

Lacan’s definition of the unconscious as ‘the discourse of the other’ is useful when it comes to defining the social unconsciousness of discourse (and the discourse of the social unconscious). For example, Lacan’s definition of the unconscious as the discourse of the other allows Marxist psychoanalysts like Žižek to reveal the dynamics of the largely unconscious social forces at work in capitalist society (such as enjoyment) and how social discourse upholds these forces. However, because the Lacanian unconscious is just ‘the effect of a trans-individual symbolic order upon the subject’, a person remains trapped within this effect without any transcendent function (Homer 2005, p.69).

2.2 Reading Bohnhoff with Lacanian Materialism

Mythological cognition operates as symbolic criticism. It asks the reader to make rational judgements about other symbolic systems beyond literature, such as materialistic literary theory, to expose their limits and to create supplementations. Exposing limits and creating supplementations is a function of the dialectic. I will therefore indicate a brief materialist reading of Bohnhoff’s Fantasy using Lacanian theory to highlight its limits. After that I will interpret *The Meri* in terms of the Bahá'í Mirror-Stage which supplements Lacan’s materialist system with idealist elucidation.

Reading *The Meri* in a Lacanian way would mean the text is like a mirror-image of Bohnhoff. That is to say, Bohnhoff’s text could be analysed based on the assumption Bohnhoff desires some imaginary unity, where she recognises what is absent in herself and society, and then creates this imaginary personal and social existence. Rosemary Jackson adopts this assumption to examine similar authors in *Fantasy: The Literature of Subversion* (1981) where she takes Todorov’s structuralist method from *The Fantastic: A Structural Approach to a Literary Genre* (1970) and combines it with psychoanalysis to argue that:

> The fantastic is a literature which attempts to create a space for a discourse other than a conscious one and it is this which leads to its problematization of language, of the word, in its utterance of desire. The

> formal and thematic features of fantastic literature are similarly determined by this (impossible) attempt to find a language for desire.[88]

Following Lacan's line of reasoning, Bohnhoff's fiction is imaginary because it is formed by the social unconscious (i.e. the symbolic relations accepted by society unconsciously as forming the substance of reality itself) existing outside of her. This social unconscious is mirrored in her fiction by the patriarchal domination systems described earlier. Within the Lacanian paradigm this unconscious signifies a lack of being in Bohnhoff's fiction relative to her desire to create something new (i.e. a fair and just society based on Bahá'í values). In Lacan, lack (*manque*), perpetually creates desire. According to Lacan's idea that the mirror-image is a misrecognition, Bohnhoff's Fantasy represents both her existential alienation, and a desire for unified being, because she uses it to construct an imaginary Bahá'í ego.

Partially explicable from within the Lacanian paradigm, as an example of the social unconscious, is the ideology of the senior teacher Ealad-hach. The overall school ethos is impacted by his material approach to denying Meredydd's female spirituality. As mentioned, Meredydd's developing physical maturity makes her stand out in the school. According to Meredydd's guardian Bevol, her developing physical and spiritual maturity causes Ealad-hach to become 'openly opposed' to Meredydd learning at the school (Bohnhoff 2005, p.44). Ealad-hach's unconsciousness relative to Meredydd's spirituality influences the material operation of the school because other teachers follow suit (as evidenced by Wyth's preference for Brys' reading of Wyth's dream to Meredydd's). It has a negative impact on Meredydd's learning.

Ealad-hach's opposition 'to the idea of females at Halig-liath on the basis of tradition' alienates Meredydd from her potential (Bohnhoff 2005, p.45). From Lacan and Jackson's point of view it does seem like Bohnhoff desires some imaginary unity, because she believes spirit is absent in the patriarchal parts of our society, transfers it to Meredydd's and tries to fix it there, hoping it can be done in our world too. Using Lacan's formulation of the imaginary Jackson argues:

> Fantasy has always articulated a longing for imaginary unity, for unity in the realm of the imaginary. In this sense, it is inherently idealistic. It expresses a desire for an absolute, for an absolute signified, an absolute meaning. (Jackson 1995, p.179).

For Jackson this imaginary unity, is, in the case of religious Fantasy, the union of the self and the other. Assuming the notion that Fantasy literature takes part in a Lacanian dialectic of

[88] Rosemary Jackson, *Fantasy: The Literature of Subversion* (London: Routledge, 1995), p.36.

(mis)recognition and desire, Bohnhoff's fiction represents the desire to overthrow patriarchal domination to create something new.

Another way Bohnhoff's fiction could be examined springs out of Levi-Strauss' claim that the 'unconscious is always empty' (Levi-Strauss 1963, p.203). In other words, it is like a blank canvas, ready to be filled with the symbolic order. As much of our unconscious is formulated out of the symbolic order, being structured in accord with the symbols and laws of symbolic exchange and shaped by the language of social relations, the Lacanian paradigm is applicable to certain useful literary analyses.[89] In Lacanian terms certain aspects of Bohnhoff's experience of the symbolic order have been handed to her through patriarchy and male domination, as exemplified by her discussion of the marginalization of women in Islam which follows,

> One of the key elements in all religious teaching is, of course, how people interact, and one of the most fraught interactions has been that of women and men within male power structures. Looking at historical religions, one sees that what is taught about these interactions through the revelation of a Prophet differs from what is institutionalized some centuries down the line. Islam offers a startling example of this: Muhammad's recommendation that Muslim women veil themselves in public as a protection against molestation by men in the wider culture has morphed, in some Muslim societies, into a condemnation of the women themselves [...]. When I wrote *The Meri*, my focus was on that larger issue of theological drift. I felt that nothing served better as an example of that drift than the marginalization of women. (Bohnhoff 2016, p.2).

That some of Bohnhoff's experiences of the symbolic order have been handed to her through patriarchy and male domination can be seen by equating, 'religious teaching' with the symbolic order. The 'male power structures' and 'the condemnation of women' are the patriarchy and male domination Bohnhoff has experienced by witnessing 'theological drift' in another religion.

Based on the Lacanian assumption that the unconscious starts void – only becoming full when the symbolic order fills it – it would be the language of discourse that exclusively produces its subsequent content. Along these lines, Bohnhoff's Fantasy can be interpreted in the materialist terms of Žižekian Marxist Psychoanalysis – a good example being Žižek's methodology is *The Sublime Object of Ideology* (1989) – as either conservative or radical, in terms of political affiliation, where humanity itself is a hive collective of 'desiring machines' who act ideologically out of self-gratification.[90] That would mean then that Bohnhoff's Fantasy fiction is only ever part of an 'ideological fantasy' to restructure reality according to her own, either conservative, or left-leaning desires.[91] As Elliot states, according to Žižek's

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[89] Jacques Lacan, *The Seminar of Jacques Lacan, Book II: The Ego in Freud's Theory and in the Technique of Psychoanalysis 1954-1955*, ed. by J.A. Miller (Cambridge: Cambridge University Press, 1988).
[90] Gilles Deleuze and Félix Guattari, *Anti-Oedipus* (London: Bloomsbury, 2013), p.11.
[91] Slavoj Žižek, *Sublime Object of Ideology* (London: Verso, 2008), p.27.

'interpretation, ideology is a fantasy scenario filling out the lack of selfhood' (Elliott 1994, p.110). For Žižek politics offers up a field of play where we can express our own lack of being. Elliot notices in Žižek's philosophy that:

> The human subject, once ripped away from the plenitude of the imaginary order is itself constituted as internally blocked, marked by lack, alienated through fruitless searches for meaning and unity whose sole purpose is to repair this essential nothingness. (Elliot 1994, p.108).

Instead of assuming the self is filled with some essential substance as in many theological paradigms, Lacanianism assumes the opposite.

2.2.1 Reading Bohnhoff with Žižek

Again, as part of the dialectical method the thesis employs to highlight how mythological cognition functions as symbolic criticism (thus exposing the limitations other symbolic systems, such as materialist literary theory, while creating supplementations) it is worth providing an example of the type of materialist literary theory Bohnhoff's idealism assimilates. I therefore provide a Lacanian-Žižekian reading below.

By the time of *The Crystal Rose* (the third in *The Meri* trilogy) there is a coup-d'état underway in the kingdom of Caraid-land. Daimhin Feich is regent to Airleas Malcium. Malcium wishes to seize the throne for himself following the death of the previous king, Cyne Colfre Malcuim. Feich also has his ambitions for the throne. Working against Feich's forces is Taminy and her followers. Taminy is a female prophet sent by the Meri to breathe new life into the corrupt body-politic of Caraid-land. At the end of *Taminy*, the second in *The Meri* trilogy, the prophetess meets with Feich. When Feich explains his allegiance to Airleas stating he is 'a symbol of Caraid-land's unity' who could bring direction to a land 'divided, torn by dissention and strife', Queen Toireasa offers him another point of view.[92] She argues because Taminy is a spiritual being sent by the divinity, she should be allowed to 'Weave her will in Caraid-land and let its wounds be healed' since her spiritual purpose is 'to renew and unify Caraid-land as it has never been unified before' (Bohnhoff 1995, p.5). As a magical healer Taminy could fuse her spiritual powers with the institutional systems that govern her society. A Lacanian-Žižekian interpretation of both Feich's and Taminy's ambitions would explain both quests using the concept of desire. This concept sheds some light on the psychological dynamics of Feich's hatred for Taminy because his desire to rule Caraid-land and possess Taminy body and soul is libidinal. Bohnhoff's examination of the libidinal aspects of Feich's lust for power over Caraid-land and Taminy is visible in Feich's dream,

[92] Maya Kaathryn Bohnhoff, *The Crystal Rose* (Riverdale, NY: Baen, 1995), p.5.

> He was hunting. Flying over the ground on a fantastic black horse so powerful, thunder rolled from beneath its hooves and assaulted the sky. He gripped the reins in both hands, feeling the tension of the animal's massive neck, the superb, nervous lightness of its mouth on the bit. Between his legs the broad, muscular back rippled with unimaginable power. [...] He laughed in complete delight and the horse turned its great head to look at him. An eye as pale as his own fixed him, sending a chill up his spine. In that reckless moment he understood that he was both the horse and the rider of the horse. The animal was an extension of Self; it was he who held the reins and he who breathed fire and struck lightning from the earth. (Bohnhoff 1995, p.15)

According to a Žižekian interpretation the horse between Feich's legs, with its powerful neck, and head with one eye, symbolises the phallus. Feich is ruled by his phallic lust for power and enjoys the libidinal aspects of this desire. As Žižek argues, the phallus is 'an object which gives body to a certain fundamental loss in its very presence', and 'in the phallus, loss as such attains a positive existence' (Žižek 2008, p.175). As for Žižek there is a void at the core of ideological action (because in Lacan there is no pre-existent soul causing human action) which human desire fills with enjoyment, this would render Feich's desire for power a function of a libidinal ego attempting to overcome a fragmented self, alienated from reality due to an imaginary sense of wholeness.

However, according to Žižek's belief all humans are possessed by enjoyment there can never be any transcendence beyond desire. This is not Bohnhoff's position. She states, 'Human beings transcend the material and turn the idea that we are prisoners of gravity (literally and figuratively) on its head' (Bohnhoff 2016, p.5). As Bohnhoff defines human consciousness with the rational soul, she believes human intelligence displays transcendence beyond the material limits regulating the other species on Earth. For example, humans have science to understand the dynamics of geological and biological systems, and to circumvent and reappropriate their dynamics. The levels of abstract reasoning and inductive thought available to humans are not available to any other species. No other species on Earth has transcended Earth's natural systems to the level humanity has. Humans have designed and built motor cars, aeroplanes, or skyscrapers. They have written histories, tragedies, and comedies. Contrary to the Lacanian- Žižekian paradigm, Bohnhoff wishes to discover the human soul in her writing. In 'echoing the Creator' she is not following material enjoyment, nor the narcissistic desire to be recognised by some larger other; Bohnhoff is searching for what it means to be human beyond bodily impulse (Bohnhoff 2016, p.8).

3 Meredydd's Bahá'í Mirror-Stage through the Bahá'í Transcendent Function

3.1 Conceptual Blending

Bohnhoff's idealist mythological cognition requires the reader think with the archetypal images of *The Meri*. These images are inserted to mirror a supernatural realm. Examples of

such images are the Meri (the mythological mother goddess archetype); water as the unconscious mind (as highlighted by Meredydd's analysis of Wyth dream in 'The (Bahá'í) Transcendent Function, and in my analysis of the aislinn pool below); evergreen trees as eternal life (also analysed below). Interestingly each of these archetypes represent spiritual ideas in Jungian theory which overlap with Bohnhoff's use of them. As the source of life and spiritual growth the mother represents 'the wisdom and spiritual exaltation that transcend reason' (Jung 1991, p.82). The sea is a symbol of 'the unconscious and the mother of all that lives' (Jung 1958, p.143). A tree can represent 'the way of life itself, a growing into that which eternally is and does not change' (Jung 1991, p.110).

Bohnhoff's mythological cognition uses the concept of spirit to recategorise Meredydd's material world as a spiritual construct. For Bohnhoff, matter is just the outward appearance of phenomena while their essential core is supernatural. As Meredydd's world is an analogue of ours, this assimilation of matter encourages the reader to conclude that the lack of perfection in our own human institutions and interactions is due to a lack of spirit, as part of the holistic-symbolic function of mythological cognition. This lack is not an absolute absence at the core of our being human (as it is in the Lacanian paradigm), but rather a relative absence in our ability to mirror the attributes of a higher spiritual realm caused by collective ignorance (as suggested by 'Abdu'l-Bahá when he states our souls as mirrors are dull without the light of faith).

Just as the reader is supposed to judge our world by Bohnhoff's blending the material environment of Caraid-land with the supernatural, so are they are meant to learn from Meredydd's Mirror-Stage and her Transcendent Function. In the following section I therefore highlight how Bohnhoff uses conceptual blending to blend the material with the spiritual in Caraid-land and Meredydd's mind. These blends are initially unconscious to Meredydd. However, Caraid-land's blended ontology later becomes conscious through Meredydd's Bahá'í Mirror-Stage, allowing the reader to understand how matter is assimilated by Bohnhoff's theological view.

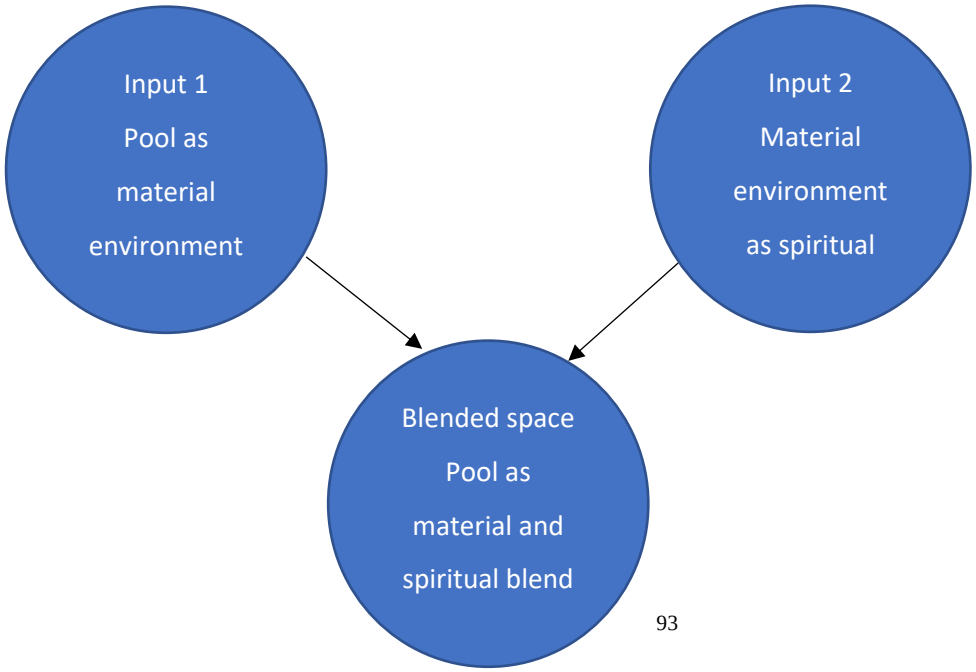
3.1.2 Meredydd's Mind as Conceptual Blend capable of the Bahá'í Mirror-Stage

Meredydd is motivated to learn the Divine Art after the murder of her parents because Bevol tells her its 'powerful secrets' would lead her to the murderers (Bohnhoff 2005, p.12). Just before she discovered her parents had been murdered, Meredydd had walked home from the Cirke (church) in Nairne through Bebhinn wood.

Meredydd's finding 'an amazing pool of the most beautiful, clear, sparkling water' allows Bohnhoff to illustrate how the material is blended with the spiritual in Caraid-land as an archetypal reflection of supernatural reality (Bohnhoff 2005, p.9). When Meredydd 'thrust her feet into the icy water' Bohnhoff's blending of the material with the spiritual is visible because 'the most wonderful aislinn images flow through her waking brain' (Bohnhoff 2005, p.10). I examine how conceptual blending operates here as the process of blending two metaphors so the cognitive foundation for the Bahá'í Mirror-Stage can be properly understood.

The first metaphor is the pool as an image of the material environment. The second metaphor is the pool as an image of the aislinn supernatural realm. Regarding the first metaphor, Bohnhoff's pool symbolises the material environment because it represents the material processes at work in physical reality (such as atoms interacting to produce water). Regarding the second metaphor, the pool is a metaphor for the aislinn realm, because the water produces aislinn visions of spiritual significance in Meredydd's mind. As the material pool produces spiritual aislinn visions, Meredydd's cognitive processes blend both material and spiritual input spaces. Although her cognitive link to the material universe is animated through spiritual energy Meredydd – still an apprentice – has not become fully conscious of how her mind is a blend of the material and spiritual. Therefore the pool also symbolises Meredydd's unconscious mind as a repository of spiritual information. It symbolises the unconscious conceptual blends Meredydd has yet to discover through the Bahá'í Transcendent Function, to understand the hidden spiritual background to Caraid-land's materiality. Later, as her Bahá'í Transcendent Function progresses, and she becomes more aware of spiritual reality, she is better able to assimilate the concept of matter from a spiritual point of view.

According to Fauconnier and Turner's theory of conceptual blending there are two input spaces to the conceptual blend of the pool as both material and spiritual:



[93]

Bohnhoff's spiritual, aislinn world is the macrocosmic 'eternal reality' transcending and intersecting the material universe, described by 'Abdu'l-Bahá in *Foundations of World Unity* ('Abdu'l-Bahá 1979, p.51). By intersecting her psyche at the cognitive level this macrocosmic reality causes Meredydd to act. When 'a tendril of mist' ascends out of the pool to develop into 'the form of a white-robed maiden' Meredydd witnesses the spiritual dynamics of the material universe surrounding her (Bohnhoff 2005, p.10). The image of the 'mist-cailin' (as an extension of the image of the pool) again blends two metaphors: 1) the pool as a metaphor of the material environment 2) the mist-cailin as a metaphor of the spiritual realm (Bohnhoff 2005, p.10). Meredydd's world literally manifests the substance of spirit. When the mist-cailin tells Meredydd she will 'seek the Meri' (Bohnhoff 2005, p.10) to become a Prentice of the Divine Art, Bohnhoff evidences this aislinn being is from the 'reality belonging to the divine, supernatural kingdom' spoken about by 'Abdu'l-Bahá ('Abdu'l-Bahá 1979, p.51). As the pool is also an archetypal image of the unconscious mind, the mist-cailin acts like the feminine archetype arising to power Meredydd's self-transcendence. Therefore, the mist-cailin represents Meredydd's Bahá'í Transcendent Function while demonstrating the function is directly powered by the universe itself. As the mist-cailin is a material and spiritual blend processed in Meredydd's mind through conceptual blending, it is clear that Meredydd's Bahá'í Transcendent Function directly relies on conceptual blending.

[93] Figure 6

The mist-cailin prophesies Meredydd will seek the Meri to become a Prentice before the causal event which motivates her to do so. It is only when Meredydd's parents are murdered that she chooses to seek the Meri. The spiritual forces of the novel transcend the material confines of time. In Piaget's constructivist terms, Bohnhoff is assimilating the concept of matter by recategorising it as subordinate to the concept of spirit.

Through her use of conceptual blending, Bohnhoff is dramatising the three realities written about by 'Abdu'l-Bahá: 1) the physical reality, 2) the intellectual reality, and 3) the spiritual reality. Meredydd has the standard five physical senses, a sharp mind, and a well-developed celestial faculty. While Meredydd's talent for aislinn interpretation shown in the Wyth passages demonstrates her ability to marry all three realities accurately in cognition, her encounter with the mist-cailin illustrates she is receptive to those spiritual experiences which enable her to perceive herself as a unified spiritual being (or to discover her spiritual wholeness in Jung's terms). The combination of Meredydd's cognitive ability with her spiritual receptiveness opens the door to her Bahá'í Mirror-Stage. The pool provides her first experience of being integrated with supernatural reality. Bohnhoff's idealism works contrary to the Lacanian-materialist assumptions dominating so much of 21st century psychoanalytic criticism because it presents a protagonist who cannot be regarded as perpetually fragmented and divided from the universe. If Lacan's assumptions (consciousness begins with fragmentation and alienation to become constituted by the materiality of language) are accepted as binding on epistemology, then Bohnhoff's Bahá'í method cannot be properly understood. Regarding the symbolic function of mythological cognition Bohnhoff's idealism transcends (Lacan's) materialism by recategorising it. Bohnhoff's idealism recategorises materialism (Lacan's materialist Mirror-Stage) as an inverse image of the truth – like one of the shadows in Plato's allegory of the cave.

Within the Bahá'í paradigm a person's eternal spiritual soul 'embraces all beings' to become acquainted with 'the qualities and properties of beings' ('Abdu'l-Bahá 1990, pp.208-209). However, for Lacan, because the human unconscious is empty and the conscious human self is imaginary, the self depends upon the symbolic order of social relations to become real. When Lacan is inverted to assume the preceding unity of the subject (contra fragmentation and alienation), the dialectic of (mis)recognition and desire becomes the discovery of the hidden self (contra the fabrication of the imaginary). When Meredydd meets the mist-cailin, the reader witnesses that her becoming more human is not her creating an imaginary ego, but discovering her own preceding spiritual nature, though Bohnhoff's use of the feminine archetype. When it is indicated to Meredydd that she will learn the Divine Art

by the mist-cailin's spiritual prophecy before she chooses this destiny for herself, the Bahá'í Mirror-Stage is born. Meredydd's emerging capacity to use the Divine Art is dependent on a successful journey through the Bahá'í Mirror-Stage.

At the aislinn pool Meredydd has unconsciously encountered stages one and two of the Bahá'í Mirror-Stage stated in the introduction. Stage one involves seeking reflections of the Meri (the Spirit of the Universe) in the material world; stage two is about identifying she is component of a universe that reflects the attributes of supernatural reality. Meredydd has encountered stage one because the pool and mist-cailin are reflections of the Spirit of the Universe. She has encountered stage two because the mist-cailin's spiritual prophecy informs her she will learn the Divine Art. This will help her identify she is component of a universe that reflects the attributes of a higher spiritual power. Conveniently represented by water as a symbol of the unconscious, the Mirror-Stage is largely unknown to Meredydd at this point. She needs to be deepened by Bevol to become aware of it.

Concerning the Bahá'í Mirror-Stage, the founder of the Bahá'í Faith, Bahá'u'lláh, stated in *Gleanings* 'Man is the supreme talisman' and 'a mine rich in gems of inestimable value' where 'education, alone, cause it to reveal its treasures'.[94] According to Bahá'u'lláh the Bahá'í Mirror-Stage is initiated when a spiritual seeker hopes to 'journey from the plane of heedlessness into the realm of being'.[95] Meredydd's discovery of the aislinn pool foreshadows Meredydd's Bahá'í Mirror-Stage because the material pool reflects spiritual visions back to Meredydd revealing she is a spiritual being. When Meredydd first meets the mist-cailin, she is effectively meeting her own spiritual self for the first time.

3.2 The Bahá'í Mirror-Stage expounded by Bahá'u'lláh

My proposal that the Bahá'í Mirror-Stage is an idealist psychoanalytic theory explaining how images are used in Bahá'í literature to construct Bahá'í identity is backed up by the Bahá'í writings. In particular, Bahá'í scripture supports the idealist inversion of Lacan's assumptions the Mirror-Stage is founded upon: fragmentation, alienation, and a narcissistic desire to assert an imaginary self. That is, the Bahá'í position asserts using mirror images to discover a Bahá'í identity is about detecting deep personal integration within a unified material-spiritual cosmos, where the spiritual outcome is existing in a tranquil state of contentment beyond a

[94] Bahá'u'lláh, *Gleanings* (Wilmette, IL: US Bahá'í Publishing Trust, 1990), p.259.
[95] Bahá'u'lláh, *The Seven Valleys and the Four Valleys* (Wilmette, IL: Bahá'í Publishing, 1975), p.5.

selfish desire for recognition. In this section I therefore show below how Meredydd's Mirror-Stage is supported by Bahá'í scripture on discovering spiritual identity.

In *The Seven Valleys and The Four Valleys* (1860) Bahá'u'lláh (the founder of the Bahá'í Faith) discusses the progress of the human soul 'toward the object of its being'.[96] The 'object of its being' is the soul's perfect integration with the Spirit of the Universe. According to Bahá'u'lláh the ultimate goal for the spiritual seeker hoping to achieve perfect integration with the Spirit of the Universe is to achieve 'a pure heart' because 'a pure heart is as a mirror', which can reflect and magnify the Spirit of the Universe (Bahá'u'lláh 1975, p.21). This provides scriptural support for stage six of the Bahá'í Mirror-Stage, where Meredydd should reflect her deepest spiritual essence back out into the world through her behaviour.

Regarding stage one of the Bahá'í Mirror-Stage, which is to seek reflections of the Meri (the Spirit of the Universe) in the material world, Bahá'u'lláh states:

> In every face, he seeketh the beauty of the Friend; in every country he looketh for the Beloved. He joineth every company, and seeketh fellowship with every soul, that haply in some mind he may uncover the secret of the Friend, or in some face he may behold the beauty of the Loved One. (Bahá'u'lláh 1975, p.7)

The repeated verbal structure of the clauses where a person 'seeketh', 'looketh', 'behold(s)', etc., coupled with the repeated object structure of 'the beauty of the Friend', 'the Beloved', 'the Loved One', etc., emphasises the active process of seeking reflections of the Spirit of the Universe in the material world.

While stage one is about seeking reflections of the Spirit of the Universe in the material world, stages two, three, four and five can be called the introspective stages. Abbreviated, these introspective stages are:

2. Recognising the self as a spiritual mirror
3. Discovering personal spiritual essence
4. Evaluating personal spirit
5. Tuning personal spirit to the Spirit of the Universe

Regarding stage two – recognising the self as a spiritual mirror – as mentioned, Bahá'u'lláh states 'a pure heart is as a mirror' (Bahá'u'lláh 1975, p.21). Regarding stage three – to discover their personal spiritual essence – Bahá'u'lláh states the seeker must negotiate all the spiritual 'planes and states […] folded up and hidden away within him' to find 'the self' which is 'The Self of God standing within Him with laws' (Bahá'u'lláh 1975, p.21-50). Regarding stage four – evaluating personal spirit – Bahá'u'lláh mentions the traveller should 'read the book of his own self' (Bahá'u'lláh 1975, p.51). This is because, to achieve stage five

[96] Robert L. Gulick, 'Preface' in, Bahá'u'lláh, *The Seven Valleys and the Four Valleys* (Wilmette, IL: Bahá'í Publishing, 1975), pp.vii-xiii (p.xiii).

(tuning personal spirit to the Spirit of the Universe), ultimately the ‘death’ of the seeker’s own ‘self is needed’ to ‘walk upon the waves’ of the Spirit of the Universe (Bahá'u'lláh 1975, p.51). Bahá'u'lláh is employing two concepts of the self here: the one Meredydd must discover within, is her spiritual self, linked to God; the other she must overcome to tune to the Spirit of the Universe, is her material self and desires.

Meredydd’s pilgrimage to the Sea of the Meri allows her to advance her Mirror-Stage. It is embodied by a series of tests and difficulties she must overcome to purify her heart, some of which she achieves using the Divine Art – a metaphor for Meredydd’s developing spirituality. However, many of the tests and difficulties are psychological struggles which cause intense introspection. Meredydd is prepared for these processes aided by Bevol. I discuss this preparation in the next section. When Meredydd finally finds purity and is accepted by the Meri, she achieves integration with her true self, and unity with the Spirit of the Universe.

3.3 Osraed Bevol and Meredydd’s Preparation for her Mirror-Stage

Osraed Bevol guides Meredydd through a series of lessons that help prepare her for her Mirror-Stage. Just as Bahá'u'lláh states, the spiritual seeker should ‘cleanse’ their heart ‘with the burnish of love and severance from all save God’ so that ‘the true sun may shine within it’ (Bahá'u'lláh 1975, p.21), so does Osraed Bevol tell Meredydd ‘purity of heart and mind’ are required to be chosen by the Meri (Bohnhoff 2005, p.30). Although the episode with the mist-cailin and her prophecy, as a reflection of the spiritual world (and Meredydd’s spiritual potential), marks the unconscious instigation of Meredydd’s Bahá'í Mirror-Stage, it is actually the murder of Meredydd’s parents that motivates her to consciously seek the Spirit of the Universe, so she can identify their killers. Meredydd’s conscious desire for revenge can be considered an inverse sign of her Transcendent Function. That is to say, when Meredydd’s Bahá'í Mirror-Stage becomes conscious, she should forget the desire for revenge and learn self-transcendence, to embark upon an introspective journey of reflection and self-evaluation which will deepen her understanding of spiritual attributes. This understanding will enable her to better identify signs of the Spirit of the Universe, and achieve union with it through discovering her own spiritual self. This would indicate complete mastery of the Divine Art.

Meredydd’s guardian and spiritual mentor, Osraed Bevol, aids Meredydd’s Transcendent Function by first informing her revenge is not a spiritual cause. Then, Bevol guides Meredydd through a series of philosophical lessons using blends of metaphors, to allow Meredydd to become conscious of how the material world is blended with the spiritual

world. This awareness allows Meredydd's to start consciously processing her Bahá'í Mirror-Stage so she can achieve oneness with the Meri on her own later. Bevol first teaches Meredydd about cognition. This allows Meredydd to understand how mythological cognition works:

> When the conscious spirit commands the eye, the eye can see all forms. When the conscious spirit commands the ear, the ear can hear all sounds. When the conscious spirit commands the tongue, the tongue can savour all tastes. When the conscious spirit commands the mind, the mind can think all thoughts. (Bohnhoff 2005, p.32)

The verse teaches Meredydd that it is her 'conscious spirit' that animates her physical body and her mind, suggesting she will be able to access to the Spirit of the Universe as a concept. This is indicated in the sentence, 'when the conscious spirit commands the mind, the mind can think all thoughts'. However, Bevol's recitation of the verse alone does not allow Meredydd to fully grasp the mechanism by which a conscious human spirit can come to know the Spirit of the Universe.

Instead, Bevol uses the metaphor of the birth and growth of a pine tree from the pine kernels inside pinecones, to explain how an unseen essence manifests as the existential cause of visible phenomena. The tree is an archetypal reflection of the spiritual realm because as Jung states, it represents 'the way of life itself, a growing into that which eternally is and does not change' (Jung 1991, p.110). Bevol's metaphor allows Meredydd to consciously process stages one and two of the Bahá'í Mirror-Stage. That is, she starts to learn how to 1) seek reflections of the Meri as the Spirit of the Universe in the material world; 2) identify that she is component of a universe reflecting the attributes of a higher spiritual power. To teach Meredydd how the Spirit of the Universe manifests material phenomena as metaphors for its spiritual attributes, Bevol instructs Meredydd to retrieve a pine kernel from under a tree and split it in half. Meredydd finds nothing inside it. Finding nothing inside the pine kernel tells Meredydd that while the essence of the pine tree must exist, because the visible pine tree clearly exists, it is not a pre-condition of the tree's existence that the tree's essence be visibly perceptible at the root of its physical being. Just as the pine tree indicates its hidden essence by manifesting as objective matter, so does the Spirit of the Universe indicate its hidden essence by manifesting outward phenomena such as forests and pinecones. Hatcher would agree that Bevol's pine kernel metaphor of hidden essences describes how physical reality forms part of a metaphorical process unfolding to display the attributes of a higher realm of spirit (Hatcher 2005, p.72). As with the aislinn pool there is not just one metaphor. The lesson blends two metaphors: 1) the pine tree is a metaphor representing the material universe 2) the pinecone kernel is a metaphor representing the invisible spiritual root of material reality. The

blending of the pine tree metaphor (as an image of the material universe) with the pinecone metaphor (as an image of the spiritual realm) allows Meredydd to visualise how the physical realm mirrors the spiritual realm, so she can start consciously mirroring it herself. The metaphor of the pine tree allows the readership to place themselves – if they want – in Meredydd's shoes, to undergo the same transcendent lesson she goes through.

Bevol's next metaphorical lesson also uses conceptual blending to highlight the blending of the spiritual realm with that of the material. Building on the previous lesson which highlighted stages one and two of the Bahá'í Mirror-Stage, this lesson teaches Meredydd about stage three of the Bahá'í Mirror-Stage – that she can discover her own spiritual essence through introspection. Although spirit is not limited by matter, Bevol uses a metaphorical blend to highlight how it covertly intersects matter in Caraid-land. Using the example of salt water in a bowl, Bevol illustrates to Meredydd how one material substance can remain hidden within another using two metaphors.

The first metaphor is the bowl of water. The bowl of water is an image of the material universe where spirit does not exist according to some senses. To illustrate this, when Meredydd's friend Skeet drinks salt water from a bowl, displaying displeasure at its taste, Bevol asks Meredydd if she can see any salt in the water. She replies no, explaining that because the salt has 'dissolved into the water', it remains invisible (Bohnhoff 2005, p. 34). The salt is the second metaphor. It represents the idea that although spirit may not exist according to some senses, it may exist according to others. When Bevol asks Meredydd if there is really 'only water in the bowl?', Meredydd replies that this is an 'illusion' because 'the reality is there is salt in the water; salt that cannot be seen but which can be certainly tasted' (Bohnhoff 2005, p.34). Therefore the second metaphor suggests that if the proper sense is used (the spiritual faculty) then spirit can be detected. The second metaphor uses salt as an analogy for supernatural reality. It draws an analogy between one material substance residing invisible within the three dimensions of another (four if time is included), and an extra-dimensional realm of spirit intersecting the realm of everyday material phenomena. Although, as illustrated by the pine tree example, the spirit intersecting material reality remains invisible to the eye, it is actually the primary cause of the emergent properties of space-time and matter.

3.4 Dreams and The Transcendent Function

3.4.1 Material Desire vs. Mirroring Spiritual Reality

Between Bevol's lessons on the pine kernels and the salt water, Bevol and Meredydd discuss the second of Wyth's Dream Tell lessons to feature in the novel (the first, discussed earlier, was Wyth's anxiety dream about not being accepted the Meri). This second lesson focussed on a shared dream that both Wyth and Meredydd had. The shared nature of the dream means there is a spiritual collective (un)consciousness in Meredydd's world. It is worth discussing the shared dream here to further detail how the Bahá'í Transcendent Function operates to power the Bahá'í Mirror-Stage required to mirror the spiritual realm. The dream displays both Wyth's and Meredydd's Transcendent Functions by setting the concept of material (and/or physical) desire against the concept of spiritual transcendence (spiritual transcendence being the ultimate goal of the Mirror-Stage). The dream highlights stages three and four of the Bahá'í Mirror-Stage: it helps Meredydd and Wyth discover their own spiritual essences through introspection, and reflect upon their own spiritual condition through self-evaluation. I give a brief account of how the dream does this below. As the collective (un)consciousness that allows these dreams to take place is reminiscent of Jung's model of consciousness, I discuss Jung's model and Bohnhoff's reaction to it in the next section. This highlights how the Bahá'í Transcendent Function is a hardline assimilation of all matter and material processes.

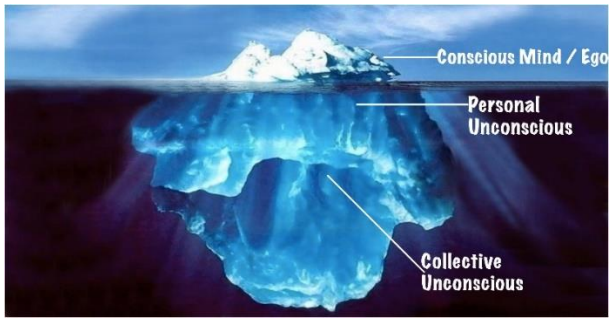
In this second Dream Tell class Wyth gives Meredydd a dream to tell in which he was journeying to church in Nairne. On the journey 'a great, black horse' arrived and transported Wyth to 'the House of Secret Pleasures in Linliath' (Bohnhoff 2005, p.23). After being left outside the House of Secret Pleasures Wyth's dream shifts to him walking to Halig-liath Academy, then to him being on Pilgrimage to meet the Meri in the sea. While on Pilgrimage though, the 'same black beast' arrived and carried Wyth back to the 'infamous' den of iniquity (Bohnhoff 2005, p.25). Meredydd has the same dream as Wyth. This makes her unwilling to tell Wyth's dream to the class. Wyth tells her to interpret the dream anyway. Of course, still possessed by his materialistic rejection of female spirit, Wyth is displeased with Meredydd's tell. Meredydd accurately reveals that his material passions are hindering his achievement of 'his highest goal' due to his focus on 'physical excess rather than spiritual fulfilment' (Bohnhoff 2005, p.25). The news that the horse deposited Meredydd at a different location to Wyth, in 'the ruins at Lagan' does not please Wyth any more than Meredydd's interpretation of Wyth's dream, both of which he takes as 'personal attacks' (Bohnhoff 2005, p.26). The diverging significance of the individual locations in which they are deposited is

clear. They have different material desires their Transcendent Functions are bringing to consciousness to facilitate spiritual development. Wyth has been involved in nefarious activities at the House of Pleasures, while Meredydd has been fantasising about slaying her parents' killers. Material desire is here assimilated by Bohnhoff as a lack of spirituality preventing advancement along the latter stages of the Bahá'í Mirror-Stage. Meredydd and Wyth's desires are hindering advancement along stages five and six, which are: to tune their thoughts and behaviour to the frequency transmitted through the Meri's revealed spiritual principles; reflect their deepest spiritual essence back out into the world through their behaviour. Using the dream, the Transcendent Function is encouraging Meredydd and Wyth to reflect upon their own spiritual condition through self-evaluation.

3.4.2 Jung's Collective Unconscious vs. The Bahá'í Transcendent Function

The cognitive mechanism by which Wyth and Meredydd's dream came to be shared looks like Jung's model of consciousness, where the collective unconscious explains the dream through uniting Wyth's and Meredydd's unconscious minds. I discuss Bohnhoff's conception of a collective unconscious in this section so that her assimilation of matter from a theological point of view can be understood. Jung's theory of the collective unconscious states that an individual's unconscious mind is biologically structured in accord with the unconscious minds of the rest of the human species, where the history of human experience is deposited in the unconscious in the form of archetypes. However Bohnhoff disagrees with the biological elements of Jung's model. Highlighting this disagreement shows how Meredydd's Mirror-Stage is part of Bohnhoff's hard-line assimilation of matter, where Bohnhoff considers the concept of spirit to be a superior category to the concept of matter.

Meredydd suggests to Bevol, 'perhaps dreams float above us in a great pool and we reach up and take them out', suggesting her and Wyth maybe 'selected the same dream' (Bohnhoff 2005, p.33). Bevol likes this idea. For Jung, the collective unconscious resides under the personal unconscious, which resides under the conscious mind.



[97]

Jung says his 'concept of the archetype' illustrates 'the existence of definite forms in the psyche which seem to present always and everywhere' (Jung 1991, p.42). Based on his analysis of thousands of patients' dreams, Jung states the contents of the collective unconscious manifest in dreams as 'types' and 'motifs' which 'repeat themselves frequently' (Jung 1991, p.183). When I asked Bohnhoff what she thought of Jung's theory of the collective unconscious, and Ursula Le Guin's assertions that Fantasy is 'the language of the inner self' and embodies a 'voyage into the unconscious',[98] she replied, 'I think both LeGuin and Jung are right' (Bohnhoff 2016, p.2). For Bohnhoff, 'dreams are one way that we access some sort of shared consciousness' (Bohnhoff 2016, p.2).

However, displaying her hard-line assimilation of matter, although she accepts the idea of shared consciousness, Bohnhoff does not fully accept Jung's formulation of the collective unconsciousness. She does not agree with Jung's material idea that the collective unconscious is a heredity biological phenomenon. Jung believed that the collective unconscious is 'influenced by inherited presuppositions' because the 'psychic process […] is […] a repetition of functions which have been ages in the making and which are inherited with the brain structure' (Jung 1969, pp.110-112). However contrary to this idea of inherited biology, Bohnhoff retains a purely theological view, believing the collective unconscious is purely spiritual. This disagreement was highlighted when I proposed a Jungian archetypal explanation of Wyth's being deposited at the House of Pleasures and Meredydd at the ruins of Lagan. Using Jung's statement that the horse 'represents the non-human psyche, the subhuman, animal side' from 'The Practical Use of Dream-Analysis' I suggested this animal archetype symbolised Wyth and Meredydd (and Feich's) respective material lusts for pleasure, revenge, and power.[99] However, while Bohnhoff did not disagree that Wyth and

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[97] Figure 7 from Counselling and Therapy Centre, 'Carl Jung's Collective Unconscious', *Breakthrough Counselling*, (2015) <http://breakthroughholistictherapy.com/shadow-integration-work/carl-jungs-collective-unconscious/> [accessed 09 August 2016]

[98] Ursula Le Guin, *The Language of the Night: Essays on Fantasy and Science Fiction* (London: The Women's Press Ltd, 1989), pp.55-59.

[99] C.G. Jung, *The Practice of Psychotherapy* (Hove: Routledge, 2014), p.159.

Meredydd (and Feich) had to learn self-transcendence to overcome their inferiorities (symbolised by where they were deposited rather than by the horse itself) she took issue with the biological aspect of Jung's model of consciousness. Bohnhoff argued Jung's view was 'too static and materialistic' (Bohnhoff 2016, p.12). For Bohnhoff the horse does not represent the animal side stating,

> The symbology of the horse or car or other vehicle is perhaps more neutral and broader than in Jung's view. In the Hindu writings I once came across the concept of the horse as the physical aspect or outward life of the human being and the Soul as the rider. The Rider makes choices about where the horse will go … or not, if he or she abdicates that role… But here's where perhaps Jung's analysis is too restrictive. Dreamers also may find themselves controlling their mount or vehicle the way an accomplished dressage artist takes their horse through the moves of a routine, or the way a skilled driver navigates a racetrack at high speeds. Could you say that the Rider/Soul has successfully tamed the subhuman or animal spirit? There is a passage in Some Answered Questions where 'Abdu'l-Bahá speaks of humans as struggling from the animal toward the divine as we strive to become truly human—but the difference to me is that Jung seems to suggest that the animal or lower nature is immutable and that there is no real possibility of mastering it or sublimating it… So, in the symbology of my story, the horse is not the "lower nature" or animal passions. It is the human will. Wyth Arundel and Meredydd-a-Lagan are both alarmed by the prospect of having their human will run willy-nilly away with them toward some selfish end. (Bohnhoff 2016, p.12)

Linking Bohnhoff's statement that 'Jung seems to suggest that the animal or lower nature is immutable and that there is no real possibility of mastering it or sublimating it' to her suggestion that 'the Rider/Soul' can 'successfully tame the subhuman or animal spirit' indicates her version of the Transcendent Function is a hard-line assimilation of all concepts of matter and material processes (including Jung's).

Although Bohnhoff always places spirit higher than matter, due to his psychological focusing, Jung does not. For Jung the animal side of human nature is every bit as human as the spiritual side. He is less concerned with hierarchy than Bohnhoff. According to Bohnhoff's theology, the spiritual side is absolutely human, and the animal side is absolutely animal; the Bahá'í Transcendent Function (as highlighted by Bohnhoff at least) is always a hard-line assimilation of matter. So while Jung wished to 'grant the psyche a relative independence of the physiological constitution', Bohnhoff wants it to achieve absolute independence (Jung 1969, p.107).

In my view, although Bohnhoff believed Jung's attempt to unite biology with the spiritual psyche meant man is irrevocably animalistic, his theory of personality and formulation of the collective unconscious highlights the limitations of current Bahá'í scholarship on personality and cognitivism in general. That is, although conceptual blending explains how the concepts of matter and spirit are blended in *The Meri*, the physical ontology of any actual material and spiritual blends beyond conceptual blending, remain unclear in

Bahá'í scholarship. This is a lack of clarity Jung wished to avoid with his notion that spiritual processes, in the form of the collective unconscious, were biologically situated.

4 Meredydd's Bahá'í Mirror-Stage: Pilgrimage vs. the Void of Spiritual Lack

4.1 Motivation

Meredydd's explanation of Wyth's dream indicates his lack of spirituality is the main cause of her early pilgrimage at the age of fifteen. As her understanding of the supernatural structure of reality has been deepened by Bevol, Meredydd is ready to advance her Bahá'í Mirror-Stage to overcome her personal inferiorities, to become a master of the Divine Art. After the House of Pleasures Dream Tell lesson she is summoned to 'an appearance before the Academy Council' (Bohnhoff 2005, p.36). At the hearing Wyth's spiritually-lacking mother, Moireach Arundel, accuses Meredydd of being a witch and seducing her son. While it is true Wyth becomes infatuated with Meredydd, writing extensively about her in his journal (which his mother reads), he displays spirit by standing up for Meredydd. He confirms she is neither responsible for his becoming obsessed with her, nor a witch. However the chauvinist Ealad-hach sticks to the patriarchy causing so much material disorder at the Academy. He tells Bevol that he 'must remove' Meredydd from the Academy (Bohnhoff 2005, p.42). Ealad-hach makes his material move to exclude female spirit from the Academy clear: 'a man with the Art is Osraed. A woman with the art is Wicke' (Bohnhoff 2005, p.43). Bevol manages to talk Meredydd into going on pilgrimage during the next Solstice to prove she is not a witch – a daunting task for a fifteen-year-old.

To advance her Mirror-Stage, the remainder of the story pivots around Meredydd's pilgrimage to the Sea of the Meri, where she hopes to unite with Bohnhoff's ultimate archetypal reflection of supernatural reality. To grant her the status of Osraed – a teacher of the Divine Art – unification depends on a successful journey through the early stages of the Mirror-Stage, ending with mastery of stages five and six. Being accepted by the Meri would mean Meredydd knows enough about supernatural reality, and her mirroring capacity, to tune her thoughts and behaviour the Meri's spiritual frequency, and to transmit this herself.

According to Chalmers' Extended Mind Thesis, Meredydd's world is an example of extended cognition because her mind is not separated from any so-called external environment. The material challenges Meredydd faces on pilgrimage cause her to encounter psychological challenges. This evidences extended cognition because it means Meredydd's world composes her cognitive system. Likewise, Hatcher's view the material universe is a metaphor for supernatural reality is expressed in Caraid-land's forcing Meredydd to learn

about her own supernatural reality. Therefore, in the remaining sections of this chapter, I illustrate how Meredydd's pilgrimage further develops her Mirror-Stage using Caraid-land as a vehicle of extended cognition. This is assisted by highlighting Bohnhoff's use of the Divine Art as a metaphor representing Meredydd's developing spiritual ability to overcome material disorder.

In summary Meredydd has so far achieved the following with her Mirror-Stage: seen that that the material world reflects the spiritual world, when she met the mist-cailin at the aislinn pool, even if she had not yet learned how to consciously seek spiritual reflections yet (stage one); learnt about the blended nature of material and spiritual reality, and her own spiritual essence, in the metaphorical lessons with Bevol (stage two and three); learned about evaluating her own spiritual condition through her shared dream with Wyth (stage four).

In the following sections I therefore discuss what remains of Meredydd's Mirror-Stage. Briefly, Meredydd's ensuing quest for an amulet teaches her how to consciously seek reflections of spirit in the material world on her own (stage one), tune her thoughts and behaviour to spiritual frequencies (stage five), and how to reflect her spirit into the world (stage six). Finally, her deep introspective period on the Shore of the Meri enables Meredydd to evaluate and transcend her inferiorities to a greater degree than the shared dream allowed, by comprehensively tuning her spirituality to the Meri's frequency (stages four and five).

4.1.2 Amulet Dream

An important trial Meredydd encounters on pilgrimage is instigated in a dream by her Transcendent Function. The dream is connected to the collective unconscious because in it Bevol tasks Meredydd with seeking an amulet from 'a certain woman in a certain village', yet is present in waking life at the end of the quest, to inform Meredydd she has completed it (Bohnhoff 2005, p.70). As the amulet vision comes in dream form, it evidences that Meredydd's Transcendent Function is attempting to make unconscious reflections of spirit conscious to Meredydd, in the material waking-world. Completing the quest, i.e. consciously and independently identifying a reflection of spirit in the material world, would mean Meredydd has mastered stage one. This would resolve the mist-cailin plotline instigated at the aislinn pool (a symbol of the unconscious nature of Meredydd's spirituality) where Meredydd was largely unconscious of how the material world reflects the spiritual world.

The dream and amulet are signs of purity, Meredydd must learn to identify and reflect in her behaviour. In the dream, there are 'several amulets to choose from' (Bohnhoff 2005, p.70). While dreaming, Meredydd enters a woman's house and spots 'the talismans lying on a

bed of velvet' (Bohnhoff 2005, p.70). She leaves 'with one of them clutched in her hand' (Bohnhoff 2005, p.70). Later in the dream, while Meredydd still seeks the amulet, Bevol recites a riddle describing a place reminding her of the 'magical glade along the Bebhinn' (Bohnhoff 2005, p.70). The Bebhinn glade is where Meredydd met the mist-cailin as a child. This clearly confirms the dream is about consciously identifying reflections of spirit in the material world. Making the unconscious conscious, the dream's riddle manifests in the waking-world when Bevol recites the same description,

> Near the village is that which runs, but which neither rests nor sleeps. Find it. It will take you to a place where there are many white houses, each with a single pillar, and where children dance while their mother dances not. There, maidens rise from water without wetting their white gowns. In this place you will find the Gwenwyvar. (Bohnhoff 2005, p.95).

The dream illustrates that while asleep, Meredydd's spirit traverses to world beyond space and time to comprehend stage one of her Bahá'í Mirror-Stage in the spiritual language of archetypes. While apparently internally produced within her own dream-world, the archetypal images of amulets and riddles more truthfully reflect attributes of the celestial kingdom. These archetypal images demonstrate conceptual blending because they represent both the material world and the attributes of the supernatural kingdom. That material Caraid-land symbolises a higher supernatural realm is evidenced by the messages communicating spiritual attributes using material ideas like amulets and riddles. Extended cognition is evidenced because Meredydd must seek these archetypal images in the material world of Caraid-land to progress towards psychological unification with the Meri. When Bevol and Meredydd discuss Meredydd's dream in the waking-world, Bevol informs her the Gwenwyvar is 'a being as pure as air' and 'as pure as thought' (Bohnhoff 2005, p.95). The Gwenwyvar clearly possesses material presence, but as an archetypal image, she symbolises spiritual purity in its metaphysical form.

As further evidence of conceptual blending, when Meredydd finds the Gwenwyvar, the being is presented as a material reflection of the celestial kingdom, blended with the surrounding physical environment. Bohnhoff describes its polymorphous nature through its 'turning, spiralling, sculpting itself' creating a sense of ethereality unbounded by material form (Bohnhoff 2005, p.101). Bohnhoff blends this ethereality with the material realm by presenting the Gwenwyvar in different stages using material images of, 'mist', 'a snake', 'a white bird', 'someone flowing in white robes', and the 'form of a woman with long white hair that billowed in the night wind and spilled into the water' (Bohnhoff 2005, p.101). As the Gwenwyvar physically mirrors the archetypal message imparted to Meredydd in the dream-world, Meredydd's relative unconsciousness regarding supernatural reflections is now

becoming conscious. The Gwenwyvar echoes the amulet dream, instructing her to find ‘a jewel of great value, of great virtue’ (Bohnhoff 2005, p.102). The Gwenwyvar’s knowledge of Meredydd’s quest confirms the dream did come from a supernatural realm beyond material space and time (Bohnhoff 2005, p.102). Meredydd is progressing further towards deeper conscious integration with the Spirt of the Universe; according to stage one of her Mirror-Stage she is successfully becoming aware of reflections of spirit in the material world, and is tracing them towards her goal.

4.1.3 Blaec-del

While searching for the amulet Meredydd visits the village named Blaec-del, which the Gwenwyvar calls ‘a dark place’ and ‘a place of veils’ (Bohnhoff 2005, p.102). In Frye’s terms Blaec-del is an archetype of place representing a mythological rendition of hell – a place of spiritual death Meredydd must learn to transcend on her journey to bring new spiritual life to Caraid-land. Meredydd approaches Blaec-del Cirke in search of the jewel. The Cirke-master is a stereotypical villain, and a metaphor representing material desire. I give a brief exposition of Bohnhoff’s antagonistic Cirke-master here to contextualise the purpose of Meredydd’s Mirror-Stage within the imagined ontology of Meredydd’s spiritual universe. This imagined ontology assists Meredydd’s extended cognition because it brings the purpose of her Mirror-Stage into sharp relief. The Cirke-master deepens Meredydd’s understanding of the pitfalls of material desire, while providing her the opportunity to sharpen her spiritual faculty, and progress her Mirror-Stage. The Cirke-master also satirises cognition which lacks the concept of spirituality in our world.

The Cirke-master is named ‘Old Mors’, the literal translation of which is: ‘old death’ (Bohnhoff 2005, p.106). Perhaps unfortunately from certain critical perspectives, Bohnhoff paints him as physically unattractive as possible. Certainly he has a rancid attitude, invariably attempting to penetrate the fifteen-year-old Meredydd sexually at any given opportunity. Perhaps disappointing from the perspective of disability studies, Old Mors’ inability with personal hygiene symbolises the condition of his soul. Bohnhoff is attempting to show how desire has made a mockery of Old Mors’ spiritual condition. The point being made – albeit with crude physical images – is that desire has reduced his ontological status to that of an accidental shadow. Old Mors’ spiritual non-existence relies upon the light of others (such as Meredydd) to be known.

Upon Meredydd’s entering the Cirke for the very first time, Old Mors grabs her demanding she ‘come get evil’ with him (Bohnhoff 2005, p.107). Old Mors lacks spiritual

presence because none of his behaviour reflects the attributes of the Spirit of the Universe. As absolutely non-reflective of the qualities of universal spirit, his only drive is the bodily energy of libido. Having no developed spiritual-self, but still desiring recognition, he wishes to penetrate beauty in an attempt to possess it for himself. He is a 'psychic vampire' who must feed on others for spiritual energy.[100] From Bohnhoff's theological perspective, Old Mors represents the chaotic mechanics of material desire, in his uncontrolled lust for Meredydd's flesh. In *The Meri* unbridled desire fragments individuals, alienating them from their true spiritual selves as reflections mirroring the spiritual nature of the universe. For Bohnhoff this spiritual alienation happens when an individual becomes trapped by the materiality of desire. The inverse condition is that of spiritual growth through the levels of the Bahá'í Mirror-Stage as an individual learns to overcome desire.

As witnessed by Meredydd's rejection of Old Mors path in life, Bohnhoff underlines the importance of the Bahá'í Mirror-Stage – the exposition of self which relies on the inverse assumption of Lacanian materialism, i.e. a person is not perpetually alienated and fragmented by default. In Caraid-land a person is only alienated and fragmented according to their own inability to mirror the attributes of absolute spirit. For Bohnhoff, Old Mors' path is that of old spiritual death, whereas Meredydd's is that of new spiritual life. As 'Meredydd' means 'Guardian of the Sea', and the sea represents spiritual being because the Meri inhabits it, then Meredydd's destiny is to become the guardian of spiritual life. For Bohnhoff, Mors' path is the well-beaten path of material desire – the old path leading to the spiritual death of the individual and his surrounding society. This is why Mors is cast as Cirke-master at Blaec-del. For Bohnhoff, the lack of spiritual existence in Caraid-land is the lack of spirit at the core of those ideological actions fuelled by material desire (specifically power-seeking, and unlimited material enjoyment) which take place within patriarchal institutions. Historically in Caraid-land, and the world Bohnhoff is satirising (ours), these types of ideological behaviours have been condoned and perpetuated by myriad leaders, intellectual, political, and religious, according to the cultural traditions and material conventions they have become enslaved to.

4.1.4 Complicated Search

To have Meredydd deepen her capacity to consciously recognise reflections of spirit in the material world (stage one of the Bahá'í Mirror-Stage), Bohnhoff complicates the test of finding the amulet. At first the amulet trial appears complicated by the presence of Old Mors.

[100] Anton LaVey, *The Satanic Bible* (New York, NY: Avon, 2005), p.77.

However his spiritual darkness, and the darkness of others, actually helps bring the amulet to consciousness for Meredydd.

In the church there is a beautiful stained-glass window adorned with crystals. One is missing; Meredydd believes it could be the amulet. While looking at the window, a little girl named Gwynet mysteriously appears. Little known to Meredydd, because she has not mastered stage one to become fully conscious of reflections of spirit in the material world, Gwynet is the amulet – the jewel of great value. Meredydd and Gwynet discuss the crystals. However Old Mors chases Gwynet out of the Church, then later Meredydd, whilst holding the missing crystal from the window. Believing she has left the Church without the proper amulet, Meredydd's quest becomes even darker and more violent. The trial becomes even more psychological than physical. While encouraging Meredydd to consciously seek reflections of spirit, the danger Meredydd now faces pushes her along stages five and six of the Bahá'í Mirror-Stage. The physical danger allows Meredydd to tune her thoughts to the frequency transmitted through the Meri's revealed spiritual principles, whilst reflecting her deepest spiritual essence into the world through her actions.

In particular the danger allows Meredydd to tune her thoughts to the spiritual frequencies of constancy, selflessness and discernment (stage five), while also teaching her how to reflect the compassion of the Meri onto others (stage six). After Meredydd and Gwynet have left the Church separately, Meredydd goes to a shop in Blaec-del. She encounters a rapist named Ruhf inside. Ruhf is another antagonist representing material desire, alienated from the Spirit of the Universe, and embodying the inverse outcome Meredydd wishes to achieve. He deepens Meredydd's spirituality by attacking her. The violence allows Meredydd to tune her thoughts to spiritual constancy, while practising her developing supernatural ability to overcome material disorder using the Divine Art. Meredydd overcomes Ruhf by magically willing some cooking pots to fall on him, emphasising that metaphors of spirit have higher value than metaphors of material desire to Bohnhoff. Meredydd runs out of the shop to Blaec-del Wayhouse – a whorehouse owned by a woman named Hadder. Still not completely conscious of reflections of spirit in the material world, Meredydd stumbles upon Gwynet there. She learns that Gwynet lives with Ruhf who abuses her. Gwynet tells Meredydd that Ruhf raped a girl in the Wayhouse named Flann. When Meredydd meets Flann, she notices horrific injuries on her stomach, which Ruhf inflicted trying to kill the baby he impregnated her with. Even though Meredydd believes she has failed (stage one) because she could not locate the amulet in the Church, she tunes her thoughts to spiritual constancy (stage five). She reflects the compassion of the Meri (stage

six) by using her magical healing powers on the innocent Flann, taking her one step closer to mastery of the Divine Art as a metaphor for spiritual transcendence. Ruhf threatens Gwynet who runs off. Meredydd returns to the Church and bravely faces up to Old Mors while searching for Gwynet.

Meredydd, although still not properly conscious of spiritual reflections in the material world (because she is not aware Gwynet is the amulet), shows she is worthy of mastering stage one. She absolutely does not give up trying to help Gwynet, even in the belief she has failed the amulet quest. When she discovers Gwynet is not in the Cirke, Mereddyd tunes more spiritual constancy by courageously entering Ruhf's mercantile. She finds Gwynet in a corner 'barely recognisable' due to injuries inflicted by Ruhf (Bohnhoff 2005, p.137). After reflecting compassion by assessing Gwynet's injuries using the Divine Art, Meredydd returns to Hadder's Wayhouse. Again, Meredydd tunes spiritual constancy, by facing up to Ruhf and the Cirke-master. Hadder accuses Ruhf of rape while Ruhf and Old Mors accuse Meredydd of witchcraft. When Ruhf threatens to abuse Gwynet again out of spite, Meredydd tunes selflessness. When she consciously sacrifices her desire to retrieve the amulet Mors carries (still erroneously believing it is the one from her dream) to return to Ruhf's Mercantile to rescue Gwynet, Meredydd proves she can properly discern reflections of the Meri (the Spirit of the Universe). However she is still not properly aware of the significance of this yet.

When Meredydd takes Gwynet to the Gwenwyvar's pool, the spirit-being asks if she brought the jewel. Meredydd replies in the negative thinking she left the amulet with Mors. The Gwenwyvar corrects her, stating Gwynet is the 'jewel of great value' (Bohnhoff 2005, p.145). After the Gwenwyvar heals Gwynet in the aislinn pool, Meredydd finds Bevol at the pool's edge. He informs Meredydd she has passed the spiritual test. Despite believing the material amulet from the church was the object of her quest, Meredydd's spiritual constancy allowed her to succeed. Her constancy in protecting Gwynet meant her heart found a reflection of the celestial kingdom in the material world before she became conscious of it. Gwynet's purity was the reflection of the celestial kingdom. Gwynet is an innocent and selfless young girl uncorrupted by material desire and lust for power. This purity renders Gwynet a jewel of great value by revealing her absolute spiritual existence. Gwynet's purity aligns her with the Spirit of the Universe and allows her to reflect the substance of absolute spirit. By learning it is constancy of the heart that leads to identifying reflections of spirit in the material world, Meredydd has mastered stage one of her Mirror-Stage. She has become well-practised in stages five and six (tuning her thoughts and behaviour and reflecting her

spirit into the world) through facing up to Ruhf and Old Mors, and by practising the Divine Art in healing Flann and assessing Gwynet's injuries.

4.1.5 The Sea of the Meri and the Transcendent Function

Meredydd has made much progress through her Bahá'í Mirror-Stage due to her Transcendent Function forcing her to seek reflections of the Spirit of the Universe in the material world. Ever since she met the mist-cailin at the aislinn pool, she has been aware of the spiritual nature of the universe (stage one). Her metaphorical lessons with Bevol taught her about the blended nature of material and spiritual reality, and her own spiritual essence (stage two and three). Her shared dream with Wyth taught her how to evaluate her own spiritual condition (stage four). The amulet episode with Ruhf, Old Mors, and Gwynet taught her how to tune her thoughts and behaviour to spiritual frequencies, and how to reflect her spirit into the world (stage five and six). However, for Meredydd to properly know the Spirit of the Universe, she must reflect to a greater degree than the shared dream with Wyth allowed. She must master stage four by evaluating her inferiorities to the extent she can move fully beyond them, so she can master stages five and six (tuning to spiritual frequencies and reflecting the Spirit of the Universe). This would grant her mastery of the Divine Art. The shared dream suggested Meredydd's desire to avenge the death of her parents was a spiritual inferiority. This is one of the inferiorities Meredydd must move beyond.

In accordance with stage two of her Mirror-Stage the Transcendent Function teaches Meredydd the Spirit of the Universe lives inside her. However achieving union with the Meri is ultimately about knowing her own spiritual self because the Spirit of the Universe can be found 'standing within' her 'mighty, powerful and self-subsisting'.[101] The Spirit is the Transcendent Function that directed Meredydd through the dreams of her Bahá'í unconscious, to the Shore of the Meri. The Shore of the Meri is where Meredydd must become fully conscious of her unconscious spiritual nature.

During the final hours of her pilgrimage, as she waits on the Shore of the Meri, Meredydd faces up to several intense psychological challenges that allow her to evaluate her inferiorities. These inner challenges present themselves to Meredydd during deep introspective contemplation. The inner challenges allow Meredydd to master stages four and five of her Mirror-Stage (evaluate her spiritual condition, tune her thoughts and behaviour). While she contemplates her own spiritual development, evaluating her past life-choices (and

[101] Bahá'u'lláh, *The Hidden Words* (London: Bahá'í Publishing Trust, 1975b), p.8.

her previous thoughts and feelings towards herself and others), a series of aislinn visions is triggered through her celestial faculty. These visions carry Meredydd's spirit back to key stages in her development, allowing her to view them with an objectivity she was not afforded previously. Meredydd reflects on her faults. She remembers being 'an unruly child' with her parents, trying Bevol's patience, and being stubborn and disobedient while learning at Halig-liath. Recalling the murder of her parents, Meredydd reflects on her unforgiving approach, and her anger. She remembers learning it was Wyth's father who killed her Dad, recalling she wished to hurt Wyth to avenge the murder. The introspective purification process of the Bahá'í Mirror-Stage helps Meredydd affirm it is the 'condition of the Pilgrim's soul' upon arriving at the shore that counts towards whether she will be accepted or not by the Meri (Bohnhoff 2005, p.179). She confirms the purpose of her life was to become 'something the Meri could accept' and 'someone who could see her' (Bohnhoff 2005, p.179). Having practised all stages of the Bahá'í Mirror-Stage, Meredydd is perfecting the process of reflecting the attributes of the Spirit of the Universe, therefore deepening her capacity with the Divine Art, so the Meri can recognise her as being compatible. Likewise, Meredydd's soul must comprehend the Spirit's attributes so that Meredydd can recognise the Meri's essence in the sea in the first place.

After having reflected on her faults, but also remembering she chose not to hurt Wyth and remembering he had good points, Meredydd becomes content. This signals the successful completion of the Mirror-Stage, where the spiritual outcome is existing in a tranquil state of contentment beyond any selfish desire, such as revenge. She realises that during her development, 'acting out of her natural inclination' she had 'done this, felt this, decided one thing, chosen another' (Bohnhoff 2005, p.183). During her development Meredydd had made choices which either took her closer to the Spirit of the Universe, or further away from it. As Bevol had said, the Meri is reached by 'the wise who strive to lead their soul into the dwelling of the spirit' (Bohnhoff 2005, p.187). Meredydd shows she understands the pre-existent nature of the soul and its spiritual purpose when she decides what she 'had become in the loving hands of her parents, under the fond companionship and careful tutelage of Osraed Bevol, was already determined' (Bohnhoff 2005, p.183). While waiting on the shore for the Meri, Meredydd eventually reaches a stage beyond all material desire. She simply wants to be with her family. Her family are spiritual 'jewels' to her (Bohnhoff 2005, p.189). The Meri finds Meredydd's spiritual wish to be with her family acceptable, and finally visits her on the shore.

When the Meri touches Meredydd, stage six of Meredydd's Mirror-Stage is dramatised in spectacular form. Meredydd's transformation goes far beyond what Meredydd had expected from the Kiss of the Meri. She expected to have the status of Osraed conferred upon her. However, after being touched, Meredydd's material flesh 'crumbled and fell', and she started to radiate light, to become 'blazing and lustrous like a tiny sun' (Bohnhoff 2005, p.195). The Meri states to Meredydd, 'This is that for which you have been created. Not to be Osraed, but to be the Mother of Osraed. Not to carry the torch of Wisdom, but to light it' (Bohnhoff 2005, p.195). Highlighting Meredydd has successfully tuned her thoughts and behaviour to spiritual frequencies, the Meri states,

> You are kindness; you are compassion; you are obedience tempered with love; you are justice tempered with mercy; you are strength of purpose; you are faith and reason. You will be the Mother not of the bodies of Osraed, but of their spirits – the Channel of the Knowledge of the First Being. For this you have proven worthy. (Bohnhoff 2005, p.195).

Meredydd's Bahá'í Mirror-Stage was so successful she has become a direct source of the Spirit of the Universe and the Divine Art. Meredydd is now so reflective of the Spirit's attributes she directly transmits the spiritual energy the Osraed required to operate properly. Meredydd has transcended the patriarchal oppression cast upon her by the disordered power-structures of the society around her. From the point of view of Bohnhoff's idealism, these power-structures are based upon certain material assumptions, such as that humanity is alienated from the universe (as in Lacanian materialism), and men and women are divided in competition. In Meredydd's society such material assumptions have led to a master-slave morality, contaminating the governmentality of Caraid-land and the educational ethos at Halig-liath.

By having Meredydd become the Mother of the Osraed, Bohnhoff has transcended material disorder (recategorising matter as subordinate to the category of spirit) using the Meri as a mythological mother archetype symbolic of an idealist spiritual paradigm. Mirroring Bohnhoff's Bahá'í belief in progressive revelation (i.e. the belief that God manifests a prophet at the end of each spiritual cycle to renew the spiritual life of humanity, e.g. Moses, Jesus, Muhammed, etc.) the Meri changes aspect 'after the great storm that had greeted Meredydd's suit for Osraed-hood' to renew her societies religious teachings (Bohnhoff 2005, p.199). Bohnhoff is using the mother archetype to symbolise a spiritual renewal which reflects the spiritual equality of men and women inherent to Bohnhoff's Bahá'í belief. As the Mother of the Osraed and the Meri are one and the same being (and Meredydd has transcended to the position of the Meri), Bohnhoff indicates a belief that individual spiritual transcendence can have a transformative effect on society. While the terms 'the

Bahá'í Transcendent Function' and 'the Bahá'í Mirror-Stage' are my own, I believe they give an appropriate description of how this transcendence takes place in Bohnhoff's mythological cognition to recategorise the concept of matter as subordinate to the concept of spirit.

4.1.6 Into the World: The Holistic-Symbolic Function of Mythological Cognition

In her new role as Meri, Meredydd displays her perfect ability to reflect the compassion of God in the resolution to the Wyth storyline. That she has transcended to a higher level of compassion is evidenced when she grants Wyth the Kiss of the Meri during his Pilgrimage. This evidences a higher level of compassion because it shows Meredydd has moved beyond her desire to avenge the murder of her parents, committed by Wyth's parents, and she forgives his patriarchal bullying of her in class. She grants Wyth the status of Osraed because she finds his lustful desire to penetrate her sexually was a material symptom of the spiritual need to be united with her. After considering his soul, Meredydd deems him worthy of her Kiss, because sees he has struggled hard against his material desires throughout his life. She forgives Wyth's enjoyment in dominating his learners in class, and his arrogant ambition for spiritual greatness at the expense of others, shown in the Dream Tell lessons where she was punished for analysing his dreams correctly. Through continually battling against the bodily forces of material lust and desire, Wyth's spirit has developed into a condition acceptable for the Meri.

According to Frye's idea of total metaphorical identification discussed in the introduction to this thesis, Meredydd can now be considered commensurate with the concept of absolute spirit. Also, since she has transcended the material world around her through her behaviour, she can be considered symbolic of how the concept of spirit can recategorise the concept of matter. In Piaget's constructivist terms Meredydd now symbolises the completed process of a spiritual paradigm assimilating a material one.

Regarding the holistic-symbolic functions of mythological cognition it was mentioned that the idealism *The Meri* is based on assimilates materialist theory in our world because the mythological cognition of each of the primary texts is wider than the texts themselves. A short Lacanian reading of Wyth's sexual desire therefore follows. This allows for a final comment on how Bohnhoff's idealism assimilates materialism through the Bahá'í Mirror-Stage. As mentioned earlier, operating as symbolic criticism, mythological cognition a) requires the reader make rational judgements about other symbolic systems beyond literature, such as materialist literary theory, to expose their limits and to create supplementations b) describes how myth encompasses other symbolic forms. I therefore discussed Lacanianism in

Jackson and Žižek's critical theory, how their ideas could be used to interpret Bohnhoff's Fantasy, and how Bohnhoff's idealism assimilates this type of thinking.

Before interpreting Wyth's sexual desire in Lacanian terms, it is worth summarising the points made by reading Bohnhoff with Lacan earlier. I mentioned that from Lacan and Jackson's point of view, Bohnhoff desires some imaginary unity because she recognises what is absent in the patriarchal parts of our society, transfers it to Meredydd's and tries to fix it there, whilst hoping this can be done for us too. However for both Lacan and Jackson the unity is always imaginary, whereas for Bohnhoff spiritual unity is the only thing that is properly real. As discussed, this can be considered an inversion of Lacan's adoption of Levi-Strauss' assumption that the unconscious starts empty (the inversion being the notion of a pre-existent soul).

Earlier in this chapter, Žižek's inheritance of the Lacanian void (the unconscious starts void – only becoming full when the symbolic order fills it) was used to interpret some of Bohnhoff's sequel to *The Meri, Taminy*. Žižek argues the phallus overcomes the void at the core of ideological action because human desire can fill the void with enjoyment. According to Žižek the phallus is 'an object which gives body to a certain fundamental loss in its very presence', and 'in the phallus, loss as such attains a positive existence' (Žižek 2008, p.175). This interpretation rendered Feich's desire for power a function of a libidinal ego attempting to overcome a fragmented self. A similar interpretation could be made of Old Mors' attempt to penetrate Meredydd because he is seeking to enjoy rather than discover a pre-existent soul.

However, Bohnhoff's idealism shows that contrary to Žižek's notion that all humans are possessed by enjoyment, the concept of a pre-existent soul provides cognitive transcendence beyond the limits Lacanian desire places on individuals. According to the holistic-symbolic function of mythological cognition this relentless focus on desire within materialist critical theory can be viewed as a metaphor for the lack of spirituality within certain Western literary theory. Meredydd the Meri would point out that materialist desire theories are a symptom of the need for spiritual unity.

As materialists omitting the need for a pre-existent soul, Lacan and Žižek would interpret Wyth's sexual lust for Meredydd, and then his union with the Meri, as related to a mode of being called *jouissance*, rather than any underlying spiritual need described within theology. For Lacan *jouissance* is a mode of being related to unlimited enjoyment. *Jouissance* is not simply pleasure; for Lacan, pleasure is regulated by the Pleasure Principle, which commands a person to enjoy as little as possible. *Jouissance* exists beyond the

Pleasure Principle. For Lacan, jouissance 'begins with a tickle and ends with a blaze of petrol'.[102] At first glance this seems an apt description of Wyth's desire for Meredydd; 'a tickle' could be his early sexual arousal for Meredydd, and 'a blaze of petrol' could be his final unification with Meredydd as Meri (remember the Meri was also described as 'blazing and lustrous like a tiny sun'). According to this view Wyth seeks the Meri because she could offer unlimited enjoyment.

For Lacan (and Žižek), the cause of *jouissance* – an unlimited, and sometimes deadly enjoyment – is the *objet petit a.* The *objet petit a* is a fantasy that causes desire. From the Lacanian point of view the Meri is the *objet petit a* causing Wyth's desire for death in the Sea of the Meri. *Jouissance* is then the impossible and fatal enjoyment involved in seeking the *objet petit a.* As Wyth's material death (and spiritual re-birth) upon meeting the Meri in the sea, is the death caused by *jouissance* in Lacan, his spiritual re-birth would be desire reproducing itself (due to the unattainable nature of the *objet petit a*), and then the cycle would repeat.

However, as Bohnhoff assumes the individual is integrated within a pre-existent spiritual cosmos from the moment of conception, Lacan's *objet petit a* has already been attained before desire begins. The key to spiritual development is to strip away material desire from the self, so the spiritual essence at the core of materiality can be discovered. This is the purpose of the Bahá'í Transcendent Function manifested through the levels of the Bahá'í Mirror-Stage.

5. Conclusion

In Summary, Bahá'í author Maya Kaathryn Bohnhoff presents a unique version of mythological cognition by integrating the mythological mother archetype with Meredydd's cognitive experience to help her develop a transcendent spiritual paradigm that re-categorises matter as a manifestation of spirit. The Meri embodies the Spirit of the Universe and is the benchmark for Meredydd's assimilation of matter from a spiritual point of view. I argued that from a critical perspective, according to Frye's total metaphorical identification, the Meri is commensurate with the concept of absolute spirit. This means that she also provides a means for the reader to see how the concept of matter can be assimilated from a Bahá'í-inspired theological point of view, using a Fantasy text as a field of reference.

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[102] Jacques Lacan, *The Other Side of Psychoanalysis: The Seminar of Jacques Lacan Book XVII* (London: Norton, 2008), p.72.

I framed the chapter in the philosophy of the Bahá'í theorist John S. Hatcher. This meant I argued Bohnhoff's use of mythological cognition was grounded in the Bahá'í idea that physical reality is a metaphor for a spiritual realm. According to this idea Bohnhoff's Fantasy text could be viewed as mirroring a spiritual realm. Therefore, Bohnhoff's mythological cognition was considered to have the purpose of teaching its readership how to mirror spiritual reality in their behaviour.

To assist in the textual interplay of the concepts of 'spirit' vs. 'matter' Bohnhoff was shown to have inserted deliberate renditions of material disorder, based on Ealad-hach's and other characters materialistic ignorance of female spirituality. I showed how Meredydd overcame this material disorder by learning to mirror the Meri in her thoughts and behaviour. Using the theory of conceptual blending I illustrated how her guardian Bevol aided this process by teaching Meredydd about the blended nature of reality using a series of metaphors.

Following Chalmers' Extended Mind Thesis I suggested the so-called external world could be considered an integral part of the same cognitive field the individual is. This allowed me to invert the Lacanian Mirror-Stage to construct the theory of the Bahá'í Mirror-Stage. EMT allows this inversion because the Lacanian Mirror-Stage assumed that any mirror images an individual uses to construct a sense of self, are external to the person. As EMT assumes the so-called external world is part of the same cognitive field the individual is, then Lacan's idea that the mirror is external to the self can be reversed; the mirror can be considered part of the same cognitive field the individual is. In Lacan, building a sense of self is based upon external images, is the same as constructing an imaginary self – because if the images are external, it is incorrect to consider them as identical with the self. However I proposed, based on EMT, the inverse position: mirror images can be considered a valid part of human identity. In Bohnhoff mirror images of a higher supernatural realm help Meredydd find her pre-existent self rather than creating an imaginary one. I argued that in *The Meri* Meredydd does this through the process of the Bahá'í Mirror-Stage.

I argued Meredydd's Mirror-Stage takes place through a Bahá'í Transcendent Function. Understanding the Meri's spiritual nature (and therefore becoming closer to the Spirit of the Universe) allowed Meredydd to assimilate the concept of matter from a spiritual point of view, where Meredydd learned that matter was simply an emanation of spirit.

To evidence the holistic-symbolic function of mythological cognition I proposed the idealism Bohnhoff's mythological cognition is based upon also assimilates materialist critical

theory. The recategorisation of Lacanian materialism showed it to be symbolic of the lack of spirituality in contemporary literary theory.

In the final analysis, from a Bahá'í point of view Meredydd's journey through the Bahá'í Mirror-Stage is part of Bohnhoff's own Bahá'í Mirror-Stage. The Bahá'í Mirror-Stage describes Bohnhoff's attempt to conceptualise her own spirituality because *The Meri* is confirmation she has: 1. Sought reflections of the Spirit of the Universe in the material world, by investigating the Bahá'í Faith and other religious traditions, 2. Recognised herself as a spiritual mirror, as evidenced by her attempt to reflect Bahá'í values in her writing, 3. Discovered her spiritual identity, shown by her declaring herself a Bahá'í writer, 4. Evaluated her spiritual identity, as highlighted by her writing herself into the character of Meredydd, 5. Tuned her personal spirituality to that of the Bahá'í God, as demonstrated by her dramatising the Bahá'í teachings through such devices as the imaginary religious text named The Corah, 6. Reflected her spiritual identity back out into the world, expressed in her dramatisation of the Bahá'í Mirror-Stage.

Chapter 3 Jungian Individuation in *Night of Light*

1. Introduction

1.1 Chapter Overview

In this chapter, I develop Chapman's idea that Farmer occupies the role of a romantic writing in a literary century dominated by realism. I show how Farmer develops a mode of romantic SF which challenges the rationalist conventions of realism by calling upon mythological archetypes and motifs to explore an individual's potential ability to transcend the surrounding material universe. Farmer uses theorists such as Nietzsche, Jung, and Campbell to develop his own philosophies on mythology and psychology, which allows him to present his own unique version of mythological cognition in his SF. This mythological cognition allows his protagonists to think mythologically, enabling them to detect the spiritual unconscious underlying Farmer's versions of everyday material reality.

I will show how Farmer uses Nietzsche, Jung, and Campbell to develop his own unique version of mythological cognition, highlighting how *Night of Light*'s (1966) protagonist, Carmody, undergoes the Jungian process of individuation to discover the spiritual truths that lie within himself and his surrounding universe. Ultimately Carmody undergoes individuation because Farmer blends a material paradigm with a spiritual one in Carmody's psyche. I therefore argue Carmody's psyche is a blend of metaphors for materialism and spirituality. On one hand Carmody embodies Nietzsche's materialist will-to-power, on the other he embraces Jung's spiritual self-realisation. As Carmody individuates, his conceptual structures change to accommodate new information. He transcends his own materialism to a spiritual view. This Jungian trajectory displays the symbolic function of mythological cognition by supplementing Nietzsche's system with new explanation. *Night of Light's* reader uses mythological thinking to process Farmer's metaphorical use of archetypes. Just as Farmer's archetypes are supposed to challenge Carmody's materialism, they are meant to challenge our understanding of materialist theory such as Nietzsche's will-to-power.

1.2 Philip José Farmer

Philip José Farmer was born in North Terre Haute, Indiana in January 1918, and died in Peoria, Illinois, in February 2009. His writing career spanned over sixty years. Farmer published over sixty novels and one hundred short stories and novellas, primarily within the genres of SF and Fantasy. He also published two imagined biographies detailing the lives and

motivations of fictional literary characters (Tarzan and Doc Savage) and many essays and articles on subjects ranging from mythic patterns in SF to 'The Feral Human in Mythology and Fiction'. In *The Magic Labyrinth of Philip José Farmer* (1984), Edgar L. Chapman defines Farmer as 'a romantic living in a century when the official and accepted literary mode of the novel is realism' (Chapman 1984, p.3). This is a partially accurate description of a novelist whose aesthetic position responds to the dominant western ideologies of scientific rationalism and materialism. By developing his SF in mythological directions, Farmer challenges orthodoxies of simple 'common-sense' interpretations of material reality, which produce mimetic representation in fiction.[103] He does this by producing mythological creations, which play with pluralistic interpretations of reality (Belsey 2002, p.17). Farmer's 'creation of new myths', allow him to transcend materialism to the potential spiritual reality of immortality (Chapman 1984, p.6). Farmer is therefore an author of religious SF. However, as Chapman argues in 'The Religious Quest of Philip José Farmer', Farmer's 'ultimate religious position has not been defined' and he appears to be ambivalent 'toward religious mysticism'.[104] Farmer's dual focus on realist and romantic interests is linked to his self-confessed internal conflict between rational atheism and 'a contradictory belief that the possibility of immortality is not a fiction', and while Farmer describes himself 'an atheist' he suggests that 'there is no meaning in life […] without a belief in eternal life' (Farmer 1977, p.223). Along the lines of conceptual blending this dual focus can be summed up as a tension between the concepts of matter vs. spirit.

Farmer's own dual interests in rational atheism and religious faith result in SF which presents epistemological tensions between 'objective' scientific materialism and 'subjective' spiritual belief.[105] Science and religion are closely interlinked in Farmer's SF, and he draws on both the realist and romantic traditions to represent these concerns. He integrates and transcends these traditions by focusing on tensions between science and religion within mythological science-fictional frameworks.

Later in *The Magic Labyrinth of Philip José Farmer*, Chapman discusses the development of SF (and Philip José Farmer's development) as an extension of the romantic tradition, highlighting parallels between 'the quest romance […] of the nineteenth century

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[103] Catherine Belsey, *Critical Practice* (London: Routledge, 2002), p.2.
[104] Edgar L. Chapman, 'From Rebellious Rationalist to Mythmaker and Mystic: The Religious Quest of Philip José Farmer', in *The Transcendent Adventure*, ed. R. Reilly (Connecticut, CT: Greenwood Press, 1985), pp.127-144 (pp.128-138).
[105] George Lakoff and Mark Johnson, *Metaphors We Live By* (London: The University of Chicago Press, 1981), p.185.

romantic poets', and Farmer's speculative adventure narratives (Chapman 1984, p.6). Chapman highlights similarities between the works of writers he believes, 'draw on the tradition of the nineteenth-century quest romance', such as Mark Twain, Jack London, and Richard Burton, with Farmer's SF (Chapman 1984, p.6). Some of the similarities include the romantic traditions of embracing the individual over the universe, using the journey narrative, and extending mythological archetypes (such as hero and trickster figures) into new conceptual spaces. Chapman's comparisons are illuminating but limited. He acknowledges defining the self-confessed realist Mark Twain as a romantic is problematic, and later concedes that Farmer's 'roots within the science fiction genre should not be overlooked' (Chapman 1984, p.8). Admittedly Farmer conceded in an interview with Tracy Knight that he had been 'influenced more than anything else' by Jonathan Swift (*Gulliver's Travels*) and Mark Twain (*The Adventures of Huckleberry Finn*), and as such, Chapman's parallels are valuable.[106] However, in 'The Remarkable Adventure' the SF author states, 'the science fiction adventurer has the best of both mythic and realistic traditions because an ever progressing science has melted into a magical future', suggesting that SF can contain components of Romanticism and realism while transcending both (Farmer 1978, p.38). Ultimately Farmer is interested in blending SF and myth because, 'neither is bounded by the real' (Farmer 1978, p.39). He wishes to move beyond common sense realism to facilitate 'the triumph of irrationality over logic' (Farmer 1977, p.223). Just what exactly Farmer means by the 'real' will be explored throughout this chapter. Arguably both Farmer and Carmody find spirit to be more real than matter.

Farmer's *oeuvre* emerges beyond the sum of Romanticism and realism. He does continue such romantic traditions as embracing the individual over the 'restraints of theological and social conventions',[107] using narrative structures based on the journey, and extending mythological archetypes into new spaces, however, and as Farmer states himself in 'The Remarkable Adventure': 'only science fiction portrays the future' (Farmer 1978, p.41). Quoting Joseph Campbell, Farmer argues only SF uses 'the discipline of the parallax, for the student of binocular vision' (Farmer 1978, p.41). For Farmer 'only stories concerned with the one vital issue' of the scientific quest for immortality 'are serious stories' (Farmer 1977, p.223). His focus on the psychological function of myth (a definition of which he borrows

[106] Philip José Farmer, in Tracy Knight 'An Interview with Philip José Farmer', *Mystery Scene*, 66 (January 2000), 34-36 (p.35).
[107] James D. Wilson, 'Tirso, Hat, and Byron: The Emergence of Don Juan as Romantic Hero', in *The South Central Bulletin*, 32:4 (Winter 1972), 246-248 (p.246).

from Joseph Campbell in 'The Remarkable Adventure'), allows him to use the heroic archetype to simultaneously explore 'technological world(s)' and touch 'that ultimate mystery, transcending names and forms' (Farmer 1978, p.48).

As mentioned in Chapter 1 of this thesis, in 'Mythological Speculation in Philip José Farmer's *The Unreasoning Mask*' (2016) I examined how Farmer blended mythological and scientific ideas to reconcile science and religion within a single paradigm (O'Brien 2016, pp.16-22). Using Fauconnier and Turner's theory of conceptual blending I illustrated how science and religion were blended in the psyche of the protagonist Ramstan, as a blend of the concepts of matter vs. spirit, while arguing Farmer integrated Ramstan with the universe, through the stages of Joseph Campbell's monomyth. I suggested Farmer had adopted the Dionysian impulse to motivate Ramstan's psychological development towards unravelling the contents of his personal unconscious. My conclusion was that Ramstan's personal unconscious was blended with the unconscious universal being of the cosmos itself.

This chapter will build upon the conceptual blending studied in the *Vector* publication while extending the psychoanalytic focus of the Bohnhoff chapter. Farmer's *Night of Light* will be shown to have a protagonist undergoing the Jungian process of individuation through the tension of images of matter (the protagonist's material self-interest) with images of spirit (such as his ex-wife Mary and the alien mother goddess named Boonta). As with Ramstan in *The Unreasoning Mask*, Farmer requires Carmody in *Night of Light* become acquainted with his unconscious mind. This is so Carmody can achieve wholeness and integration, within himself and the surrounding universe (achieved by his eventual integration with the alien mother goddess Boonta). Although in Bohnhoff, Meredydd's spiritual development is embodied by Meredydd's development through the Bahá'í Mirror-Stage towards integration with the Meri, this process closely resembles Jungian individuation. Some differences between Jung and Bohnhoff were already discussed in the Bohnhoff chapter. Others I will clarify in more detail in section 4 below. Farmer forces his protagonists to become acquainted with their unconscious minds within mythological textual environments to highlight how mythology drives the process of individuation. In *Night of Light* mythology is a spiritual concept that drives Carmody's individuation by redefining his materialist view of the world.

1.3 *Night of Light*

Farmer borrows Campbell's fourth function of myth to inform Carmody's development. This fourth function is psychological, 'the myth must carry the individual through the stages of his

life, from birth through maturity through senility to death'.[108] Campbell's psychological stages of life are influenced by Jung's theory of individuation. Jung was in turn, influenced by Nietzsche. I fully illustrate the relevance of Campbell, Jung and Nietzsche to *Night of Light* in the next section. However I summarise the story's psychoanalytic content here so that the subsequent theory is grounded in the text.

Farmer's *Night of Light* is an SF novel extended from a short story (with the same name) originally published in *The Magazine of Fantasy & Science Fiction* in 1957. The novel is set on a distant planet orbiting a binary star. Aware of the planet's relevance to mythological thought, humans have named it Dante's Joy. The planet's inhabitants are known as Kareenans. Boontism is the Kareenans' matriarchal religion; the religion is overseen by an all-powerful goddess named Boonta who controls the sun. As a rendition of the mythological mother archetype, Boonta is Farmer's primary metaphor representing the concept of spirit. She is juxtaposed to images of materialism, such as Father John Carmody's quest to convert the Kareenans to Christianity, and his Church's rationalistic motivation to enslave the Kareenans to Catholic ideology, thus bringing material order to what they believe is heathenistic mythological chaos.

The mortal son of the goddess is named Yess. He is the living figurehead of the planet's religion. Carmody's mission is to kill Yess, to enslave the Kareenans. Every seven years the binary sun's surface changes and emits a mysterious force that manipulates the Kareenans' brainwaves. This is a phenomenon under scrutiny by the Earth's scientific institution researching Dante's Joy named 'Jung' (Farmer 1972, p.34). While the precise quantum mechanics remain unknown it is evident, 'magnetic storms […] excite the atomic nuclei' in the Kareenans' brains, and 'probe and stir the unconscious mind, cause(ing) it to fasten an iron grip on the conscious, (to) provoke inconceivable psychosomatic changes' (Farmer 1972, p.35). This results in the sun projecting the contents of the Kareenans' unconscious minds onto physical reality. For a period of two weeks named The Sleep (named so because most of the Kareenans are in a self-imposed, drug-induced, hibernation), bizarre thoughts, dreams and unconscious realities materialise, apparently out of nowhere, to take on physical form and run amok on the surface of the planet. The Kareenan character named Tand explains to the protagonist Father John Carmody, that for humans what happens during the Night of Light looks like a series of 'fairy tales or myths', or 'a nightmare' (Farmer 1972,

[108] Joseph Campbell, *Pathways to Bliss: Mythology and Personal Transformation* (Novato, CA: New World Library, 2004), p.10.

p.15). Carmody learns that 'the psyche had free scope during the seven nights of the Chance; it utilised however unconsciously, forces that must exist at all times around it but of which it had no knowledge' (Farmer 1972, p.65).

Farmer therefore sets the scene for an overthrow of rational material explanations of the universe by transferring the irrational unconscious mind onto the streets of Dante's Joy. This is aided by his juxtaposition of images of matter with mythological images. I show Farmer's rendition of the unconscious mind is based on Campbell's, Jung's and Nietzsche's ideas below. As a metaphor representing the unconscious mind, the Night of Light is an image of the unconscious spirituality that the psychopathic Carmody and his Church should integrate to overcome their material will-to-order. This is achieved by Carmody when he integrates the alien mother goddess Boonta.

While Farmer borrows Campbell's psychological function of myth to inform Carmody's development, Campbell's psychological stages of life are influenced by Jung's theory of individuation. Jung was in turn, influenced by Nietzsche.

2. Psychoanalytic Context

2.1 Farmer and Nietzsche's Apollo vs. Dionysus

For Jung,

> The god is by nature wholly supernatural; the hero's nature is human but raised to the limit of the supernatural – he is "semi-divine." While the god, especially in his close affinity with the symbolic animal, personifies the collective unconscious which is not yet integrated into a human being, the hero's supernaturalness includes human nature and thus represents a synthesis of the ("divine," i.e., not yet humanised) unconscious and human consciousness. Consequently he signifies the potential anticipation of an individuation process which is approaching wholeness. (Jung 1991, p.96)

Farmer's SF is often a reflexive mythopoetic representation of Jungian psychoanalytic theory. By 'mythopoetic' I simply mean 'the making of myths'; this is the standard OED definition (Pearsall 2002, p.957). His protagonists live in science-fictional universes where the existence of gods is a given. These protagonists often possess a semi-divine nature, and must undergo Jungian individuation towards the status of the symbolic god archetype Jung refers to in *The Archetypes of the Collective Unconscious* (1959). In Farmer, this god archetype is often feminine. As Chapman states, 'manhood and wholeness in Farmer's fiction is achieved by an acceptance of the feminine principle, or what C.G. Jung called the anima' (Chapman 1984, p.23). Blending SF and mythology allows Farmer to explore the nature of human existence, dramatising his belief that if human beings do not possess immortality, then human life has no meaning (Farmer 1977, p.223). Farmer's fiction then, like Bohnhoff's, is a search for transcendence.

Arguably, as a self-identified rational atheist, with an apparently contradictory belief in immortality, Farmer is attempting to come to terms with tensions within his own psyche, which are balanced through his symbolic hero-protagonists' developmental trajectories. In his guest of honour speech named 'Why Do I Write?' at the 1992 Conference for the Fantastic and the Arts Farmer gave evidence of this position stating,

> Two demons sit on my shoulders while I write – and during other times too. One is Bugs Bunny, the anarchist trickster, who crouches like Socrates' demon on my shoulder. He doesn't dictate what I should say or do, but he makes suggestions, and he counsels me. It was Bugs, not the wise men of the orient or the ancient Greek, Heraclitus, who revealed to me that anarchy and irrationality pulse and writhe and rage just beneath the surface of order and rationality, the skin of what we see as Reality. Bugs sits on my left shoulder and asks me 'What's Up, Doc? Or down, as the case may be?'. The demon who sits on my right shoulder is Krazy Kat, who loves law and order but is also obsessed with love in the abstract and the particular. And Krazy Kat makes suggestions to me and counsels me. But, even when his voice […] happens to be stronger than Bugs' I keep envisioning the brick which the tricky Ignatz Mouse forever hurls at the back of Kat's head. I wince, and I feel as protective of Krazy Kat as Offissa Pup was. And I think, is that brick sometimes aimed at me? It could be said that the tension created by the contradictory suggestions and counsels of these two demons makes me write. Maybe, one day, their cries and their whispers will mix to make one voice, a unique voice.[109]

Farmer's two metaphorical demons set up tensions in his mind as a writer. Bugs Bunny, as a demon of 'anarchy and irrationality', is the same force as Dionysus in Nietzsche's *The Birth of Tragedy* (1872). Bugs assuming the role of Dionysius, opposes Krazy Kat, who like Nietzsche's Apollo 'loves law and order'. In *The Birth of Tragedy* (Nietzsche's critique of Athenian drama and seminal work of aesthetic philosophy) Nietzsche states that 'art derives its continuous development from the duality of the Apolline and the Dionysian'.[110] For Nietzsche, the Apollonian and Dionysian, are two separate drives that exist in human nature, permeating the artist's psyche. These psychological drives of rational versus irrational, and order versus chaos, interact in a dialectical struggle. Their interaction is one of thesis versus antithesis. This dialectic plays out in different ways. Sometimes one drive, and its manifestation in art, refutes the other. At other times, there is a combination of both drives in a work of art. At still other times, there is a synthesis of the contrasting drives. Like Farmer in 'Why Do I Write?' Nietzsche states in *The Birth of Tragedy*, that the dialectical struggle for dominance of these opposing drives, pushes forward the artistic creative process.

Nietzsche cites the drama of Aeschylus and Sophocles as the strongest examples of the dialectical struggle between the Apollonian and Dionysian trends in art. However, he later argues that Euripides destroyed Greek tragedy in a failed attempt to 'base tragedy solely upon the Apolline spirit' (Nietzsche 1993, p. 62). This 'non-Dionysiac intention' meant Euripidean art thereafter 'strayed into inartistic naturalism' (Nietzsche 1993, p. 62). Nietzsche believed

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[109] Philip José Farmer, 'Why Do I Write?', *Farmerphile*, 4 (2006), 11-15 (pp.14-15).
[110] Friedrich Nietzsche, *The Birth of Tragedy* (London: Penguin, 1993), p.14.

the Euripidean over-emphasis on the Apollonian trend had continued into his own 19th century Europe. While analysing Athenian tragedy through the neutral theoretical lens of the Dionysian versus the Apollonian, he displays his personal preference for the Dionysian. He argues that the Dionysian trend should be adopted and re-affirmed by modern artists to breathe new life into stagnated cultures and their art forms. These are the cultures and arts that have become over-focused on the Apollonian view of life. For Nietzsche, unifying the Apollonian and Dionysian is the cure for the ills of his time. The two opposing demons in 'Why Do I Write?' are commensurate with Nietzsche's Apollo vs. Dionysius. I will argue throughout this chapter that Farmer was influenced by Nietzsche, and attempted to unify the contrasting Apollonian and Dionysian drives in his mythological SF. As discussed below Chapman notices the same parallels with Nietzsche. Arguably these contrasting drives are present in Farmer's own psyche as he states, 'Two demons sit on my shoulders while I write – and during other times too'. There is much overlap between Nietzsche's formulation of the unification of opposites, and Jung's. Chapman notices the cohabitation of Nietzsche's philosophies and Jung's in Farmer. However, Chapman does not reveal the extent to which Nietzsche and Jung exist in symbiosis in *Night of Light*, nor the extent to which Jungian theology wins out over Nietzschean materialism in the text, nor how conceptual blending explains this process.

In addition to the presence of Nietzsche's Apollo vs. Dionysus in 'Why Do I Write?' Farmer also permits Jung's modified version of the opposition. On one hand, as the demons sit on opposite shoulders in a tension of horizontal opposites, Farmer allows they could have equivalent ontological standing as they do in Nietzsche's aesthetic examination. On the other, Farmer permits Jung's vertically stacked view (where Apollo is associated with an individual's consciousness of divinity) where the Dionysian can be equated with an unconscious creative force of, 'anarchy and irrationality' operating 'beneath the surface of order and rationality' of Apolline divinity. Farmer allows for Dionysian creativity (in both Nietzsche's terms and Jung's) because he states, 'the tension created by the contradictory suggestions and counsels of these two demons makes me write'. That the Dionysian can be an unconscious creative force in Farmer (as in Jung) is evident through its opposition to the rational mind. I made this argument in 'Mythological Speculation in Philip José Farmer's *The Unreasoning Mask*' (2016) where I suggested Farmer adopted the Dionysian impulse to motivate Ramstan's psychological development towards unravelling the contents of his personal unconscious. Chapman highlights the same Dionysian impulse when analysing *Lord Tyger* (1970). I summarise Chapman's analysis below to sync it with Farmer's two voices

statement. This will clarify how Farmer's two voices statement can be considered a comment on the Dionysian impulse, from both the Nietzschean and Jungian perspectives. The difference between Nietzsche and Jung's Dionysianism is explained in more detail in section 2.3 below entitled 'Nietzsche and Jungian Individuation' where I expose the difference to be one of materialism vs. theology. I then show how Farmer takes advantage of this difference in *Night of Light* by blending a materialist Nietzschean paradigm with a spiritual Jungian paradigm.

2.2 Chapman on Ras Tyger's Dionysian Impulse

As Chapman notes, *Lord Tyger* is a story that sees Boygur, 'a mad South African millionaire, obsessed with the works of Burroughs, establishing a "social experiment" to show that a child left to grow up in rural Africa would become a primitive superman' as did Burroughs' original Tarzan (Chapman 1984, p.56). The child is the protagonist named Ras Tyger. From the Nietzschean perspective, Chapman describes Tyger as a 'Dionysian hero' (Chapman 1984, p.58). *Lord Tyger* focuses on Tyger's development towards maturity as he attempts to understand his origins and place in the world. Chapman states the Dionysian impulse is present in Tyger's early interactions with his natural environment, including his early sexual encounters. He also states this impulse is Tyger's motivation to overthrow Boygur's Apollonian will-to-order. Boygur wishes to destroy the 'sexually liberated and Dionysian' in Tyger so he can become more civilised like himself (Chapman 1984, p.57).

Chapman quotes the following passage on Tyger's sexual experiences which lack 'civilised inhibitions' as evidence of 'Nietzsche's concept, (of) a Dionysian spirit of nature',

> O brown-skinned beauties, I love you. I love you as the lightning its tall tree, the fish its water, the snake its hole in the ground.
> Most of all, I love you, Wilida, because you are the most beautiful and because you are guarded from me.
> I, Lord Tyger, beautiful and fierce, leopard-beautiful, leopard angry, Tyger, Tyger, from the Land of Ghosts, ghost with the long, long python between the thighs and the great beehives that fountain forth honey on honey… (Farmer in Chapman 1984, p.56)

Based on this passage, and Tyger's varied sexual experiences throughout the novel, Chapman concludes that 'Farmer endows Ras with the kind of Rousseauist or unspoiled sexual nature that modern humanity is denied by civilisation' (Chapman 1984, p.56). As Chapman notes, for Nietzsche, this nature is Dionysian because it rejects the civilising impulse of the Apollonian. As a 'puritanical father god' opposed to Tyger's Dionysian freedom, Boygur is the civilising Apollonian (Chapman 1984, p.57). *Lord Tyger* therefore evidences Farmer's Apollo vs. Dionysus found in 'Why do I Write?' where he contrasted 'the anarchist trickster'

(Dionysus) with ‘the demon […] who loves law and order’ (Apollo). Chapman notes Ras embodies the power of the Dionysian impulse because he ‘succeeds in his journey to moral maturity only because of his nature as a daring trickster and hunter’ (Chapman 1984, p.57). So far so Nietzschean.

However, also contrasted with the father god is the female character, Eeva. Chapman suggests she is the embodiment of the ‘feminine principle’ commensurate with the Jungian ‘anima’ (Chapman 1984, pp.23-57). As part of the masculine unconscious in Jung, the anima is the female aspect of the male psyche that must be integrated into the conscious personality for a man to become whole. Although Jung’s anima is neither commensurate with Nietzsche’s Dionysus, nor his own version, he considers both to be unconscious creative forces. As Tyger rescues Eeva from Boygur’s men, Chapman suggests Tyger’s Dionysian spirit allows him to conquer Apollonian will-to-order in the Nietzschean sense, while approaching spiritual maturity in the Jungian sense. Tyger becomes mature in the Jungian sense because Eeva teaches him moral ‘knowledge of good and evil’ (Farmer in Chapman 1984, p.57). For Chapman Nietzsche’s Dionysus exists in the same text as Jung’s anima. Although they are not explicitly linked by Chapman in a hierarchy (Jung over Nietzsche), Chapman’s analysis is revealing. I adopt his Nietzschean and Jungian framework and apply it to *Night of Light*. However, I go further to expose how there is a hierarchy of Jung over Nietzsche in Farmer. Farmer uses Jung’s feminine principle in *Night of Light* to reframe Nietzsche’s Dionysian principle within a spiritual framework through the conceptual blending of spirit with matter in Carmody’s psyche. Along the lines of Piaget’s constructivism this means that Carmody must learn to accommodate a new spiritual paradigm by reshaping his materialist cognitive structures. When Carmody overcomes his materialism the reader witnesses the symbolic function of mythological cognition by supplementing materialism with new explanation.

2.3 Nietzsche and Jungian Individuation

In this section I detail how Jung adopted and modified Nietzsche’s Dionysian principle. This helps illustrate how Farmer uses Jung’s feminine principle to reframe Nietzsche’s Dionysian principle in *Night of Light*. Bishop argues in *The Dionysian Self: C.G Jung’s Reception of*

Friedrich Nietzsche (1995) that Jung saw Nietzsche's Dionysus as the 'creative power of the unconscious' which 'must be integrated into the conscious life of the psyche'.[111]

Bishop provides strong evidence Jung's entire model of consciousness was influenced by Nietzsche, arguing convincingly that, 'Jung's intellectual development can be read in detail as a reception of Nietzsche's thinking' (Bishop 1995, p.20). An example is Jung's question, 'If we contemplate nature with objectivity, are we not compelled to think: Two radically different powers are here engaged in a furious struggle for domination?' (Jung in Bishop 1995, p.38). This is so like Nietzsche's *The Birth of Tragedy* that Bishop labels it 'Nietzschean'. Overall, Bishop is convincing. Very clearly, Jung's question about opposing psychological forces mirrors the – also psychological – diametrical concerns of *The Birth of Tragedy*. However, while there is clear overlap between Jungian and Nietzschean thought, there are clear points of departure between them, some of which were briefly mentioned above. This comes down to the difference between Nietzsche aesthetic approach vs. Jung's religious assumptions. In short, the difference can be summarised as Nietzsche highlighting two different psychological trends in art (the Apollonian vs. the Dionysian) on a horizontal materialist axis of equivalent ontological status (although he did personally prefer the anarchic passion of Dionysus), whereas Jung took these two psychological trends in art and transferred them into his own religious psychoanalytic framework, placing Apollo higher than Dionysus as a symbol of spiritual consciousness. Bishop's text maps out in detail all the aspects of Nietzsche's philosophy that influenced Jung's analytical psychology. Of particular relevance is that the Jungian theory of individuation was influenced by various aspects of Nietzsche's thinking.

Jung's process of individuation is achieved through a 'union of opposites' whereby the unconscious and conscious aspects of the psyche are brought into alignment (Jung 1991, p.289). On individuation Jung states,

> I use the term "individuation" to denote the process by which a person becomes a psychological "individual," that is, a separate, indivisible unity or "whole." It is generally assumed that consciousness is the whole of the psychological individual. But knowledge of the phenomena that can only be explained on the hypothesis of unconscious psychic processes makes it doubtful whether the ego and its contents are in fact identical with the "whole". If unconscious processes exist at all, they must surely belong to the totality of the individual, even though they are not components of the conscious ego. (Jung 1991, p.275).

Therefore, in Jung, individuation is achieved when a person brings the personal and collective unconscious into consciousness, to balance the psyche. Jung says individuation is a

[111] Paul Bishop, *The Dionysian Self: C.G. Jung's Reception of Friedrich Nietzsche* (Berlin: de Gruyter, 1995), p.81.

'course of development arising out of the conflict between the two fundamental facts' of consciousness vs. unconsciousness (Jung 1991, p.289). Once the conscious and the unconscious become unified, 'new situations and new conscious attitudes' arise (Jung 1991, p.289). Jung calls the transition to new conscious attitudes the 'transcendent function' (Jung 1991, p.289). This is very close to Farmer's position in 'Why Do I Write?' where he states he wishes to blend the unconscious irrationality of the Dionysian Bugs Bunny with the rational law and order of the Apollonian Krazy Kat, 'to make one voice, a unique voice'. It also recalls Chapman's analysis that Eeva as a symbol of the masculine unconscious helps Tyger become conscious of the notions of good vs. evil.

As Jung said himself, Nietzsche's 'all-pervading psychological penetration has given me a deep understanding of what psychology is able to do' (Jung in Bishop 1995, p.47). As Nietzsche rejected metaphysics while elevating the value of the individual to a position above all other considerations, the Apollonian and Dionysian forces in *The Birth of Tragedy* are psychological opposites.[112] While Jung and Nietzsche's positive philosophical influences were largely divergent (the two reacting completely differently to Plato, and Kant for example, where Nietzsche accused them of rendering human life meaningless with pretentious appeals to metaphysics, and Jung claimed largely the opposite) Jung's reception of *The Birth of Tragedy* was positive overall. This is because both Nietzsche and Jung shared a positive reaction to Schopenhauer's vitalism. Nietzsche was influenced by Schopenhauer's notion that 'the whole body is nothing but the objectified will'.[113] He transferred this idea to *The Birth of Tragedy* by framing the dynamic energy of the Apollonian and Dionysian trends in terms of will-to-power. When Nietzsche wrote 'life is precisely Will to Power' he meant that life is a vital force that seeks power.[114] Nietzsche's will-to-power evolved from Schopenhauer's will-to-live. Schopenhauer's will-to-live is 'is the real and direct aspirant — alike and identical in all things', a 'violent craving for existence'.[115] Schopenhauer's vitalistic will-to-live is subsumed to will-to-power in Nietzsche. Power motivates life for Nietzsche. For Nietzsche, the tension between the Apollonian and Dionysian trends in art is therefore the life of art. The life of art is a power-struggle between two opposing trends. Based on the shared appreciation of Schopenhauer, Jung respected Nietzsche's vitalistic approach towards psychological issues in *The Birth of Tragedy.* Additionally, Jung was interested in

[112] See Huskinson (2004) for more about Nietzsche's influence on Jung regarding the union of opposites.
[113] Arthur Schopenhauer, *The World as Will and Representation*, 2 vols (New York, NY: Dover, 1969), I, p.100.
[114] Friedrich Nietzsche, *Beyond Good and Evil* (New York, NY: Dover Publications, 1997), p.126.
[115] Arthur Schopenhauer, *Studies in Pessimism* (New York, NY: Modern Library, 1921), p.73.

Nietzsche's acceptance of the unconscious side of the Apollonian and Dionysian psychological drives. In Nietzsche both drives are mostly unconscious, however this is not the case in Jung. Jung indicates a religious hierarchy where Apollonian consciousness of divinity sits on top of the creative force of the Dionysian unconscious. This religious view is non-existent in Nietzsche. While *Lord Tyger* is more weighted in favour of Nietzsche's anarchic Dionysus over Jung's divine Apollo, this changes by *Night of Light*. In *Night of Light* Farmer blends Nietzschean materialism with Jungian theology through the tension of images of matter with images of spirit so that Carmody can develop cognitively.

From Jung's hierarchical point of view the unification of the opposites of the unconscious with consciousness can be considered a unification of the Dionysian and the Apollonian. Jung's equation of the Dionysian with the unconscious can be seen in his chapter in *Psychological Types* (1921) named 'The Apollonian and the Dionysian' when he states,

> In the Dionysian state the Greek was anything but a 'work of art'; on the contrary, he was gripped by his own barbarian nature, robbed of his individuality, dissolved into his collective components, made one with the collective unconscious (through the surrender of his individual aims), and one with 'the genius of the race, even with Nature herself.[116]

For Jung 'The Dionysian state' is equivalent to being 'made one with the collective unconscious'. Conversely, he states, 'the Apollonian side […] had already achieved a certain amount of domestication' (Jung 1989, p.140). For Jung, this domestication shows Apollonian man was more conscious of his civilised nature. When he suggests that the Dionysian 'intoxicated state that made man forget both himself and his humanity and turned him into a mere creature of instinct must have been altogether despicable' to Apollonian man, Jung is juxtaposing the civilised consciousness of Apollonian mentality, with the unconscious Dionysian state of barbarism (Jung 1989, p.140). Furthermore, when he states, 'Nietzsche quite forgets that in the struggle between Apollo and Dionysus and in their ultimate reconciliation the problem for the Greeks was never an aesthetic one, but was essentially religious', he recasts the Apollonian vs. Dionysian debate in metaphysical terms (Jung 1989, p.141). Effectively Jung is importing a teleological spiritual purpose to the evolution of humanity, to highlight the materialism of Nietzsche's vitalism, while promoting his own religious interpretation of human nature.

While Nietzsche's psychological unification of opposites is part of a vitalistic materialism bound to the body, inhabiting an existential position beyond metaphysical discussions of good and evil, Jung's psychic unity is the opposite. Jung's psychological

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[116] Carl Jung, *Psychological Types* (London: Rutledge, 1989), p.140.

unification of opposites is coloured by a religious idealism, moral and metaphysical in character, and is achieved through a mode of spiritual dynamism bound to the soul. Jung places the soul higher than the body. In Nietzsche, the soul and the body are one and the same thing. Farmer's mythological SF features protagonists who live out their psychic lives within physical universes. These are physical universes which appear to operate on Nietzsche's materialist terms on the surface. However, unifying the opposites of the conscious with the unconscious through the Dionysian impulse often leads Farmer's protagonists to higher transcendental realities which more accurately represent the religious vision of Jung. I show how Farmer achieves this in *Night of Light* in section 3. I highlight how he blends the concept of matter with the concept of spirit, in Carmody's two-tiered reality composed of Nietzschean and Jungian levels.

2.4 Farmer: Nietzsche vs. Jung

It is the tension of Nietzschean will-to-power, with the moral purpose of Jungian individuation, that allows Carmody to learn the 'possibility of immortality is not a fiction' (Farmer 1977, p.223). It is the tension between viewing life as an opportunity to gain power vs. viewing life as an opportunity to develop self-knowledge that permits Carmody to discover the divinity living within. Farmer echoes Nietzschean vitalism in his essay 'Religion and Myths' (1977) when he states,

> Even when I was an atheist, I was powerfully attracted by the Roman Catholic Faith. But I still believed that religion was *Homo sapiens'* conscious expression of the instinctive drive for survival in the unconscious cells in humankind's bodies. (Farmer 1977, p.223)

Defining human consciousness in the scientific terms of cellular biology, shows that Farmer's early view of human cognition was materialist. This early view of psychology as a component of a material-vitalistic universe is commensurable with Nietzsche's equivalent view in *The Birth of Tragedy*. The phrase 'instinctive drive' is commensurate with Nietzschean will-to-power, despite Nietzsche's criticism of how much organised religion negates individual will-to-power by devaluing it for the sake of the collective. This is because Nietzsche believed religion was a material power move by the weak to displace the strong. Although Christianity was slave morality to Nietzsche, slave morality displays will-to-power. It is just Apolline rather than Dionysian. According to Nietzsche, it was the slave status of Christianity's adherents that required they aggrandise themselves relative to the position of their powerful masters. In *The Antichrist* (1895) Nietzsche cites the spread of Christianity

through the Roman Empire as a fitting example.[117] In both Farmer's early view and in Nietzsche's *The Birth of Tragedy*, psychology is driven by a vitalistic materialism bound to the body. However, because 'Religion and Myths' is a summary of Farmer's evolving religious views, towards the end of the essay, his position has become noticeably more Jungian. This can be seen when he states,

> It (the sexless Creator) has given us intelligence and self-consciousness so that we may bring about our own resurrection. We will then provide immortality, which will give us time for developing our psychic evolution towards the ideal. (Farmer 1977, p.233).

At this later stage of his philosophical development, Farmer has inherited the philosophical orientation of Jungian individuation. Farmer's phrase, 'our psychic evolution towards the ideal' very closely resembles Jung's idealist purpose for individuation, which is to achieve 'self-realisation' (Jung 1966, p.136). In Jung, ideal self-realisation is achieved when an individual has balanced the unconscious aspects of his psyche with the conscious. This necessarily requires an individual become aware of the darker aspects of his psyche, which Jung terms 'the shadow' (Jung 1991, p.21). The shadow represents the unconscious part of an individual's psyche and contains a person's 'inferiorities'.[118] However, instead of facing up to them, an individual will often repress his inferiorities and project them onto others, thus harming his personal potential for self-realisation.

In the Preface to the first Tor edition (2010) of *The Dark Design* (1997) – volume III of the Riverworld series – Farmer indicates he is 'the basis' for the character Peter Jairus Frigate.[119] In chapter thirty of the text Peter states,

> I don't go along with Nietzsche's conception of the Ubermensch, though. *Man is a rope across an abyss between animal and superman.* That may not be the exact quotation; it's been a hell of a long time since I read *Thus Spake Zarathustra*. Anyway, I do believe that man is a rope between the animal and superman. But the superman I'm thinking of isn't Nietzche's. The real superhuman, man or woman, is the person who's rid himself of all prejudices, neuroses, and psychoses, who realises his full potential as a human being, who acts naturally on the basis of gentleness, compassion, and love, who thinks for himself and refuses to follow the herd. That's the genuine dyed-in-the-wool superman. (Farmer 2010, p.202)

By rejecting Nietzsche's formulation of the superman, and adopting Jung's notion of 'self-realisation' when he says, the real superman is one who dispenses with 'neuroses, and psychoses' and 'realises his full potential as a human being', Peter/Farmer shows the true hero's aim must be to become fully individuated in the Jungian sense. Jung's version of the Superman can only be born if an individual confronts his shadow – his animal nature – so

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[117] Friedrich Nietzsche, *Twilight of the Idols with The Antichrist and Ecce Homo* (Ware: Wordsworth Editions, 2007), pp.156-158.
[118] Carl Jung, *Aion* (Princeton, NJ: Princeton University Press, 1978), p.8.
[119] Philip José Farmer, *The Dark Design* (New York, NY: Tor, 2010), p.12.

that he can transcend it. This Dionysian shadow should be integrated for religious reasons in Jung, but not in Nietzsche. In Nietzsche, the Dionysian is the life-affirming mode of being beyond human, in the Superman. The Dionysian should be embraced for Nietzsche because he believed the passions are what make us human above all else, while simultaneously allowing us to break through any self-imposed limitations. However, for Jung the Dionysian is the hidden aspect of the self that should be brought into consciousness, so the individual can continue to grow in moral directions beyond passion and desire. From the Nietzschean perspective the basis of this morality is Apollonian will-to-power. However, for Jung Apollo is more a symbol of divine self-realisation than will-to-power. In Jung Apollo is a symbol of the impulse to divinity in humanity. Farmer's 'real superman' above who acts for love is the Apolline Krazy Kat from 'Why do I Write?'.

Individuation is adopted by Farmer as a general narrative frame into which he drops various protagonists, such as Carmody in *Night of Light*, and Ramstan in *The Unreasoning Mask*. By wielding the tension of opposites in his fiction (such as mythology vs. science, matter vs. spirit, religion vs. science, and unconscious vs. conscious) Farmer can reconfigure scientism to mythological transcendence. However, while Farmer undoubtedly adopts the process of Jungian individuation to examine the interplay between consciousness and the unconscious, his poetic formulation of myth is closer to Joseph Campbell's definition than Jung's.

2.5 Jung vs. Campbell

For Jung, myth is a 'projection of the collective unconscious' (Jung 1969, p.152). For Jung, it is possible to study the collective unconscious through analysing an individual, or through the examination of mythology. As mentioned by Segal however, Jung, 'opposes a state of sheer unconsciousness'.[120] Therefore, in Jung, myth as a projection of the collective unconscious, should be balanced with consciousness by the individual that studies it, according to the rules of individuation. To become mature an individual must become conscious of what was previously unconscious. Myth aids an individual's journey to maturity through exposure to the archetypes of the collective unconscious. However, for Jung myth does not give a complete description of what it means to be human because consciousness transcends the mythic descriptions of it. For Campbell, though, contrasting with Jung, myth is not simply a psychological phenomenon (a result of a projected collective unconscious), it is a

[120] Robert Segal, *In Quest of the Hero* (New Jersey, NJ: Princeton University Press, 1990), p.xx.

metaphysical reflection of the universe, society, and the unconscious. For Campbell, mythology is the most effective lens through which to view the human position within the world (and the world itself) (Segal 1990, p.xx). For Campbell myth functions to unlock the unconscious secrets of the universe, while encouraging its readers to discover that their own unconscious minds are repositories for these unconscious universal secrets. Although Campbell's definition of myth represents a departure from Jung's, Campbell's philosophy does extend Jungian psychological theory into a broader metaphysical framework.

Farmer was strongly influenced by both Jung and Campbell. He adopted elements of each philosophy to synthesise his own mythopoetic SF. By adopting Jungian individuation and Campbell's psychological function of myth, Farmer's SF produces its own unique version of mythological cognition. Campbell states the psychological function of myth is to guide a person's development through the stages of their life from birth to maturity to death (Campbell 2004, p.9). The psychological guidance myth offers includes allowing a person to come to terms with the sociological, cosmological and metaphysical aspects of their existence. If he had ever encountered it, Jung would most likely have defined Farmer's mythological SF as a projection of the collective unconscious, manifested through Farmer's imaginary function (Jung 1989, p.81). That is to say, Farmer's SF is a function of his creative fantasy, operating to bring the contents of his unconscious into balance with his conscious mind. Based on his wide-ranging definition of myth, Campbell would likely have defined Farmer's SF as myth, pure and simple. As Segal says of Campbell: 'he defines myth so broadly that religion, art, and dreams become instances of myth rather than substitutes for it' (Segal 1990, p.xi). In *The Power of Myth* (1998), Campbell's interview with Bill Moyers, Campbell states that 'myths are clues to the spiritual potentialities of the human life'.[121] For Campbell, myths are tools 'to put your mind in touch with this experience of being alive' (Campbell 1988, p.6). When Moyers asks Campbell if myths are tools for understanding 'what we're capable of knowing and experiencing within?', he responds that they are (Moyers in Campbell 1998, p.5). This metaphysical explanation of myth ties the psychology of the individual to the substance of universal being itself, which myth can reveal. This is not Jung's psychological definition of myth. Jung's definition is not concerned with universal being. Farmer defines his own SF as myth in his essay, 'The Remarkable Adventure', when he states,

[121] Joseph Campbell, *The Power of Myth* (New York, NY: Doubleday, 1988), p.5.

> Campbell's last function of myth, the psychological one, focuses on the centring and harmonisation of the individual. The science fiction hero is at home in his technological world. Moreover he is a true hero – not an anti-hero. And that, indeed, is the stuff of myth. (Farmer 1978, p.48).

This shows Farmer believes his SF is mythological in the psychological terms of Campbell. By stating his SF is mythological, because it focuses on the psychological 'centring and harmonisation of the individual', Farmer adopts Campbell's position that mythology causes 'spiritual transformation' (Campbell 1998, p.14). Farmer echoes this notion of spiritual transformation directly when he quotes Donald Wollheim in 'The Remarkable Adventure' suggesting 'Sometimes [we find the hero] seeking out and confronting the Creative Force or Being or God itself, sometimes merging with that Creative First premise' (Wollheim in Farmer 1978, p.48). Campbell suggests in *The Power of Myth* that spiritual transformation relies upon an individual's consciousness being transformed. Interestingly, Campbell suggests the universe can be equated with absolute consciousness. This view of consciousness can be seen when Campbell states,

> It is part of the Cartesian mode to think of consciousness as being something peculiar to the head, that the head is the organ originating consciousness. It isn't. The head is an organ that inflects consciousness in a certain direction, or to a certain set of purposes. But there is a consciousness here in the body. The whole living world is informed by consciousness.
>
> I have a feeling that consciousness and energy are the same thing somehow. Where you really see life energy, there's consciousness. Certainly the vegetable and animal world is conscious. And when you live in the woods, as I did as a kid, you can see all these different consciousnesses relating to themselves. There is a plant consciousness and there is an animal consciousness, and we share both these things. You eat certain foods, and the bile knows whether there's something there for it to work on. The whole process is consciousness. Trying to interpret it in simply mechanic terms won't work. (Campbell 1988, p.14)

Just as mythology for Campbell serves the function of unlocking the spiritual secrets of the universe by unlocking the spiritual secrets of the self (for Campbell spirit is the life of life), so does Farmer's SF function to centre and harmonise individuals within universes governed by all-powerful gods who teach humanity the art of immortality (where individual spirit is the life of individual immortality). Based on his philosophical leanings towards Nietzschean vitalism, Jungian individuation, and Campbellian mythology, it is clear Farmer would define his SF as mythological in function. As he says himself 'The science fiction hero […] is the stuff of myth' (Farmer 1978, p.48). Along the lines of Campbell's definition, Farmer's SF is myth because it supposedly functions to unlock the unconscious secrets of the universe, while encouraging its readers to discover that their own unconscious minds are repositories for these unconscious universal secrets. As the Kareenan alien Tand states in *Night of Light*,

> Who may say what is fact, what is myth, or whether or not a myth is not as much fact as, say, this table here? Whatever operates to bring about action in this world is fact, and if a myth engenders action, then is it not a fact? The words spoken here and now will die out in ever-weakening vibrations, but who knows what undying effect they may cause? (Farmer 1972, p.29)

While Campbell's definition of myth is very broad and includes cultural artefacts that other theorists do not, it is legitimate to state that Farmer's purpose is mythopoetic and is designed to serve Campbell's psychological function of myth.

Campbell's psychological function of myth posits that myth often functions to harmonise an individual with himself. This is where Campbell is most visibly influenced by Jung. *The Hero with a Thousand Faces* (1949) for example, very clearly adopts Jung's theory of individuation. *The Hero with a Thousand Faces* examines myth as serving the psychological function of individuation. Campbell admits he was strongly influenced by Jung. See Segal (1990) for more on how Campbell was influenced by Jung. In *The Masks of God: Creative Mythology* (1968) Campbell links Nietzsche and Jung through a discussion of Schopenhauer in relation to *The Birth of Tragedy*. Campbell quotes the following from Schopenhauer:

> As on a raging sea, where, limitless in all directions, roaring mountains of water rise and fall, a boatman sits in his skiff with trust in the fragile craft, so in the midst of a world of torments, the individual calmly sits, supported and trusting, upon the *principium individuationis*.[122]

The *principium individuationis* is the philosophical precursor to Jungian individuation. In this image, from a Jungian point of view, the 'raging sea' can be linked to the unconscious, and the 'fragile craft' to consciousness (because in Jung full consciousness is based on individuation). Knowing Nietzsche was influenced by Schopenhauer, Campbell states 'one might even designate Apollo as the glorious divine image of the *principium individuationis* itself' (Campbell 1976, p.336). Or in other words, 'the principle of individuation' was 'assigned to Apollo' by Nietzsche (Campbell 1976, p.333). Nietzsche himself used the word 'individuation' in *The Birth of Tragedy* (Nietzsche 1993, p.26). Campbell is correct in his assertion that Apollo represents individuation as evidenced by Nietzsche when he calls Apollo, 'the apotheosis of the *principium individuationis*' (Nietzsche 1993, p.26). In Nietzsche though, Apollonian individuation as the mode of separating oneself from the group is not as equatable with the conscious ego as it is in Jung. However, Campbell allows for this Jungian view, as the following excerpt from one of his lectures testifies,

> […] the beautiful Olympian Apollo […] following the classical tradition […] represents protection and […] consciousness and light and the ego system […] the other Greek deity Dionysus […] represents the dynamic of the unconscious. From below consciousness he comes springing forth.[123]

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[122] Schopenhauer in Joseph Campbell, *The Masks of God: Creative Mythology* (New York, NY: Penguin, 1976), p.336.

[123] Joseph Campbell, *Psyche & Symbol: Apollonian vs. Dionysian Dichotomy*, online video recording, YouTube, uploaded 4 December 2018, <https://www.youtube.com/watch?v=ArsS6sPhwn0> [accessed 31 October 2022]

Later in the lecture Campbell does criticise any authoritarian Christian attitude that adopts an authoritarian view of Dionysus-as-devil, while celebrating that in Nietzsche and Greek antiquity Apollo and Dionysus remained in accord. However, for Campbell this does not mean Apollo and Dionysus cannot be mapped onto the ego and the unconscious as in Jung's view. Although Campbell does not limit himself to this Jungian view, he does not exclude it either. Ultimately for Campbell viewing myth through a Jungian lens can help a person come to terms with the sociological, cosmological, and metaphysical aspects of their existence. For Campbell, viewing myths about Apollo and Dionysus as stories about consciousness and unconsciousness, allows the reader to make discoveries about the spiritual potentialities of myth. For Campbell viewing Apollo and Dionysus in a Jungian way can aid the psychological function of myth to take place.

3 Reading Farmer with Jung and Campbell vs. Nietzsche

3.1 *Night of Light*

By sending Carmody to Dante's Joy to kill the god Yess and enslave the Kareenans to Catholic ideology, whilst having him deal with the Night of Light where people's dreams run amok on the surface of the planet, Farmer echoes his Dionysian method from Lord Tyger and 'Why do I Write?'. Farmer's satirising the Apollonian will-to-order of the Church throughout history (such as the Catholic colonisation of South America where the Native mythologies handed down from the Aztecs, Mayans and Incas were overthrown by the Church) bears resemblance to Ras Tyger's Dionysian opposition to Boygur's civilising influence. Also, the dreams running amok are powered by the same Dionysian unconscious creative force Farmer described in 'Why do I Write?' as the 'anarchy and irrationality' raging 'just beneath the surface of order and rationality' (Farmer 2006, pp.14-15).

Night of Light highlights Farmer's belief that SF has 'absorbed and added to the mythic pattern' (Farmer 1978, p.42). The dreams running berserk shows Farmer extraverting the introverted nature of the psychic unconscious, effectively blending unconscious spiritual potentiality with the conscious material realm. As Carmody stays awake during the Sleep he is forced to become acquainted with his unconscious mind. Dante's Joy and its inversion of everyday materialist reality symbolically embodies Campbell's belief that the world is a mythological phenomenon. The notion that the material world is a mythological entity is

often repeated in Farmer. In the 'topsy-turvy' world of *Inside-Outside* (1964), for example, 'the earth curved up and away and round upon itself and became the heaven'.[124]

Inside-Outside evidences a material world presented as a mythological phenomenon in several ways. Firstly, it is mythic because it tells a supernatural story about the nature of the human soul. For example, the protagonist Jack Cull finds himself in place named Hell – a self-contained sphere with a sun in the middle – where the souls of dead humans and demons reappear in duplicates of their previous bodies. Secondly, this supernatural story is mythological because it reveals a metaphysical framework allowing Cull to discover the nature of the universe. That Hell is revealed to be inside a spacecraft controlled by aliens interested in human souls apparently materialises the nature of the cosmological horizon. However, the fact the spacecraft is based upon reappropriating mythological archetypes such as 'demons' and 'devils' to a mythological setting – Hell – mythologises the psychoanalytic direction of the text. That is to say, Hell is mythological because it allows for Campbell's psychological function of myth. Hell allows Cull to psychologically process the sociological, cosmological, and metaphysical aspects of his existence. As Farmer writes in *Inside Outside*,

> […] when this world had been a small place, constructed according to the Ptolemaic model, the "devils" – or Arganus as they called themselves – outnumbered man. They ruled as any strongly prejudiced and arrogant majority always does. Then, when this place – call it Hell – was reformed to the Copernican structure, and mankind on Earth began breeding in geometrical progression, though no less passionately than before, the fiends were suddenly in the minority.
>
> Topsy-turvy. Even here things changed. They had to because Hell was a reflection, if distorted, of Earth. (Farmer 1964, p.9)

If Hell is a 'reflection' of Earth, then it allows the psychological function of myth because it is a mythological idea Cull uses to process his own spiritual existence.

In *Night of Light* by juxtaposing the egocentric will-to-order of the Church with the mythic unconsciousness of Boontism, Farmer demonstrates how mythology can drive forward the process of individuation. As Carmody is on a journey to face up to his unconscious mind through exposure to the Dionysian forces of Boontism, he must individuate enough to reassess the Church's Apollonian will-to-order. Complete individuation requires Carmody equilibrate the external forces of Boontism and Christianity, and the Dionysian and Apollonian drives present in his own psyche. This relies on conceptual blending. The Church is a metaphor representing Nietzsche's negative view of Apollo as material domination, vs. Boontism as an image of Campbell's mythic unconsciousness and Jungian spiritual potentiality, where Apollo represents more than just will-to-power.

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[124] Philip José Farmer, *Inside-Outside* (New York, NY: Berkeley Publishing, 1964), pp.9-15.

Evidence that Carmody must equilibrate these forces comes in his conversation with the Catholic bishop, Emzaba. Emzaba queries Carmody's progress on Dante's Joy towards killing the god Yess, to overthrow Boontism for the colonial purposes of the Church. Emzaba inquires how Carmody can 'affirm the validity of Yess and Boonta' while declaring 'the truth' of Christianity (Farmer 1972, p.107). He asks this using distinctly Jungian terminology, querying, 'how do you reconcile such opposites?' (Farmer 1972, p.107).

Farmer's text is therefore a metaphor displaying how western modes of rationalistic will-to-order can become entropic forces moving a system towards decay, if not balanced out by the creative impulse of myth. In Farmer's SF, mythology releases the entropy of material systems, acting as an antidote to spiritual disorder. By embracing the Dionysian spirit in *Night of Light*, Farmer addresses Nietzsche's concern stated in *The Birth of Tragedy* that contemporary Europe has become over-focused on the Apolline spirit. The following analysis shows how Farmer integrates Jung's (and Campbell's) psychoanalytic philosophies within his mythopoetic SF to render a unified material-spiritual cosmos where the Dionysian spirit is the unconscious driving force of individuation. This allows Carmody to achieve spiritual self-realisation, drawing him closer to understanding the true nature of the universe. When Carmody achieves spiritual-realisation his materialist conceptual structures change to accommodate spiritual information.

3.2 Farmer and Romanticism

Working from Frye's, *The Secular Scripture* (1976) Chapman suggests in the introduction to *The Magic Labyrinth of Philip José Farmer* that all SF 'descends at least in part from the tradition of the literary romance' especially 'the quest romance, a favourite form of the nineteenth century romantic poets' (Chapman 1984, p.6). Chapman, adopting Frye's position, suggests that 'the rise of science fiction in recent years has been the symptom of a widespread revival of interest in the sophisticated romance' (Chapman 1984, p.3). Chapman says for Frye the 'sophisticated romance' is 'both satirical and exploratory, and leads, […] to the creation of new myths and the remaking, […] of old myths' (Chapman 1984, p.6). Chapman is astute to assert the relevance of Romanticism to Farmer. He is also observant to notice Frye's comments on Romanticism are useful for analysing Farmer's mythological SF.

In his text, *A Study of English Romanticism* (1968), Frye states that the hero of romantic literature is frequently 'placed outside the structure of civilisation and therefore represents the force of physical nature, amoral or ruthless, yet with a sense of power' (Frye 1983, p.41). This is evidenced by many of Farmer's heroes. Grandrith, in *Lord of the Trees*

(1970) is a strong example. Based on Tarzan, he is a man of the jungle living outside civilised society. Possessing myriad superhuman abilities, not held back by ethical considerations, he symbolically embodies the unbridled will-to-power that operates beyond any limiting considerations of good or evil. Grandrith is a spirited warrior with an iron-will and near-invincible physical prowess. These characteristics are deliberately reminiscent of such classical mythological heroes as Achilles and Heracles. With Grandrith Farmer is embracing the romantic tradition of adapting traditional mythologies.

Another romantic hero in Farmer is Kickaha from the World of Tiers series. His name means 'trickster'. Having been transported from Earth to the World of Tiers, Kickaha also lives outside civilisation, representing physical nature by his ability to seamlessly blend in with the natural environment of this otherworldly place. Like Grandrith, Kickaha possesses a powerful and ruthless amorality. With Kickaha these characteristics are evidenced in heroic, trickster antics, such knife-throwing and repeatedly lying about his identity. Whilst his lying about who he is evidences Frye's hero 'placed outside the structure of civilisation', his knife-throwing is heroic in Frye's terms because it empowers him (Frye 1983, p.41). *The Unreasoning Mask* also evidences Romanticism in Farmer. Ramstan's Dionysian impulse towards unravelling the contents of his personal unconscious, is commensurate with Grandrith and Kickaha's will-to-power. Although Grandrith and Kickaha's Nietzschean will-to-power is spiritually underdeveloped in comparison to Ramstan's idealist self-realisation, it is founded on the same Dionysian principle as Ramstan's individuation.

Carmody from *Night of Light*, although an Earthman working for the Church, is like the other tricksters Tarzan, Kickaha, and Ramstan. Arguably not a classic outsider until he visits Dante's Joy, he does start the novel on the planet's surface. Also, on Earth as a psychopathic ex-boxing champion with no appreciation for morality whatsoever, he not limited by morality. A strong example of this immorality is the murder of his ex-wife. He is a powerful operative working outside the restrictions of everyday society. Frye suggests of such romantic heroes,

> The alienated man cut off from nature by his consciousness is the Romantic equivalent of post-Edenic Adam. He is forcefully presented in Coleridge's figure of the ancient Mariner, compelled recurrently to tell a story whose moral is reintegration with nature. The Romantic redemption myth then becomes a recovery of the original identity. For the sense of an original unity with nature, which being born as a subjective consciousness has broken, the obvious symbol is the mother. The lost paradise becomes really an unborn world, a pre-existent ideal. As a result something of the ancient mother-centred symbolism comes back into poetry. Wordsworth leaves no doubt that he thinks of nature as Mother Nature, and that he associates her with other maternal images. (Frye 1983, p.18)

The description of a romantic hero who starts alienated from nature and himself adheres well to Farmer's protagonists. Frye's point that the romantic quest is often a 'redemption myth' to

recover a lost self also applies to Farmer. Frye's symbol of the romantic hero's re-integration with nature – the mother – is often repeated in Farmer. Chapman notices this, suggesting Farmer celebrates 'feminine and mother goddess archetypes' in *Night of Light*, *The Lovers* (1961), and *Flesh* (1960) (Chapman 1985, p.129). Shiyai in *The Unreasoning Mask* serves this function also; she symbolises the earthly mother archetype Ramstan must find on a distant planet so she can explain the nature of the universe to him. In *The Unreasoning Mask*, as Frye suggests is often the case with romantic protagonists, Ramstan is 'cut off from nature by his consciousness' (Frye 1983, p.18). He must undergo the process of Jungian individuation to re-integrate with nature by discovering his spiritual self. In many ways, *Night of Light* is the intellectual precursor to *The Unreasoning Mask*, sharing a similar narrative trajectory, beginning with an alienated figure seeking 'an original unity with nature', undergoing the Jungian process of individuation to become a whole individual. One of the major differences between *Night of Light* and *The Unreasoning Mask* is the extreme Nietzschean will-to-power of the psychopathic Carmody in *Night of Light*, versus the distinctly more Jungian self-realisation of the ex-Muslim Ramstan in *The Unreasoning Mask*. This narrative evolution takes place over a period spanning fifteen years, as *Night of Light* was published in 1966, and *The Unreasoning Mask* in 1981. It highlights the changing intellectual focus of Farmer. He begins with as much concern for a materialist paradigm as a spiritual version. However, by *The Unreasoning Mask* he is much more Jungian than Nietzschean. This conceptual evolution is commensurate with that discussed in 2.4 'Farmer: Nietzsche vs. Jung'.

3.3 Dante's Joy and the Night of Light

In a tribute to the anarchy of Nietzsche's Dionysian principle, *Night of Light* begins with Carmody chasing a disembodied face along a street on Dante's Joy. It is being blown downwind. Most of the Kareenans have recently begun to enter The Sleep, however Carmody is still awake. He is unaware he has begun entering the Night of Light, and that his subconscious mind is projecting elements of his unconscious shadow onto concrete reality. The Night of Light is an image of Campbell's mythic unconsciousness and Jungian spiritual potentiality. It represents the Dionysian spirit as the unconscious driving force of individuation. While *Night of Light* is SF (strong indicators being the binary sun motif, and the accompanying altered alien brainwaves) Chapman's statement that Farmer often mirrored the dynamics of a quest romance is evidenced in the text. Carmody is not part of the Boonta religion, and does not enter The Sleep. He is therefore 'outside the structure of civilisation'

like the romantic heroes Frye writes about (Frye 1983, p.41). Farmer creates a mythic setting on the streets of Dante's Joy by inserting familiar mythological motifs and images. This can be seen in the following passage from the beginning of the novel,

> John Carmody ran down the long straight street, past the cliff-like fronts of towers built of huge blocks of quartz-shot granite, with gargoyles and nightmare shapes grinning from the darkened interiors of many niches and with benedictions of god and goddess leaning from the many balconies. (Farmer 1972, p.5)

Farmer's 'gargoyles and nightmare shapes' set the mythological tone of Dante's Joy. Dante's Joy is likely a reference to Dante's *Divine Comedy* (1320), about the human soul's journey toward God through Hell, Purgatory and Heaven. The sculptured gods and goddesses invoke the image of a planet governed by immortal beings and are mythological images representing the concept of spirit. Farmer's association of the mythological beings, 'gargoyles', with 'nightmares' and 'darkness', indicates he links mythological imagery with the unconscious. Nightmares only happen while unconscious and dreaming, and according to Freud and Jung, the unconscious resides in darkness, relative to the light of consciousness. At this early stage, Farmer has begun installing Campbell's psychological function of myth. He is extraverting the introverted nature of the psychic unconscious by mapping it onto exterior reality foreshadowing that Carmody's spiritual unconscious will eventually redefine his material reality. The scene is set for this by blending spirit with matter in images like 'gargoyles and nightmare shapes' carved into 'quartz-shot granite'.

Remembering the links between SF and Romanticism, pointed out by Frye and Chapman, it is worth mentioning Faflak argues in *Romantic Psychoanalysis: The Burden of the Mystery* (2007) that Psychoanalysis emerges in Romanticism. One textual example he cites is Wordsworth's poem from the Prelude, named 'The Ruined Cottage' (1797). Faflak makes a strong case that 'the analytical subject' in Wordsworth's poem is contained 'within a scene of psychoanalysis built around a past trauma necessitating a cure'.[125] The 'scene of psychoanalysis' is the ruined cottage the speaker stumbles across. The 'analytical subject' is the man he finds living there. Arguably the revised version of 'The Ruined Cottage' published in *The Excursion* (1814) named 'The Wanderer', provides even clearer evidence of this than Faflak's cited version. In 'The Wanderer' the speaker psychoanalyses the man in the cottage. This speaker explains the natural environment is linked to mythological creatures in the man's mind, contributing to his good psychological health. This is seen when the speaker states:

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[125] Joel Faflak, *Romantic Psychoanalysis: The Burden of the Mystery* (Albany, NY: State University of New York, 2008), p.4.

> He had small need of books; for many a Tale
> Traditionary, round the mountains hung,
> And many a Legend, peopling the dark woods,
> Nourished Imagination in her growth,
> And gave the Mind that apprehensive power
> By which she is made quick to recognise
> The moral properties and scope of things.[126]

Although the man has 'small need of books' due to his community's oral legends, reading a 'Romance of Giants, chronicle of Fiends' helps him process his material predicament (Wordsworth 1820, p.12). Equating the world with a mythological phenomenon means he sees his psychological life as a mythic narrative with demons to be overcome.

Night of Light is similarly psychoanalytical. The analytical subject is Carmody, and the scene of psychoanalysis is Dante's Joy. The disembodied face he chases down the street later turns out to be a projection of his murdered wife – murdered because she was pregnant with a child, he wanted no responsibility for. Therefore Carmody is cut off from the mother archetype Frye mentions. As far as his capacity as a romantic hero extends, Carmody must re-integrate an alienated and unconscious mother-archetype, within his conscious apparatus, to become one with the pre-existent ideal state of the universe. That the murder of his child's mother was a traumatic incident is initially hidden to Carmody's fragmented self. This past trauma is pushed into his unconscious. However, within the exaggerated psychoanalytic setting of Dante's Joy, Carmody is forced to come to terms with this trauma, by the anarchic creative power of the Dionysian unconscious.

3.4 Carmody: Romantic Individualism and Will-to-power

Farmer states, describing Carmody,

> Though he had once been in superb condition, as befitted the ex-welterweight amateur boxing champion of the Federation, his belly was swelling to make room for his increasing appetite, and fat was building up beneath his chin, like a noose. (Farmer 1972, p.6).

In other words, although physically capable as an ex-boxing champion, Carmody is unhealthy due to untempered eating. This description symbolises the central tension of opposites that Carmody must overcome to balance the conscious and unconscious aspects of himself. It is representative of Farmer's conceptual blending of images of matter vs. spirit. On one hand, Carmody's ego embodies Nietzsche's materialist will-to-power in his instinctive drive for survival; he is in tune with the material-vitalistic universe surrounding him, symbolised by

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[126] William Wordsworth, 'The Wanderer' in *The Excursion, Being a Portion of the Recluse, A Poem* (London: A. and R. Spottiswood, 1820) pp.3-49 (pp.11-12) <https://babel.hathitrust.org/cgi/pt?id=nnc1.cu58511431&view=1up&seq=32> [accessed 31 October 2022]

his boxing ability. On the other, he is less-than-ideal in Jung's theological sense; he lacks awareness of his own shortcomings. This holds him back from spiritual self-realisation. His personal inferiorities remain unconscious, symbolised by his lack of self-restraint when it comes to eating, with 'fat […] beneath his chin like a noose'. The disconnect between his instinctive physical individualism, and his spiritual unconscious, is further illustrated when he abandons pursuing the face of his dead wife. When it floats up onto a balcony through closed windows and iron shutters Carmody merely 'shrugged, smiled indifferently, […] and walked away' (Farmer 1972, p.6). Significantly, this takes place as 'the wind, which had died down sprang into life again and struck him like a blow from a huge fist' (Farmer 1972, p.6). When struck by the wind, Carmody 'rolled with it as he would have rolled with a punch in the ring, kept his footing, and leaned into it, head down but bright blue eyes looking upwards' demonstrating his instinctive ability to master the physical universe (Farmer 1972, p.6). So, while completely unaware of his potential for spiritual self-realisation and Jungian integration with his unconscious (illustrated by his low attention-span regarding the facial projection), Carmody possesses a feral ability to integrate and dominate the material-vitalistic aspects of the physical universe. Carmody is an individual motivated to act on a blind acceptance of what Nietzsche called master-slave morality. Master morality is concerned with strength and power. Slave morality is based on justice and equality. Carmody assumes he is the master, and the universe is the slave. This justifies his egocentric will-to-power.

3.4.1 Carmody: Psychopathy and the Church

Father Carmody is a 'convicted psychopath' (Farmer 1972, jacket information). He explains his diagnosis of psychopathy when he states,

> The headthumper at Johns Hopkins said I was a congenital psychopath, that I was born incapable of even understanding a moral code, I was beyond guilt, beyond virtue, not born with an illness of the mind, you understand, just lacking something, whatever it is that makes a human being human. He made no bones about telling me that I was one of those rare birds before which the science of the Year of Our Lord 2256 is completely helpless. He was sorry, he said, but I would have to be committed for the rest of my life, probably kept under mild sedation so I would be harmless and co-operative, and undoubtedly would be the subject of thousands of experiments in order to determine what it is that makes a constitutional psychopath. (Farmer 1972, p.31)

It is true Carmody is a psychopath at the start of the novel, but not true he will always be one; Farmer changes him through individuation. According to the *ICD-10 Classification of Mental and Behavioural Disorders* (1994) an individual with psychopathic personality disorder will possess three or more of the following traits:

(1) callous unconcern for the feelings of others;
(2) gross and persistent attitude of irresponsibility and disregard for social norms, rule and obligations;
(3) incapacity to maintain enduring relationships, though with no difficulty in establishing them;

(4) very low tolerance to frustration and a low threshold for discharge of aggression, including violence;
(5) incapacity to experience guilt, or to profit from adverse experience, particularly punishment;
(6) marked proneness to blame others, or to offer plausible rationalisations for the behaviour that has brought the individual into conflict with society.[127]

Carmody possesses all these traits. As a priest, he is aware an important Church rule is to, 'love thy fellow man as a brother' (Farmer 1972, p.8). However, this rule is laughable to him; he knows he has 'never cared much' for anyone (Farmer 1972, p.8). Carmody is not a true Christian. He has zero respect for any of the Church's spiritual tenets or moral obligations – for him the Church is simply a technology of power to be deployed for material gain. When Carmody decides to escape from Johns Hopkins psychiatric hospital, it is not part of a conscious decision to achieve Jungian self-realisation. Rather, he escapes to make 'a fortune smuggling sodom-pears' (Farmer 1972, p.31). Although in the second half of the novel Carmody does become whole in Jung's spiritual sense, during the first half he is limited by his psychopathic approach to material matters. Metaphors for material will-to-power have more force in the first half.

In a phone conversation with his fellow priest Skelder, it is clear Carmody's relationships are shallow, based on power, and are abusive. After quickly abandoning his murdered wife's projected face, Carmody phones Skelder to learn more about the Night of Light. However, this is not a straight-forward conversation between equal parties, nor an authentic exchange based on the principle of mutual sharing. Carmody would rather toy with Skelder, shown in the following from their conversation,

> 'Carmody? What is it?'
>
> 'Nothing to get alarmed about,' said Carmody. 'I think…'
>
> He waited for a comment from the other end of the line. He smiled, thinking of Skelder standing there, wondering what was going on, unable to say too much because of Mrs Kri's presence. He could see the monk's face with its many wrinkles and high cheekbones and hollow cheeks and shiny bald, pate, the lips like a crab's pincers tightening until they squeezed themselves out of sight.
>
> 'Listen, Skelder, I've something to tell you. It may or may not be important, but it is rather strange.' He stopped again and waited, knowing that the monk was foaming underneath that seemingly impassive exterior, that he would not care to display it at all and would hate himself for breaking down and asking Carmody what he had to tell. But he would break; he would ask. There was too much at stake.
>
> 'Well, well, what is it?' he finally snapped. 'Can't you say over the phone?'
>
> 'Sure, but I wasn't going to bother if you weren't interested. […]' (Farmer 1972, p.7)

Carmody has a sadistic streak and experiences great pleasure from lauding power over others. This continues throughout the first half of the novel. One possible explanation for Carmody's behaviour is Nietzsche's early formulation of will-to-power, which he called desire-for-

[127] John E. Cooper, *ICD-10 Classification of Mental and Behavioural Disorders* (China: Churchill Livingstone, 2004), p.227.

power. In *The Gay Science* (1882), in a section entitled 'On the doctrine of the feeling of power' Nietzsche explains desire-for-power,

> Benefiting and hurting others are ways of exercising one's power upon others; that is all one desires in such cases. One hurts those whom one wants to feel one's power, for pain is a much more efficient means to that end than pleasure; pain always raises the question about its origin while pleasure is inclined to stop with itself without looking back.[128]

While this is a fitting description of Carmody's desire-for-power in the first half of the novel (shown in his ongoing phone conversation with Skelder), it is also an overly pessimistic view of humanity, betraying Nietzsche's negative assumptions (which Carmody initially shares) about the underlying nature of humanity. Tand, who functions like Carmody's psychoanalyst and mentor throughout, warns Carmody about such negative assumptions,

> This is your last chance ever to become anything. If the Night does not break up the frozen depths of your soul, if you remain iceberg from top to bottom, as you now are, then you are done for. If there exists the least spark of warmth, of humanity, then let it burst into flame and consume you, no matter what the pain. The god Yess once said that if you would gain your life you must lose it. Nothing original in it – other gods, other prophets, everywhere there are sentient beings, have said so. But it is true in many ways, unimaginable ways. (Farmer 1972, p.34).

By having Carmody overcome his desire-for-power by the second half of the novel, Farmer shows how formulations like Nietzsche's are too pessimistic. Carmody's desire-for-power is part of his psychopathy. It is the creative power of the Dionysian unconscious that allows Carmody to begin his spiritual journey of Jungian individuation to overcome his material psychopathy. In the second half of the novel images of spirit have more force than images of matter. This shift embodies the symbolic function of mythological cognition. The preference for spiritual images supplements materialism with new ideas.

3.4.2 Nietzsche: Pessimism and Carmody

Nietzsche's pessimistic view of humanity (inspired by Schopenhauer), runs through his entire body of work. Even though Nietzsche's desire-for-power evolved into will-to-power, according to the formulation above, Nietzsche has betrayed the cynical view that humans are essentially sadistic in nature. By defining humanity's overall drive as power-seeking, and by preferring to focus on feelings of power that can sometimes come through hurting others, Nietzsche occludes other more humanistic definitions of humanity. The Nietzschean interpretation of Carmody's desire-for-power initially works well, because Carmody (like Nietzsche), has psychologically occluded humanistic considerations through a psychological

[128] Friedrich Nietzsche, *The Gay Science* (New York, NY: Vintage, 1974), p.86.

preference for focusing on thoughts of power. However, this occlusion is part of Carmody's psychopathy.

An explanation for Nietzsche's pessimism comes from Jung. Jung stated, 'I have heard of mothers wanting to be paid for their love only too often. Nietzsche had not because he was a man with very well-developed intuition and intellect, but his feeling developed slowly'.[129] Carmody later shows in his conversation with Skelder (see section 3.5 'Carmody: Dionysus and Health' below), that like Nietzsche he has the intellect to rationalise human behaviour by focussing on finding underlying patterns of power across unconscious cultural modes of being. However, Carmody's feeling function has also been suppressed. While, according to Jungian typology, the suppression of his feeling function could be caused by domination of stronger intuitive and thinking functions (as Jung said was the case with Nietzsche), it is more fitting to state Carmody's feeling has been damaged by a dysfunctional relationship to his mother. This was the major causal factor in his development of psychopathy. In turn, this psychopathy predisposed Carmody towards a more pessimistic view of humanity (i.e. people are just material objects to be dominated), while simultaneously occluding him to more empathetic interpretations (such as Jung's preference for spiritual subjectivity). While Nietzsche's proto-psychoanalytic view of universal sadism can be dismissed as over-intellectualised pessimism, there is an element of truth to the view that sadism can be a fundamental aspect of personality (albeit disordered), supported by modern psychiatric definitions of psychopathy (and the short-lived model of Sadistic Personality Disorder). However, Carmody's disordered psychopathic personality (despite the psychiatrist's terminal diagnosis at Johns Hopkins hospital), is ultimately part of an idealist Jungian universe where such psychological issues can be overcome through focussing on spiritual development.

3.4.3 Carmody: Psychiatry and Sadism

Modern classificatory systems, such as the *DSM* and *ICD* systems, adopt a more optimistic position on personality than Nietzsche's early view of universal desire-for-power. Personality is viewed as a facet of health for the medical scientists that developed these systems. This is not the case for Nietzsche. As a pessimistic materialist, pain and suffering were facets of power. For Nietzsche, 'The body must be fashioned, bruised, forged, stretched, roasted, and

[129] C.G. Jung, *Nietzsche's Zarathustra: Notes of the Seminar Given in 1934-1939* ed. by James L. Jarret (London: Routledge, 1989), p.1043.

refined – it is meant to suffer' (Nietzsche 1997, p.94). Nietzsche believed suffering made a person more powerful, bringing out their creative instincts. Power is health for Nietzsche. However, in Farmer's text power must be overcome to achieve health.

While Carmody's physical world is as painful as Nietzsche's, pain is not the objective, as it often is in Nietzsche. An example of the Nietzschean painfulness in Carmody's world is when he cuts off his own finger to retain his power by escaping a living statue that bites and traps him in the temple of Yess (Farmer 1972, pp.67-74). However, the pain Carmody goes through symbolises his transference from the unconsciousness of an atheistic Nietzschean universe dominated by material will-to-power, to the awareness of an idealist-theistic Jungian equivalent. The pain Carmody goes through in the finger-cutting scene actually signifies his becoming whole in the Jungian sense, rather than an all-powerful superman in a godless Nietzschean world. In fact, it is by escaping Nietzschean atheism that Carmody becomes whole. I explain how this works in section 3.7 below.

One potential contemporary psychiatric explanation for Carmody's sadistic behaviour towards Skelder and others, is the model of Sadistic Personality Disorder (SPD). SPD was considered a unique personality disorder for a short while. However, while it was added to the appendix of *The Diagnostic and Statistical Manual of Mental Disorders* (DSM-IIIR) in 1987, it was dropped by the publication of the *DSM-IV* in 1994, due to 'poor differentiation from other personality disorders'.[130] One of these other disorders was Psychopathic Personality Disorder. It is accepted that sadism is a trait frequently accompanying Psychopathic Personality Disorder. Mokros *et al* note in 'Psychopathy and Sexual Sadism' (2010) that 'higher rates for both excessive and sadistic forms of violence' are found among psychopathic prisoners imprisoned for murder, than non-psychopathic inmates.[131]

Another modern description of sadism comes from the *ICD-10* where it is considered a component of sadomasochism. Sadomasochism is listed as a disorder of sexual preference within this classificatory system. While the descriptions of sadism, across the *ICD* (produced by a global health agency) and the *DSM* (produced by a national professional association) diverge slightly, they both agree sadism is a component of a disordered personality. Due to his pessimistic notion of desire-for-power, Nietzsche likely would not have agreed sadism was exclusively part of a disordered personality. While Carmody accepts that he is a

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[130] Wade C. Myers, Roger C. Burket, and David S. Husted, 'Sadistic Personality Disorder and Comorbid Mental Illness in Adolescent Psychiatric Inpatients', *Journal of the American Academy of Psychiatry and the Law Online*, 34:1 (2006), 61-71 (p.64).

[131] Andreas Mokros, Michael Osterheider, Stephen J. Hucker and Joachim Nitschke, *Psychopathy and Sexual Sadism*, Law and Human Behaviour, 35:3 (June 2011), 188-199 (p.190).

psychopath, has an unconscious desire to escape will-to-power, Nietzsche would likely not have defined him as a psychopath, nor granted he could escape will-to-power. Nietzsche said, 'the sight of suffering does one good, the infliction of suffering does one more good'.[132] Nietzsche would likely have criticised the classificatory systems of the *ICD* and *DSM* as overly Apollonian in their will-to-order.

While personality was a facet of power for Nietzsche, and not of health, the same cannot be said for Jung. Nietzsche's desire-for-power, and will-to-power, are part of a vitalistic materialism bound to the body. Jung's individuation and self-realisation is achieved through a mode of spiritual dynamism bound to the soul. While Jung's statement, 'Man needs difficulties; they are necessary for health' (Jung 1969, p.73), sounds like Nietzsche's 'that which does not kill me, makes me stronger' there is a contrast in assumptions (Nietzsche 2007, p.5). Jung has assumed the goal of health based upon his preference for spiritual idealism; Nietzsche has assumed the goal of strength based on his preference for power. In the case of the sadistic and psychopathic Father Carmody, personality initially occupies a subservient position to desire-for-power. However, while Carmody initially desires power above all else, believing he is free to do whatever he wants for the first half of the novel, this ironically enslaves him to his own will-to-power. Thankfully the transcendent function of Carmody's Dionysian unconscious (symbolised and represented by the Night of Light) forces him to face projected images of his dead wife Mary, which encourages him to overcome his desire-for-power, and to enter a spiritual plane of ideal self-realisation. Achieving ideal self-realisation allows Carmody to uncover the content the Johns Hopkins psychiatrist indicated he lacked – his own spiritual interior.

3.5 Carmody: Dionysus and Health

Although Nietzsche wished to champion the individual above all else, defining the universe in terms of will-to-power disempowers the individual. If, as in Nietzsche, personality is part of a material-vitalistic universe where power explains everything, then the individual personality is simply a vehicle for power. Jung dismisses this in *Psychological Types* when he mentions Nietzsche forgot that Apollo vs. Dionysus was essentially a religious struggle. Carmody's will-to-power disempowers him spiritually. Health was of secondary concern to Nietzsche. While at the start of the novel, health is of no concern whatsoever to Carmody, he has unconsciously adopted the Dionysian impulse and is moving towards individuation.

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[132] Friedrich Nietzsche, *The Genealogy of Morals* (Mineola, NY: Dover, 2003), p.42.

Skelder knows Carmody lacks moral value. He tells Carmody on the phone he is ‘hardly worth worrying about’ (Farmer 1972, p.8). However, Carmody remains undeterred, tormenting the pious Skelder further by gloating about his involvement in a Kareenan temple orgy. That Carmody revelled in the life-affirming anarchy of Dionysian passion when taking part in the Kareenans’ orgy is obvious. Highlighting his Dionysian rejection of Apollonian will-to-order, Carmody argues with Skelder about the merits of Kareenan mythology over Christian dogma. As Carmody is equipped with a strong intuitive intelligence he finds it easy to spot the Church’s underlying patterns of power. Skelder highlights the Church’s Apollonian will-to-order with his rational explanation that sex is ‘the medium designed by God whereby higher forms of life may be perpetuated’ (Farmer 1972, p.8). The use of the word ‘higher’ laminates Skelder’s point with an Apollonian veneer, apparently covering nature in a sheen of shallow hierarchy. However, such Apollonian reasoning does not get past Carmody, who says, ‘it’s very evident that you yourself think that sex is dirty, even if it takes place within the permissible bonds of matrimony’ (Farmer 1972, p.9). Skelder’s point highlights how Apollonian thinking naturally assumes a pretentious position of superior consciousness over matter, thus degrading the physical impulse for sexual pleasure. For Nietzsche (and Carmody at this point), this is a tyrannical superiority.

Carmody’s Dionysian rejection of Apollonian consciousness, and its self-appointed superior position, is reinforced when he pigeonholes the Church’s position as simply a bad ‘attitude towards sex’, and ideologises the Church’s position as fascism by stating the Church views sex as ‘dirty or a sin’ (Farmer 1972, p.8). When Carmody states ‘these Kareenans really enjoy their religion’, and that their ‘ideas are more fun’ than Christianity, he displays his affinity for the Dionysian anarchic celebration of the passions (Farmer 1972, p.8). In pointing out that the Kareenans regard sex ‘as a sacrament, a great gift from the goddess […] pure and chaste goddess-blessed worship’ he offsets the idolatrous influence of one god against the other, thus indicating the Apollonian and Dionysian forces exist in a tension of opposites (Farmer 1972, p.8). As mentioned earlier, Farmer indicated in ‘Why Do I Write?’ that the Dionysian can be equated with an unconscious creative force when he stated, ‘anarchy and irrationality pulse and writhe and rage just beneath the surface of order and rationality’; the Apollonian equates with the ‘surface of order and rationality’ (Farmer 2006, pp.14-15). Partaking in orgies allows Carmody to merge with the anarchy of the Dionysian unconscious. By doing so he is adopting the Dionysian impulse as an unconscious creative force.

When Carmody explains to Skelder, ‘to the Kareenans these outbreaks of religio-sexual frenzy are manifestations of their gratitude to the Creator – I mean Creatrix – for being given life and the joys of life’, he simultaneously highlights the Dionysian nature of the Kareenan religion, while illustrating Frye’s point surrounding the symbolism of the mother in romantic literature (Farmer 1972, p.9). Farmer’s formulation of the Dionysian-Kareenan religion, Boontism, renders a natural cosmos with a female deity as the primary cause. So, as Carmody is a romantic hero cut off from the original maternal unity, he must integrate with Boonta to reclaim his lost spirituality, as a function of the creative power of the Dionysian unconscious. His obliteration of conscious individuality through merging with the collective in orgies clearly manifests this impulse for the Dionysian unconscious. The fact Carmody had a bad relationship with his mother, then murdered his wife and his unborn baby, highlights his alienated position relative to the spiritual centre of the universe. The spiritual centre of the universe is represented by the mother goddess Boonta. Carmody’s spiritual alienation explains his desire-for-power over others such as his murdered wife and Skelder. His desires are material and of the body, rather than spiritual and of the soul. In Jungian terms, Carmody’s re-integration with nature is effectively a quest to re-integrate the feminine within his own psyche. As Jung states,

> Wholeness consists in the union of the conscious and the unconscious personality. Just as every individual derives from masculine and feminine genes, and the sex is determined by the predominance of the corresponding genes, so in the psyche it is only the conscious mind, in a man, that has the masculine sign, while the unconscious is by nature feminine. The reverse is true in the case of a woman. All I have done in my anima theory is to rediscover and reformulate this fact. (Jung 1991, p.175)

For Jung, the unconscious feminine within the male psyche is ‘the anima’. Based on Farmer’s Jungianism, and Carmody’s status as an alienated romantic hero, Carmody must encounter and integrate his anima before he can become a whole individual. This recalls Chapman’s analysis of *Ras Tyger* where he found both the Nietzschean Dionysian impulse and the Jungian anima in the text. As Tyger rescues Eeva (who represents the Jungian anima) from Boygur’s men (who represent the tyranny of Apollonian will-to-order in the Nietzschean paradigm), Chapman suggests Tyger’s Dionysian spirit allows him to conquer Apollonian will-to-order in the Nietzschean sense while approaching spiritual maturity in the Jungian sense. I develop this idea below by showing Farmer uses Jung’s feminine principle in *Night of Light* to reframe Nietzsche’s Dionysian principle within a spiritual framework. He does this through the conceptual blending of spirit and matter in Carmody’s psyche.

3.5.1 Carmody and the Anima

Carmody must integrate his anima by dealing with the feminine archetypal images being projected by the Dionysian creative impulse of his unconscious. These images are the Mary projection during the Night of Light, and the statue of Boonta in the temple of Yess. Both are images of spiritual potentiality. The images of Mary represent his personal unconscious and reflect the spiritual inferiorities he has repressed from consciousness. The images of Boonta represent the collective unconscious. Once Carmody has successfully integrated these archetypal images within his conscious ego, he will have achieved the balance required to become a fully individuated personality. He will have balanced his materialistic ego (an image of materialism based on will-to-power) with his spiritual unconscious (represented by the Mary images), effectively accommodating Jung's spiritual paradigm by reshaping his materialist cognitive structures. Initially Carmody has no idea what these images are, or what they represent. He must recognise the images of Mary and Boonta are part of his own spiritual unconscious. The Mary projection is an extension of his own soul. The images of Boonta are an extension of the soul of the universe. Carmody's psychopathy, sadism, and desire-for-power are caused by an unbalanced psyche. However, once Carmody has unified the conscious and unconscious aspects of himself, new attitudes arise for him.

3.6 *Night of Light* and Jung's Three Levels of the Psyche

As mentioned in Chapter 2, and illustrated with a diagram, Jung suggested there were three levels to the psyche. Carmody must navigate these levels to find true self-knowledge and spiritual unification. For Jung, these levels were stacked one on top of the other. In descending order, top to bottom, the three levels to the psyche are: 1) consciousness, 2) the personal unconscious, and 3) the collective unconscious. Consciousness is unique to the individual and contains the ego at its centre. The ego is the source of identity in the conscious mind. The personal unconscious is the first level of the unconscious – like consciousness it is unique to the individual, but unlike in consciousness its contents are not recognised by the ego. The personal unconscious contains a person's repressed desires, beliefs and experiences. The collective unconscious is neither unique to the individual nor conscious. While the collective unconscious is already present within the individual, it also always already fully present within every other individual person. In Jung's theory, the collective unconscious is made up of archetypes which appear in dreams, myths and fairy tales.

3.6.1 Carmody's Personal Unconscious: Tand vs. Skelder

As evidenced by his phonecall with Skelder, Carmody's conscious mind is dominated by thoughts of power and material domination. However, his unconscious has started projecting images of his dead wife Mary. Tand says he 'caught a glimpse of that thing' Carmody was 'desperately' chasing down the street (Farmer 1972, p.14). He notices it was 'the beginnings of a face' and says Carmody's problem 'must be extraordinarily strong' because it was taking place outside of him (Farmer 1972, p.14). Carmody is initially 'hesitant' about how to deal with the problem but remembers his will-to-power; he 'either attack(s) a problem, and destroy(s) it, or else ignore(s) it' (Farmer 1972, p.14). In true psychopathic style he therefore resolves to 'rip it apart' and 'choke the life out of it' (Farmer 1972, p.14). Just as Jung states the contents of the personal unconscious are repressed events, so does Carmody clearly wish to repress this issue. However, due to the power of the unconscious, the similarities between this situation and the one in which he murdered his wife cannot be held back for long, and begin to surface. This can be seen when Carmody's, 'hands clenched in memory of what they had done, and his lips stiffened into the beginning of a silent snarl. That face blowing through the air. Wasn't there a resemblance… could it have been… *No!*' (Farmer 1972, p.14).

Tand operates like a psychoanalyst, guiding Carmody through his newly surfaced personal unconscious with philosophical explanations and timely anecdotes. He explains that animals 'sleep during the Night' and 'only man has lost this instinctive ability' (Farmer 1972, p.20). Like Skelder's treatise on the Church's view of sex, Tand's explanation creates a hierarchy in nature where people are presented as superior. For example, Tand says people possess superior 'knowledge' to animals, which has enabled them to develop drugs to put them to sleep (Farmer 1972, p.20). However, unlike Skelder and the Church, Tand (functioning like the ideal Kareenan) values the creative power of the Dionysian unconscious as much as the surface order and rationality of Apollonian consciousness. The value Tand places on the unconscious is shown when he declares people have 'lost' the instinctive ability of animals to sleep through the Night.

The main difference between Tand and Skelder is that Tand has brought Dionysian unconscious and Apollonian consciousness into alignment, whereas Skelder has not. Skelder has not accepted the creative power of the unconscious by accepting Boontism. He is not fully individuated nor self-aware. He just blindly accepts a superficial Apollonian-Church view without going any deeper. Carmody eventually achieves a deeper understanding of the nature of the universe through the process of individuation. He brings the opposing doctrines of the Church and Boontism into alignment, by balancing the Dionysian unconsciousness of

Boontism with the Apollonian consciousness of Christianity, realising that Boonta is just another 'manifestation' or 'aspect' of the same creator (Farmer 1972, p.150). Skelder is never able to transcend the material will-to-order of the Church.

Unlike in Skelder's version of Christianity, the ontological hierarchy on Dante's Joy (where Kareenans are placed higher than animals, vegetables, and minerals) is not immutable. Tand explains to Carmody that during the Night of Light, people can become animals or plants. He explains this is what happened to Mrs Kri's husband, who became a tree. By illustrating how the ontological hierarchy on Dante's Joy is not immutable, Farmer inverts the material will-to-order of Skelder's Church doctrine, and the materialism of the West in general. According to Tand, during the Night, it is possible to have your 'unconscious prayers answered in full and literal detail' (Farmer 1972, p.21). According to Tand, Mr Kri was a man 'who preferred to sit around, to watch the birds, to read books of philosophy', while avoiding most people, thus displaying an unconscious desire to be like a tree (Farmer 1972, p.21). Just as Campbell stated in *The Power of Myth* (1998) 'conscious and energy are the same thing', and where there is 'life energy there is consciousness', on Dante's Joy the differing levels of mineral, vegetable, animal and human consciousness are all interrelated (Campbell 1988, p.14).

Still ignorant of the spiritual potential of the human psyche, Carmody wrongly interprets Tand's lecture on vegetable and animal spirit as an attempt to scare him 'into getting off the planet or into taking the Sleep' (Farmer 1972, p.21). However, he is immediately faced with the harsh reality of his spiritual ignorance when his murdered wife's face re-materialises in front of him. As the Kareenan world recreates the suppressed anima of Carmody's personal unconscious, the air 'solidify(s) into a mirror, the vibrations condensing into matter' – an impressive instance of conceptual blending resulting in the face dropping onto the pavement in front of Carmody (Farmer 1972, p.21). Tand picks the face up and puts it into a bag. The face is now more complete than in earlier projections. This is seen when Farmer writes,

> Carmody saw that there was now not only the face itself, but the scalp was complete and the front of the neck and part of the shoulders were there. Moreover, many long blond hairs floated like spider webs from the scalp, and the first layer of the eyeball itself had formed beneath the eyelids. (Farmer 1972, p.22)

Although the first projection was just a 'thin layer of tissue', this one is more fully formed (Farmer 1972, p.5). Continuing in his role as Jungian analyst Tand comments Carmody's projections are becoming more complete, stating he is 'beginning to get the hang of it' (Farmer 1972, p.22). Unfortunately, as if issuing a challenge to his personal unconscious to

kick back harder, Carmody remains ignorant, claiming it is not him that is doing it. He explains he does not understand what is happening. Tand comprehends though, telling Carmody to look inside his 'head and heart' because these parts know (Farmer 1972, p.22).

When Carmody, Tand and Skelder are in Mrs Kri's boarding house a short while after discussing 'the story of the Seven' the Mary-projection returns with a vengeance (Farmer 1972, pp.27-28). This is because Carmody mocks the following Boontist origin myth:

> '[…] in the beginning of time the goddess Boonta had two sons, self-conceived. Upon reaching manhood, one of the sons, the evil one slew the other, cut him into seven pieces and buried them in widely separated places, so that his mother would not be able to gather them together and bring him back to life. The evil son, or Algul as you call him, ruled the world, restrained only by his mother from destroying humanity altogether. Wickedness was everywhere; men were thoroughly rotten, as in the time of our Noah. Those few good people who did pray to the Mother to restore her good son, Yess, were told that if seven good men could be found in one place and at one time, her son would be resurrected. Volunteers came forth and tried to raise Yess, but never were enough qualified so that seven good men existed on this world at one time. Seven centuries went by and the world became more evil.
>
> 'Then one day, seven men gathered together, seven *good* men, and Algul, the wicked son, in an effort to frustrate them, put everybody to sleep except seven of his most wicked worshippers. But the good seven fought off the Sleep, had a mystical union, a sort of psychical intercourse with the Mother' – Skelder's face twisted with distaste – 'each of them becoming her lover, and the seven pieces of the son Yess were pulled together, reunited, and became alive. The evil seven turned into all sorts of monsters and the seven good became minor gods, consorts of the Mother. Yess restored the world to its former state. His twin brother was torn into seven pieces, and these were buried at different places over the earth. Since then, good has dominated evil, but there is still much evil left in the world, and the legend goes that if seven absolutely wicked men can gather together during the time of the Sleep, they will be able to resurrect Algul.' (Farmer 1972, p.26).

By rejecting the myth Carmody unknowingly attempts to reject part of himself, but the creative power of the Dionysian unconscious reacts in kind. By rejecting the mythological explanation of the tension of opposites between Yess and Algul (and therefore between Apollo vs. Dionysius and consciousness vs. unconsciousness), Carmody unwittingly attempts to reject his own transcendent function. While Skelder is busy patronising Tand and Mrs Kri with his shallow Apollonian view that Boontism is 'pagan' and that the Kareenans lack spiritual understanding, Carmody's Mary-projection explodes out of the mirror next to him, drenching his face in blood (Farmer 1972, p.29). Carmody wipes the blood away from his eyes and saw 'there must have been at least ten quarts of it', which is 'just what you would expect from a woman weighing one hundred pounds' (Farmer 1972, p.29). Each time Carmody tries to repress his personal inferiorities, the Mary-projections come back stronger. Reflecting on the incident afterwards, Carmody shows he is slowly coming to accept his 'unconscious or whatever you call it is projecting pieces of Mary's body, reconstructing the crime', but he still does not care why (Farmer 1972, p.32). In fact, still displaying his egotistical preference for will-to-power rather than self-realisation he states, 'It didn't bother me when I cut Mary up into little pieces, and it won't bother me to have pieces of her come

floating back into my life. I could swim through her blood, or anybody else's to reach my goal' (Farmer 1972, p.33). Carmody is dicing with the devil inside himself.

3.6.2 Carmody: Shadow vs. Anima

As the narrative progresses, each time Carmody attempts to repress the Mary-projections they hit back harder. Each time they strike back, they necessitate he reflect more. This evidences Farmer's need to assert images of spirit (Mary) as being more important than images of matter (Carmody's ego). After Tand and Skelder leave Mrs Kri's boarding house, Carmody stays awhile before going his own way. While alone, the telephone rings. He picks it up. It is a beautiful female voice, who utters only, 'John?' (Farmer 1972, p.37). Unsettled, he hangs up. After leaving the lodgings, while walking through the streets reflecting on all this, Carmody comes to the following realisation about the Mary-projections,

> To begin with, he thought, he must accept absolutely that he, John Carmody, through the power of his mind, out of the thin air, was creating something solid and objective. At least, he was the transmitter of energy. He didn't think his own body contained nearly enough power for the transmutation of energy into matter; if his own cells had to furnish it, they would burn up before the process was barely begun. Therefore, he must be, not the engine, but the transmitter, the transformer. The sun was supplying the energy; he, the blueprint. (Farmer 1972, p.38)

With each reappearance of the Mary-projection (his anima) Carmody comes a step closer to understanding his personal unconscious (his shadow). His shadow is composed of the aspects of his personality he does not want to accept. For example, his psychopathy, his arrogance, his anger, his hatred of women. Instead he believes he is strong-willed, independent, intelligent and capable. This positive regard for himself represents a narrow subjective view of his projected persona, whereas his shadow contains a fuller description of what personal qualities he objectively lacks. He lacks self-knowledge, temperance, humility, emotional maturity, compassion, love and respect for others. With each occurrence of the Mary-projection Carmody comes closer to balancing his inner spiritual lack with his outer material surplus. While his outer persona is dominated by his skewed interpretation of masculinity, each realisation he makes about the Mary-projections brings him closer to tempering this persona, with the inner feminine aspects of his anima. This is a binary view of gender. However, Jung thought gender binaries were formed by society, nothing more essential.

Though Carmody does not fully understand the mechanism whereby the sun is using his body as a transmitter of psychic energy, he does realise, 'this process somehow utilised, not his conscious knowledge of the human body, but his body's unconscious self-knowledge' (Farmer 1972, p.38). He realises 'Through some means, his cells reproduced themselves directly in Mary's newly born body' (Farmer 1972, p.38). With this forced realisation

Carmody begins asking questions like ‘were the cells in her body, then, mirror-images, as the cells of one twin were of the other’s?’ and ‘what about those organs that were peculiarly female?’ (Farmer 1972, p.38). In reflecting upon the exterior physical nature of Mary’s female body, Carmody is not really thinking about his internal spiritual lack (caused by his skewed masculine persona). However, because Carmody is a male psychopath with a lack of interior qualities, the outer physicality of the Mary-projection is an inverted sign of this interior spiritual void. Thankfully this conceptual blending of matter vs. spirit means Carmody could recognise this sign for what it is, to bring him closer to self-realisation.

During his reflection on Mary’s physicality, Carmody’s is forced to re-consider her murder. He remembers dissecting her body and examining the embryo of his unborn baby. He regards his baby as ‘the prime cause of his anger and revulsion towards her, the swelling thing within her that was turning her from the most beautiful creature in the world to a huge-bellied monster’ (Farmer 1972, p.39). He recalls trying to convince Mary to abort the child because he wanted her all to himself. When she said no, pointing out his selfishness, calling him a ‘monster of egotism’ he killed her in a fit of anger, repressing the truth she was telling (Farmer 1972, p.39). Finally, at this point, Carmody realises ‘perhaps he did have a frozen soul’ (Farmer 1972, p.40). After a long daydream where he fantasises that the Mary-projection may be the female mirror-image of John Carmody, ‘a lovey woman with his brain’ whom he could take back to Earth to have sex with forever, he also realises ‘perhaps she was not a female Carmody. Perhaps she was Mary’ (Farmer 1972, pp.41-42). By making the distinction between himself and Mary, Carmody allows for the possibility of individuation, by creating space for the anima. Beginning to accept his anima means Carmody can start perceiving his shadow – his spiritual lack – from the outside. He therefore displays the capacity to perceive the difference between his material and spiritual self.

3.6.3 Carmody: Making the Unconscious, Conscious; The Satyr

As he begins to accept his anima, Carmody decides to ‘adjust to the realities of the situation’ (Farmer 1972, p.42). As he adjusts psychologically, the Night of Light rewards him by creating a dreamlike reality on the Kareenan street. This dream allows Carmody to learn more about himself. The dream-projection is witnessed when Farmer writes,

> At this moment he dimly saw, through the purplish halo cast by a streetlamp, a man and a woman. The woman was clothed, but the man was nude. They were locked in each other’s arms, the woman leaning against the iron pillar of the lamp, forced back by the man’s passionate strength. Forced? She was co-operating to the full.
>
> Carmody laughed.

> At that harsh sound, slapping the heavy silence of the night across the face, the man jerked his head upwards, gazed wide-eyed at the Earthman.
>
> It was Skelder but a Skelder scarcely recognisable. The long features seemed to have become even more elongated, the shaven skull has spouted a light fuzz that looked golden even in this dark light, and the body, which had shed the monkish robes, showed a monstrous deformity of leg, a crookedness halfway between a man's limb and an animal's. Almost it was as if the bones had become flaccid and during the softness the legs had begun growing backwards. The naked feet themselves were extended from the legs so that he walked on tiptoe, like a ballerina, and they seemed to be covered with a light yellow shell that glistened like a hoof.
>
> 'The goat's foot!' said Carmody loudly, unable to restrain his delight.
>
> Skelder loosed the woman and turned completely towards Carmody, revealing in his face the definitely caprine lines and in his body the satyr's abnormal yet fascinating repulsiveness.
> (Farmer 1972, p.43)

Nietzsche writes in *The Birth of Tragedy* that the satyr was 'divine and sublime […] to the painfully broken gaze of Dionysiac man' (Nietzsche 1993, p.40). He suggests that the Greeks saw the satyr as a symbol for 'nature, still unaffected by knowledge' and as a 'symbol of nature's sexual omnipotence' (Nietzsche 1993, p.40). He contrasts the satyr with the 'idyllic shepherd of our own more recent age' (Nietzsche 1993, p.40). This shepherd is Christ.

Giles Deleuze notes that after *The Birth of Tragedy* 'the true opposition' for Nietzsche is 'not the wholly dialectical one between Dionysus and Apollo but the deeper one between Dionysus and Socrates'.[133] The seed of this opposition was planted in *The Birth of Tragedy* when Nietzsche wrote, 'While in all productive people instinct is the power of creativity and affirmation, and consciousness assumes a critical and dissuasive role, in Socrates instinct becomes the critic, consciousness the creator – a monstrosity *per defectum*!' (Nietzsche 1993, p.66). For Nietzsche, the Dionysus vs. Apollo/Socrates opposition evolves into 'Dionysus versus Christ' by the end of *Ecce Homo* (1908) (Nietzsche 2007, p.260). While Nietzsche states in *Ecce Homo* that Christianity is 'neither Apollonian nor Dionysian; it denies all aesthetic values, which are the only values that *The Birth of Tragedy* recognises. Christianity is most profoundly nihilistic, whereas in the Dionysian symbol, the most extreme limits of a yea-saying attitude to life are attained', this devaluation of Christianity is just rhetorical (Nietzsche 2007, p.213). Christ occupies the functional position of Apollo overtly in *Ecce Homo*, and covertly in *The Birth of Tragedy*. Apollo is 'the dressed up, meretricious shepherd' in *The Birth of Tragedy*, representing 'the lie of culture masquerading as the sole reality', and so is Christ (Nietzsche 1993, pp.40-41). In *The Birth of Tragedy*, the 'illusions' of the Shepherd-Christ are opposed to the 'authentic, natural truth' of the satyr. For Nietzsche, the authenticity of the satyr was to be found in 'his highest and most intense emotions' as 'an inspired reveller' (Nietzsche 1993, p.40). The inverse of this illusory

[133] Gilles Deleuze, *Nietzsche and Philosophy* (London: Continuum, 2012), p.13.

Apollonian-Socratic-Christic consciousness is the instinctive creative power of the Dionysian unconscious.

Skelder's shallow Apolline Church view that humanity is higher than the animal is mocked when he becomes a satyr on the streets of Dante's Joy. As a satyr Skelder symbolises the Dionysian unconscious of the Church. The satyr is Farmer's symbol of the Dionysian 'anarchy and irrationality (that) pulse(s) and writhe(s) and rage(s) just beneath the surface' of Apollonian 'order and rationality' (Farmer 2006, p.14). Therefore, Skelder is an ignorant hypocrite. He is unaware that beneath the surface order of the Church's (and his own) shallow will-to-order is an instinctive Dionysian creativeness. Carmody's evolving relationship towards the Dionysian unconscious, and towards himself, is seen when Farmer states the following regarding the satyr-vision,

> Carmody was struck with a feeling he'd never had before, a melting heart-beating, wild sensation directed towards Skelder, mixed with a cold laughter at himself. He felt a terrible invincible longing for the monstrous priest but also knew that he was standing off to one corner and laughing sneeringly at himself. And underneath this was a slowly rising tide, threatening to overwhelm in time the other feelings, a not-to-be denied lust for Mary, tinged with a horror at himself for that lust and the strangeness of being ripped apart. (Farmer 1972, p.44)

So, while Carmody lusts for the sexual power of the Dionysian satyr highlighted in his 'wild sensation toward Skelder', he is also approaching Apollonian consciousness of himself in the religious Jungian sense – spiritual self-realisation highlighted by his 'horror at himself'.

Ultimately this spiritual realisation results in his emergence on the Jungian plane where Apollonian religious faith is balanced with the Dionysian unconscious (rejecting the Nietzschean materialist plane which favours Dionysian instinct over Apollonian consciousness). Carmody's approach towards Apollonian consciousness means he can disown his material lust for Mary. That this lust causes a 'horror' in him, and he feels like he is ripping apart, indicates his emerging self-transcendence. By becoming aware of his personal inferiorities and accepting them into his conscious ego, Carmody approaches the Apolline sphere of Jungian individuation. Carmody's wish to transcend his shadow of animal lust and desire-for-power is evidenced by his attempt to kill Mary and Skelder with his gun. This attempt to kill Mary and Skelder is not an attempt at repression. His horror at his lust, and subsequent awareness of ripping apart, shows he is attempting self-transcendence. When he shoots Mary and Skelder 'the impact of the bullets tearing into her body had somehow been communicated to him' (Farmer 1972, p.45). Carmody therefore goes through the experience of dying as part of the vision. This visionary death symbolises the death of his bodily lust, and desire-for-power, and his approaching rebirth in the sphere of the Jungian religious Apolline. He is disowning desire-for-power, the Dionysian lust of the satyr, and is

moving towards understanding his own psychopathy. When Carmody realises he 'felt scared… to death' by this visionary experience, his repressed feeling nature starts to surface. He reflects,

> You called out for somebody to help you. Who? Mary? I don't think so, though it may have been. My mother? But her name is Mary. Well, it doesn't matter; the thing is that I, this thing up here,' he said, tapping his skull, 'was not responsible, it was John Carmody the child calling out, the youngster buried in me that used to cry for Mommy, in vain, because Mommy was usually out somewhere, working, or with some man, always out, and I, I was alone and she wouldn't have come except to tell me what a little monster I was… (Farmer 1972, p.45)

When Carmody decides to cut open the skull of the Mary-projection he finds a red-eyed snake inside (Farmer 1972, p.48). It springs up and bites him in the face. After killing the snake Carmody realises he has killed the satanic part of himself. He has killed his desire to embrace animal lust over spiritual transcendence.

3.6.4 Carmody and The Collective Unconscious

After killing the serpent Carmody approaches the Temple of Boonta, Farmer's archetype of place representing the spiritual unconscious. Observing the temple, Carmody sees,

> The dark stone pillars of the portico soared, their upper parts dim in the coiling haze. The lower parts were carved into the shapes of great legs. Some were male, some female.
>
> Beyond the vast legs was shadow – shadow and silence. Where were the priests and priestesses, the choir, the image-bearers, the screaming women red from head to foot with their own blood, shaking the knives with which they had slashed themselves? Earlier – how much earlier? – when he had attended the rituals, he had been one man lost in thousands, in a crashing noise. Now, darkness and a singing silence. (Farmer 1972, p.53)

As Carmody nears the temple he symbolically approaches the deepest depths of the collective unconscious. Where the Dionysiac revellers previously resided, there is now only darkness. The creative power of the Dionysian unconscious led Carmody through an encounter with his personal unconscious. Now it symbolically stands aside for Carmody to progress through his shadow's residue to consciousness of the collective unconscious. Carmody perceives he has moved through the dark temple porch to the dark interior 'without any sensory indication' (Farmer1972, p.54). For Carmody 'there was neither lessening nor increasing of light or of sound. But he knew he was inside. Without being able to see it, he could visualise the floor of polished medium-red stone stretching at least half a kilometre from entrance to farther wall' (Farmer 1972, p.55). Carmody's move through one darkness to another, into a blank space, mirrors Jung's description of the entrance to the collective unconscious:

> The necessary and needful reaction from the collective unconscious expresses itself in archetypally formed ideas. The meeting with oneself is, at first, the meeting with one's own shadow. The shadow is a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well. But one must learn to know oneself in order to know who one is. For what comes after the door is, surprisingly enough a boundless expanse full of unprecedented uncertainty, with apparently no

> inside and no outside, no above and no below, no here and no there, no mine and no thine, no good and no bad. It is a world of water, where all life floats in suspension; where the realm of the sympathetic system, the soul of everything living, begins; where I am indivisibly this and that; where I experience the other in myself and the other-than-myself experience me. (Jung 1991, pp.21-22)

Carmody is moving into the unified pre-existent ideal state of the universe. His journey through his shadow into the collective unconscious can be seen when Farmer writes,

> The darkness was congealing around him. It felt thick, as if it were pouring into his ears and eyes and nostrils and making the blackness inside him even denser. When he turned so he could no longer keep track of the direction by which he had entered, he could no longer see the outline of the archway. He was a mote of dust in a beam of unlight (Farmer 1972, p.55).

However, Carmody is not yet fully immersed in the collective unconscious. He has not yet achieved his ideal spiritual state. Carmody 'was not floating; he had free will. He was driven by no one but himself, and he had a goal' (Farmer 1972, p.55). Not until he has integrated the goddess Boonta as an archetype of the collective unconscious, not until he has entered 'the holy chamber of the Great Mother', to 'lie in mystical love and procreation with Her', will he find true spiritual knowledge of himself and his universe (Farmer 1972, p.76).

3.6.5 The Mother Goddess of Boontism

As Farmer adopts Campbell's psychological function of myth, and is therefore Jungian, the 'Great Mother' Boonta, although a real character in Farmer's text, is better described as a literary representation of an archetype of the collective unconscious (Farmer 1972, p.69). Just as God really existed for Jung, and humanity's encounter with this God was always psychological, so is Carmody's encounter with the goddess Boonta primarily an archetypal-psychological interaction even when he bonds with her in another woman. The archetypal-psychological interaction is seen when Carmody encounters her image just after entering the Temple of Boonta,

> A stone statue reared toward the ceiling. It was fully sixty metres high, a titanic woman, naked, with many swollen breasts. One hand was in the act of pulling a squalling baby from her womb. The other was clutched around a second infant. This one was squawking soundlessly with terror, for the woman's mouth was open – her fanged mouth – and she was about to bite down upon the head of the infant.
>
> Other babies were sprawled about her body. Some were mouthing her nipples. Some were falling from her breasts, caught stonily in their failure to keep hold of and get nourishment from the mountain-slope teats.
>
> The face of the goddess Boonta was a study in split personality. One eye, fixed on the baby about to be devoured, was wild and savage. The other eye was half-lidded, calm, maternal, bent upon a baby feeding contentedly on the nearest breast. One side of the face was loving, the other vicious.
>
> 'OK.' John Carmody muttered. 'I get the message. So this is the great Boonta. A stinking idol of a stinking bunch of stinking barbarians.'
>
> His beam swept down. Clutching each leg was a stone child, each about five years old, if their proportions as to Boonta's meant anything. Yess and Algul, he supposed. Both were looking up at her with expressions of hopeful fear or fearful hope. (Farmer 1972, p.58).

As Jungian analyst Daryl Sharp noted, for Jung, God's interaction with humanity came through, 'archetypal images, as universal patterns or motifs which come from the collective unconscious' and embodied 'the basic content of religions, mythologies, legends and fairy tales'.[134] Likewise, Carmody discovers, 'the Goddess herself never appears except as a force in the bodies of her worshippers', manifesting through 'psychical intercourse' (Farmer 1972, pp.9-26). The stone-image above signals Carmody's archetypal-psychological interaction with the mother archetype. Jung states 'the concept of the Great Mother belongs to the field of comparative religion and embraces widely varying types of mother-goddess' (Jung 1988, p.9).[135] He states in *Four Archetypes* (1972),

> Like any other archetype, the mother archetype appears under an utmost infinite variety of aspects. I mention here only some of the more characteristic. First in importance are the personal mother and grandmother, stepmother and mother-in-law; then any woman with whom a relationship exists – for example, a nurse or a governess or perhaps a remote ancestress. Then there are what might be termed mothers in a figurative sense. To this category belongs the goddess, and especially the Mother of God, the Virgin, and Sophia. Mythology offers many variations of the mother archetype, as for instance the mother who reappears as the maiden in the myth of Demeter and Kore; or the mother who is also the beloved, as in the Cybele-Attis myth. Other symbols of the mother in a figurative sense appear in things representing the goal of our longing for redemption, such as Paradise, the Kingdom of God, the Heavenly Jerusalem. (Jung 1988, p.15)

Along these lines, Carmody's Mary-projection was also a manifestation of the mother archetype. The Mary-projection was transmitted from the collective unconscious through Carmody's personal unconscious. For Jung the mother archetype is the anima, sometimes representing God. However, although Jung states there is something behind these archetypal mother images which 'transcends consciousness and operates in such a way that the statements do not vary limitlessly and chaotically', none of these images 'touches the essence of the unknowable'.[136] Jung suggests when people say 'God' they are giving 'expression to an image or verbal concept which has undergone many changes in the course of time' (Jung 1987, p.xiii). Likewise, in *Night of Light*, although the Great Mother Goddess Boonta is a Jungian mother-archetype who represents God, she is a Kareenan psychological image of God. The image of Boonta in the carving, simultaneously breast feeding her children while eating them, literalises the dualities of Apollo vs. Dionysus, creation vs. destruction, and life vs. death, in an image depicting the opposing aspects of the Jungian mother archetype. Jung states the Great Mother (as the mother archetype), 'can have a positive, favourable meaning

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[134] Daryl Sharp, 'Archetypal Image', in *Jung Lexicon: A Primer of Terms & Concepts* (Scarborough, ON: Inner City Books, 1991), pp.13-14 (p.13).
[135] C.G. Jung, *Four Archetypes* (London: ARK, 1988), p.9.
[136] C.G. Jung, *Answer to Job* (London: ARK, 1987), p.xiv.

or a negative, evil meaning' (Jung 1988, p.15). In Jung, the positive characteristics associated with the Great Mother are,

> Maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility. The place of magic transformation and rebirth, together with the underworld and its inhabitants, are presided over by the mother. (Jung 1988, p.16).

Indicating that the positive characteristics of the Great Mother are balanced out by an equal number of negative traits Jung states, 'On the negative side the mother archetype may connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate' (Jung 1988, p.16). According to conceptual blending, on the one hand Boonta's breast feeding of her children highlights Carmody's subconscious longing to be reintegrated with the spiritual nature of the universe. On the other, the goddess eating her children symbolises Carmody's psychological disturbances, bodily desire-for-power, and spiritual underdevelopment.

3.6.6 Carmody's Mother Complex

Carmody's overriding desire-for-power (and accompanying psychopathy) can be explained by examining his relationship to his mother. Carmody, while looking at an image of Boonta, says of his mother,

> 'A lot of motherly love you'll get out of her,' he said. 'About as much as I got from my mother – the bitch!'
>
> At least, he thought, his mother had not materialised out of the air. Too bad. He would have taken almost as much pleasure blowing her guts out as he had the materialisation of Mary.
>
> (Farmer 1972, p.58).

Carmody has a Jungian mother complex (due to lack of love from his mother in his childhood), which initially causes him to desire material power rather than spiritual self-realisation. Jung states,

> The mother archetype forms the foundation of the so-called mother-complex. It is an open question whether a mother complex can develop without the mother having taken part in its formation as a demonstrable causal factor. My own experience leads me to believe that the mother always plays an active part in the origin of the disturbance, especially in infantile neuroses or in neuroses whose aetiology undoubtedly dates back to early childhood. In any event, the child's instincts are disturbed, and this constellates archetypes which, in their turn, produce fantasies that come between the child and its mother as an alien and often frightening element. (Jung 1988, p.19)

In Jungian psychology, the mother complex in men is evidenced in Don Juanism, which is a desire to have sex with lots of different women. Carmody has shown he possesses this desire. He took part in the Kareenans' temple orgy, having sex with 'the high priestess herself' (Farmer 1972, p.8), perpetually desired intercourse with Mary, and fantasised about sex with many different women on Dante's Joy. For Jung, Don Juanism in a man indicates he

'unconsciously seeks his mother in every woman he meets' (Jung 1988, p.19). Both Carmody's wife and his mother were called Mary. His coming to terms with his wife symbolises his movement towards coming to terms with his mother. Due to a lack of love from his mother, who was often absent, out with men, and abusive, Carmody was alienated from his spiritual nature. This is the source of his psychopathy. Carmody's psychic desire for his mother indicates this spiritual separation, and his accompanying desire to be re-integrated with the spiritual unity of the universe. Before coming to terms with his shadow, Carmody's desire for his mother found expression in desire-for-power. His relationship to women (and others) was always physical or dominative. Due to this lack of love in early childhood, Carmody defined himself in terms of the body rather than in terms of the soul. However, as Jung states,

> There is no position without its negation. In spite or just because of their extreme opposition, neither (position) can exist without the other. It is exactly as formulated in classical Chinese philosophy: yang (the light, warm, dry, masculine principle) contains within it the seed of yin (the dark, cold, moist, feminine principle), and vice versa. Matter therefore would contain the seed of spirit and spirit the seed of matter. (Jung 1988, p.43).

Carmody is granted a second chance in the Temple of Boonta. Now he has encountered all aspects of his psychological self, he is approaching self-transcendence.

3.7 Algul vs. Yess: Carmody's Transcendence from Nietzsche's Material Plane to Jung's Spiritual Plane

In the temple of Boonta Carmody meets the god, Yess. Yess says he wants to die because he 763 years old and is 'getting tired, and a tired god is not good for the people' (Farmer 1972, p.62). Carmody, who thinks he is being strong-willed and powerful, kills Yess. Rather than advance Carmody's residual desire-for-power, this serves the spiritual renewal of Boontism. After killing Yess, Carmody starts to eat the god's candle believing it would be a novel thing for an Earthman to do. Before dying Yess states he ate the candle every seven years to 'commune with the dead god – who is at the same time living' (Farmer 1972, p.61). This is so he could 'partake of his divinity' to 'refresh [..] his godhood' (Farmer 1972, p.61). By eating the candle, Carmody semi-consciously refreshes Boontism and professes faith in it. This is reflected in Carmody's new belief Boontism is not a complete fraud, and contains 'some genuine elements' (Farmer 1972, p.56). After eating the candle Carmody exits the room through a hole behind the Boonta statue.

Carmody runs out onto the street and finds a fallen statue on the road. A man is standing where the statue used to be, in the same pose as the statue. When Carmody touches

the man, he discovers the man is hard and metallic as if turning into a statue himself. This causes Carmody to reflect once again on how the sun assists the psyche to shape material reality during the Night of Light,

> Why couldn't a man have this power at other times than the Night? This vast power to bend the universe to his will? Nothing would be impossible, nothing. A man could move from the Avenue of the Temple of Boonta on Dante's Joy some 1,500,000 light-years to Broadway on Manhattan on Earth. Could become anything, do anything, perhaps hurl suns through space as easily as a boy hurled a baseball. Space and time and matter would no longer be walls, would be doorways to step through.
>
> A man could become anything. He could become a tree, like Mrs Kri's husband. Or, like this man, a statue of bronze, somehow digging with invisible hands into the deep earth, abstracting minerals, fusing them without the aid of furnace walls and heat, with no knowledge of chemical composition, and depositing them directly in his cells without immediately killing himself.
>
> There was one drawback. Eventually, having gotten what he wanted, he would die. Though able to bring about the miracle of metamorphosis, he could not bring about the miracle of living on. (Farmer 1972, p.65)

While coming to the realisation that this sort of desire-for-power is unsustainable, and thereafter questioning why he should want such power in the first place, Carmody forgets that he is still touching the statue. Realising that 'he had fallen prey to' the man-statue's 'mineral philosophy' Carmody notices his finger has become clamped tight between the statue's teeth (Farmer 1972, p.66). As Carmody contemplates what to do next, six Fathers of the good god Yess walk around the corner and propose he become the seventh father. The six fathers laugh at Carmody with his finger stuck in the man-statue's teeth. Carmody's twisted outward persona collapses. He finally realises he is not better than others but had 'built up' a 'barrier' to protect himself (Farmer 1972, p.69). Carmody is presented with a choice when six Fathers of the evil god Algul also approach him. They offer him limitless power if he fathers Algul instead of Yess. Just as Nietzsche saw the Dionysian and Apollonian as unconscious forces in *The Birth of Tragedy* (with his contemporary Europe unconsciously preferring Apollonian order over Dionysian passion), so do Algul and Yess reflect the unconscious forces of the Kareenan dreamers during the Night of Light. As Tand (one of the six potential Fathers of Yess) states,

> The sleepers dream, and the collective force of their dreaming decides which god shall be born during the Night, and also what his spirit – or what you call his personality – shall be. If the inclination of the people who Sleep has been toward evil during the years preceding the Night, then it is likely that Algul will be born. If toward good, then it likely that Yess will be born. We would-be Fathers are not actually the determining factors. We are the agents, and the Sleepers, the two billion people of our world, are the will. (Farmer 1972, pp.71-72)

Carmody turns away from both groups and cuts off his finger to escape the statue. A heavily pregnant Mary appears in front of him, 'ripe to give birth to the life within her' (Farmer 1972, p.74). She says, 'John, you do not want our baby to be as you were, do you? A frozen dark soul? You want him to be of heat and light, don't you?' (Farmer 1972, p.75). Tand tells

Carmody that the Mary-projection is voicing Carmody's own deep-seated beliefs. Mary says such things, because Carmody unconsciously desires Boonta's son to be the good god, Yess. Carmody, realising this is true, jumps into Tand's arms. All the Fathers of Algul flee.

When Carmody, Tand and the other sons of Yess enter the temple to have psychical intercourse with the Great Mother, through a female worshipper to create Yess, Carmody is reborn on the Jungian plane. By agreeing with Tand's analysis of his deep-seated unconscious desire for spiritual self-realisation, Carmody feels 'the terrible hurt and awful ecstasy of giving birth to divinity' (Farmer 1972, p.77). However, this pain is not the birth of the Nietzschean superman but the Jungian ideal man. Carmody realises,

> That pain was also the light and fire of himself still exploding and dissolving into a million pieces. But now there was no panic, only a joy he had never known in accepting this light and fire and in the sureness that he would at the end of this destruction be whole, be one as few men are. (Farmer 1972, p.77)

By bonding psychologically with the Great Mother and becoming the father of the new Yess, Carmody has reached the final stage of re-integrating the mother archetype of the collective unconscious within his own psyche. By achieving literal and figurative unity with the mother archetype, Carmody cures his own mother-complex. This marks the final stage of integrating his anima. By integrating both his personal unconscious and the collective unconscious, Carmody has achieved wholeness as an individual. The pain of exploding his old desire-for-power, and the light of accepting wholeness, symbolises Carmody's final transference from a materialist Nietzschean universe to an idealist Jungian equivalent. By finally choosing to be the father of Yess, Carmody accepts the spiritual reality of Boontism and that the Great Mother is God. In the second half of the novel, Carmody evidences his new spiritual self in detail, and manages to 'reconcile such opposites' as the Dionysian faith of Boontism and the Apollonian religion of Christianity (Farmer 1972, p.107).

4 The Mother Goddess of Boontism vs. The Meri

In *Night of Light*, the goddess of Boontism (Boonta) represents the spiritual centre of the universe. This is a similar function to Bohnhoff's character the Meri, in the Mer Cycle. While Bohnhoff's Meredydd goes through a hard-line assimilation of matter and all material processes, Farmer's Carmody learns to accommodate new information by updating his cognitive structures. In *The Meri*, Bohnhoff (working within the Bahá'í paradigm) posited the transcendental nature of spiritual consciousness. In our interview she called Jung 'too static and materialistic' due to the biological-heredity nature of his formulation of the collective unconscious. In *Night of Light* however, Farmer embraces materialism the form of

Carmody's will-to-power, so he can overthrow it (albeit in a limited sense) through the transcendent function of Jungian individuation. The main philosophical difference (notwithstanding literary and stylistic variances) between Bohnhoff and Farmer is a divergence in focus. Bohnhoff's statement that Jung was too materialistic shows her absolute preference for spirit over matter. However Farmer is more accepting of matter and materialism in general and Jung in particular. As the Mary projections and the collective unconscious running amok on the surface of Dante's Joy show, *Night of Light* displays strong approval of the material aspects of Jungian psychology. The Meri as mother goddess is a Bahá'í archetype whereas Boonta as mother goddess is a Jungian archetype. A Bahá'í archetype is an independent reflection of spirit in the material world. A Jungian archetype is both spiritual and material, and bound to the human organism.

5 Conclusion: The Spiritual Superman and Christic-Boontism

By the second half of the novel Carmody has completely overcome his psychopathy and is a refreshed spirit. He is almost unrecognisable. He has remarried, speaks with compassion and care, and loves children. Instead of wishing to dominate others he wishes 'nearness' with his wife, who is pregnant with his child (Farmer 1972, pp.80-81). He is an Apolline spirit, but not a shallow one like Skelder. Through encountering Dionysian Boontism, Carmody has met his unconscious self and learned to balance the law and order of Apollo with the anarchic passion of Dionysus. Skelder just operated on blind faith.

Although the second half of the novel is non-psychoanalytic, added to the original *Night of Light* novella to create a novel, Carmody reconciles the opposing forces of Christianity and Boontism to become a spiritual superman. As a science-fictional spiritual superman Carmody completes the literary cycle of realism vs. Romanticism by moving through the harsh painfulness of materialist Nietzschean will-to-power to the sublime reality of Jungian spirituality. At the end of *Night of Light* Farmer writes of Carmody,

> How could he have seen what he had seen and not believe in the all-power of Boonta? How could he believe that it was only coincidence that he was the first alien Father of the Kareenan go Yess, of Yess who said that Carmody had opened a new path for the worshippers of the Great Mother and that that path was the entire universe? (Farmer 1972, p.176)

The opposites of Apollonian Christianity and Dionysian Boontism are united on a cosmological level transcending both. This transcendent cosmological reality approaches the level of absolute unconsciousness. Carmody has no choice but to update his cognitive structures to accommodate it. As materialist will-to-power is overcome by Jungian

spirituality, it is clear the symbolic function of mythological cognition supplements materialism with new explanation.

Chapter 4 Analogical Induction in the Metapsychoanalytic Method of *VALIS*

1 Introduction

1.1 Chapter Overview

In this chapter I show how Dick uses the holistic capacity of mythological cognition in his SF novel *VALIS* (1981). In his holistic attempt to describe reality as one unified essence, Dick uses a combination of creative induction and analogical thinking to create a theory of spiritual evolution and his metapsychoanalytic method (the blending of ancient metaphysics with recent psychoanalysis). This helps the protagonist Horselover Fat overcome distressing physical and psychological experiences. Creative induction generates new hypotheses by moving from particular ideas to general principles. Analogical thinking makes use of analogy to come up with new ideas. Dick's theory generation relies upon forming inductive hypotheses through analogical thinking.

I show how Dick uses analogical induction to develop his theory of spiritual evolution and method of metapsychoanalysis. I then highlight how he transfers these devices to the psyche of the protagonist Horselover Fat. I discuss how physical events like the suicide of his friend Gloria, and psychological events like receiving and generating mythological archetypes, encourage Fat to think analogically and inductively to overcome his depressing situation. As Dick was influenced by Jungian theory, the most powerful of the archetypes Fat experiences is Jung's God-archetype. Analogical induction causes Fat to evolve spiritually towards a female rendition of the God-archetype. This God-archetype is pre-existent presence in Fat's psyche – and arguably Dick's too. I therefore show how Fat is invaded by archetypes (such as the divine hero Thomas) but generates others inductively (such as his idea of heaven, The Palm Tree Garden). These archetypes lead to a better understanding of the God-archetype as an image of the divinity within. While Fat's evolution is inspired by archetypes, it also is driven by a tension between his idealist views and the materialism of other characters. Highlighting the symbolic function of mythological cognition (which states mythological cognition requires the reader make rational judgements about other symbolic systems beyond literature, such as materialist literary criticism, to expose their limits and to create supplementations) I use a modified version of Jameson's materialist wish vs. alibi schema to show how Fat's spiritual idealism overcomes this materialism. This is made possible by Dick's use of conceptual blending where certain characters are metaphors for materialism and others are metaphors for spirit. According to Piaget's terminology, Fat assimilates the materialism of other characters into his developing cognitive structures.

1.2 The Duality of Philip K. Dick: Spiritual Wish vs. Material Alibi

Philip Kindred Dick was born in Chicago, Illinois, in December 1928, and died in Santa Ana, California, 1982, from a stroke age 53. He was born with his twin sister, Jane Charlotte. Both were born six weeks prematurely. Jane died six weeks later due to complications. Dick's published career began in 1951 and spanned the remaining thirty-one years to his death. Biographer Lawrence Sutin comments in *Divine Invasions* that there are repeated dualities in Dick's work manifesting in,

> […] a fascination with resolving dualist (twin-poled) dilemmas – SF/mainstream, real/fake, human/android, and at last (in as near an integration of intellect and emotion as Phil ever achieved) in the two-source cosmology described in his masterwork Valis.[137]

In *The Novels of Philip K Dick*, Robinson mirrors Sutin's comments on dualism by highlighting both Dick's dual-focus on writing realist and SF novels, and his use of a dual-protagonist structure throughout his SF. Robinson notes that Dick's dual-protagonist structure repeatedly positions a 'little protagonist' in opposition to a 'big protagonist'.[138] He suggests that the thread of dual-protagonist texts running through Dick's *oeuvre* allows Dick to repeatedly reinsert and re-examine tensions between transcendence and domination.

Transcendence in Dick is a little protagonist escaping limiting material conditions into another world and/or place of perception. Domination is the limits set on the little protagonist by material conditions (often enforced by the big protagonist). An example of this is *VALIS'* Fat overcoming the harsh material environment of 1970's California marred by 'psychotic' authorities, a 'plague' of drug misuse, and the suicide of his friend Gloria (Dick 2001, p.12). Central to my argument is that Dick's use of a dual-protagonist structure evolves throughout his *oeuvre* from a basic material division in his early political SF, such as *The Penultimate Truth* (1964), to a deeper spiritual division in his later theological SF such as *VALIS* (1981). This later spiritual division is marked by Dick's use of conceptual blending where certain characters represent the concept of matter and others the concept of spirit. I explain this conceptual blending in more detail towards the end of this section.

A strong example of the dual-protagonist method from the early political period of Dick's SF comes from *The Penultimate Truth* (1964). In this text, the little protagonist, St. James, is opposed to the big protagonist, Adams. Robinson argues (citing Jameson's unpublished essay 'Marxism and Science Fiction') that by living in an underground community that builds robot servants for an overground elite (which Adams is part of) St.

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[137] Lawrence Sutin, *Divine Invasions* (London: Gollancz, 2006), p.12.
[138] Kim Stanley Robinson, *The Novels of Philip K. Dick* (Michigan, MI: UMI Research Press, 1984), p.17.

James represents the Marxist notion of 'wish' (Jameson in Robinson 1984, p.65). For Jameson literature is wish because it 'satisfies our deepest longings' (Jameson in Robinson 1984, p.65). Likewise, Robinson suggests that because Adams produces propaganda (in his job as a Yance-man) about a fake overground war to hold the underground working class in a fearfully subservient position, he is an 'alibi' for the overground bourgeoisie (Jameson in Robinson 1984, p.65). For Jameson literature is alibi because 'it simultaneously attempts to justify our particular privileges' (Jameson in Robinson 1984, p.65). Adams' propaganda perpetuates the underground workers' erroneous belief that they are building robots to fight in the fake overground war. However, while the Marxist schema of wish vs. alibi provides an enlightening explanation regarding the material dynamic of *The Penultimate Truth*, this ideologically-based apparatus requires revision to explain the spiritual undercurrent of Dick's later SF. In *The Political Unconscious* (1981) Jameson's adoption of Marxism as 'the ultimate horizon' of all literary studies means there is never anything about literature that transcends the material conditions of history.[139] By accepting the limits of Marx's historical materialism, Jameson argues in *The Political Unconscious* that literary texts are only ever products of history, where history creates the political ideology of the author. According to Jameson's method, critics should first accept that textual symbolic devices are structural symptoms of the text's unconscious political subtext, then move onto uncovering an author's ideology. The symbolic function of mythological cognition moves beyond Jameson's materialism which forgets the importance of archetypal religious experience.

I agree with Robinson's thesis that texts such as *Vulcan's Hammer* (1960), *The Penultimate Truth* (1964), *Martian Time-Slip* (1964) and *The Three Stigmata of Palmer Eldritch* (1965) have a little protagonist wishing for better material conditions, and a bigger conservative one, concerned with maintaining the status quo. In these texts each character invariably symbolises a different level of the same material reality. Like Farmer, Dick became more theological towards the end of his career. Unfortunately, applying Jameson's Marxist wish vs. alibi terminology to Dick's later theological works such as *Radio Free Albemuth* (1976), *A Scanner Darkly* (1977), *VALIS* (1981), and *The Divine Invasion* (1981) would reduce Dick's method to a materialism it does not support. Jameson's materialist schema of 'wish' vs. 'alibi' is ill-equipped to conceive Dick's spiritual dimensions on their own terms. To retain the wish vs. alibi terminology it is more accurate to claim, as this

[139] Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (London: Routledge, 1983), p.61.

chapter shows, that the alibi for the system is materialism itself, where the wish for a better world is a spiritual impulse to transcend it by mirroring some of God's infinite perfection in society.

For example in *VALIS*, Dick employs two protagonists (Horselover Fat and Phil Dick) to provide shifting narrative perspectives and two separate realities. Dick creates one materially dominated reality and one spiritually transcendent dimension. He navigates both with the use of a first-person narrator. This narrator is his own voice and embodies his navigation of the two extremes of himself: Fat (spiritually transcendent) and Phil (occluded by materialism). The two extremes of Dick's psychology can be summed up using the modified version of Jameson's wish vs. alibi schema: Fat represents Dick's spiritual wish through his theological theorising; Phil embodies an alibi for the material system that 'wanted to put all persons who were not clones of the establishment away' through his cynical view of Fat's theories (Dick 2001, p.12). Phil's materialistic scepticism is supported by other characters like Kevin and Sherri. Access to supernatural reality is obtained through Fat's theorising and symbolised by the entity VALIS. Technologically speaking VALIS is a satellite, a 'Vast Active Living Intelligence System' which 'fires information' in 'progressive waves' at Fat throughout the narrative (Dick 2001, pp. 23-164). Theologically speaking, 'VALIS is the entity Ubik' which 'roughly correspond(s) to the universal imminent mind' (Dick 2011, pp.54-461). Using this device allows Dick to transmit his newly developed theological concept of God as 'living information' through SF technology (Dick 2001, p.260).

Following Frye's idea of total metaphorical identification, the division between the materialist characters Kevin, Phil and Sherri and Fat's spirituality represents the tension between the concepts of matter and spirit in Fat's psyche. According to total metaphorical identification, Kevin, Phil and Sherri are metaphors for matter and Fat for spirit. Conceptual blending explains the tension between the materialist characters and Fat's spirituality. Based on Piaget's idea of equilibration Fat must evolve beyond this tension to properly assimilate matter from a theological point of view.

While Fat is able to reframe material issues in spiritual terms in *VALIS* through his developing theology, it is Dick's poetic use of the mythological mother archetype (the female version of the God-archetype) that embodies the spiritual frame. Dick employs the mythological mother archetype in what appears to be exterior characters – the VALIS satellite and Sophia. They appear to be external symbols of spirit. However, they penetrate Fat's psyche as messengers of a higher spiritual reality encouraging him to evolve his

worldview to a level capable of explaining the creative spiritual force behind material reality. From a Marxist perspective Fat represents the wish for a better world. However, unlike Jameson, Dick does not believe desire causes a fanciful wish for God in Fat. Instead, Dick believes God deems it necessary that individuals evolves towards Him.

Other examples of conceptual blending in *VALIS* are Fat's theory of the macrocosmic mind (which corresponds to VALIS as universal mind, blending Dick's concept of the dark vs. light principle), and also his use of the concepts of the Black Iron Prison vs. the Palm Tree Garden, as archetypes of place. The Black Iron Prison is a metaphor describing certain aspects of contemporary America; it is a symbol of materialism and spiritual ill-health explaining why the 'authorities were filled with hate' and why 'Fat had seen police glower at him with the ferocity of dogs' (Dick 2001, p.12). The Palm Tree Garden is a metaphor to describe the supernatural ordering principle that encourages Fat's developing transcendence over matter. Dick's use of archetypes of place aligns with Frye's mythological framework, because as mentioned in the thesis introduction, Frye suggests in myth there are 'two contrasting worlds of total metaphorical identification, one desirable and the other undesirable' which 'are often identified with the existential heavens and hells of the religions contemporary with such literature' (Frye 2020, p.139). For the rest of this chapter I therefore explain: 1) how Dick uses creative induction and analogical thinking to come up with his analogically inductive ideas 2) how these analogically inductive ideas are employed in *VALIS* as archetypal metaphors that encourage Fat to overcome material domination.

1.3 The Idealist Basis of Dick's Analogically Inductive Metapsychoanalysis

Dick's use of creative induction and analogical thinking to develop his metapsychoanalytic method (the blending of ancient metaphysics with recent psychoanalysis) in *VALIS* is idealist. To show how Dick's analogical induction works it is necessary to highlight the idealist assumptions it is based on. According to Novack idealism assumes,

> The basic element of reality is not matter but mind or spirit. Everything […] comes from mind or spirit and depends on its operations. […] Mind or spirit is identical with or emanates from the divine, or at least leaves open the possibility of supernatural existence, power and interference. (Novack 1993, p.6)

Therefore Dick's assumption that there is a creative spiritual force behind material reality, which his protagonists must evolve towards, is idealist. As spiritual evolution is caused by the creative spiritual force through the 'basic element' of 'mind or spirit' Dickian metapsychoanalysis is also idealist; it blends ancient metaphysics with modern psychoanalysis in Fat's mind using archetypes as messengers of a higher spiritual reality.

While archetypal messengers embody the psychoanalytic element of metapsychoanalysis, the 'meta' of metapsychoanalysis signifies the metaphysical framework Dick constructs from various philosophies to explain how these archetypes operate. Dick's archetypes and his metapsychoanalytic framework are both created through analogical induction as a function of his developing idealism. For Dick the material world is an aspect of mind. It evolves spiritually because God transmits archetypal messages through the minds of people who improve it. Specifically, Dick's metapsychoanalytic method assimilates Phil, Kevin, and Sherri's materialism from an idealist position by synthesising a sophisticated blend of Jungian archetypal philosophy with Platonic metaphysics throughout Fat's psychological and theological development. Cognitively, this reframing is assimilation because each of the antagonists' theories are integrated into Fat's existing theological model of reality. This assimilation can be contrasted with Carmody's accommodation discussed in Chapter 3 where Carmody's conceptual structures had to change to integrate spirit.

An example of the idealism Fat develops to transcend material reality comes from Chapter 8. Fat, depressed about the suicide of his friend Gloria writes in his journal:

> Two realms there are, upper and lower. The upper, derived from hyperuniverse I or Yang, Form I of Parmenides, is sentient and volitional. The lower realm, or Yin, Form II of Parmenides, is mechanical, driven by blind, efficient cause, deterministic and without intelligence, since it emanates from a dead source. In ancient times it was termed 'astral determinism.' We are trapped, by and large, in the lower realm, but are, through the sacraments, by means of the plasmate, extricated. Until astral determinism is broken, we are not even aware of it, so occluded are we. 'The Empire never ended.'
> (Dick 2001, p.136)

The upper realm is an idealist conception because it is 'sentient' – it is made of mind or spirit. This is the realm Fat must reach through overcoming the 'blind', 'mechanical' nature of material reality represented by California and his materialist friends. That the lower material realm is intersected by the upper spiritual realm is highlighted by the concept of the plasmate – another idealist concept. Elsewhere in *VALIS* the plasmate is referred to as 'the Immortal One' (Dick 2001, p.260). It is a spiritual being capable of bonding with a human because it is 'living information' (Dick 2001, p.260). When a plasmate and human bond this creates a 'homoplasmate' which is 'birth from above or birth from the Spirit […] initiated by Christ' (Dick 2001, p.260).

Spiritual evolution takes place in *VALIS* because the upper realm of spirit and the lower realm of matter are linked through the plasmate. When Fat states above 'we are trapped, in the lower realm, but are, through the sacraments, by means of the plasmate, extricated' this highlights his psychological fragmentation is overcome by developing an idealist view of reality transcending the 'blind' material realm (Dick 2001, p.260). Idealism is

the only proper view for Fat if he is to understand how the upper supernatural realm penetrates the lower material realm through his own psyche.

I give an account of Dick's theory of spiritual evolution in the next section. This is because metapsychoanalysis works as a function of spiritual evolution in Fat's psychological development. After that I will show how the original materialist theory of metapsychoanalysis developed by Roger Stilling (and Robert Galbreath's ideas it was based upon) miss the analogical and inductive nature of Dickian idealism. Although I will use Stilling's metapsychoanalysis to demarcate idealist metapsychoanalysis, his materialism will be left behind in the final analysis of *VALIS*. This final analysis will utilise the modified version of Jameson's wish vs. alibi schema to highlight how Dick uses (meta)psychoanalytic spiritual archetypes to encourage Fat to think analogically and inductively, thus liberating Fat from materialism as a function of spiritual evolution.

As suggested with Bohnhoff's idealism in Chapter 2, Dickian idealism evidences the holistic-symbolic function of mythological cognition. I argued that the idealism Bohnhoff's mythological cognition is based upon, also assimilates materialist critical theory. This is also relevant here. Fat's idealist generation of archetypes to assimilate matter requires materialism be reframed in *VALIS*. Therefore materialism must be reframed in literary theory so its reframing can be explained in *VALIS*.

2 Analogical Cognition

2.1 Spiritual Evolution: The Dickian Microcosm reflects the Dickian Macrocosm

Dick uses analogical and inductive thinking to develop his theory of spiritual evolution. Regarding analogical reasoning philosopher Paul Bartha states,

> *Analogical reasoning* is any type of thinking that relies upon an analogy. An *analogical argument* is an explicit representation of a form of analogical reasoning that cites accepted similarities between two systems to support the conclusion that some further similarity exists.[140]

Dick uses material processes as an analogy for the supernatural forces he assumes exist, thereafter creating hypotheses on the nature of reality which are inductive because their analogical 'conclusions do not follow with certainty' (Bartha 2016, para.1). Inductive thought is analogical to the extent it carries forward an aspect of a particular idea or phenomenon into a larger exposition of another idea or phenomenon through generalisation.

[140] Paul Barta, 'Analogy and Analogical Reasoning', in *Stanford Encyclopedia of Philosophy* ed. by Edward N. Zalta (2016) <https://plato.stanford.edu/entries/reasoning-analogy/> [accessed 2 November 2022] (para.1)

Although it seems Dick always had a penchant for theological thinking there is one experience from his life which stands out more than others as a catalyst for his inductive spiritual theorising. That is, in early 1974 (2-3-74) he reportedly experienced a pink beam of light emanating from God which relayed information to him on his son's undiagnosed illness. He stated that when his son was taken to hospital to be diagnosed, the information turned out to be accurate. Dick's writing of *The Exegesis* was his attempt to come to terms with this experience. The theology revealed in *The Exegesis* is epistemologically compelling due to the way it blends the concepts of 'matter' and 'spirit' using analogical induction.

In *The Exegesis*, Dick's use of analogical induction to recast material ideas as spiritual leads him to hypothesise the microcosmic mind of an individual contains a miniaturised version of the entire macrocosmic spiritual reality that transcends him. In Jungian terms this microcosmic mind is the God-archetype. For Jung the God-archetype is the dominant force in the psyche, 'a complex of ideas of an archetypal nature', directly symbolising the development of the self.[141] While 2-3-74 caused Dick to theorise he had experienced the God-archetype directly, in *VALIS* this microcosmic mind becomes the conceptual backdrop to Fat's metapsychoanalytic connection the VALIS satellite (Dick 2011, p.206). To evolve Fat must discover this archetype using analogical induction. The more he discovers about his own spiritual interior, the more he evolves toward God. This provides transcendence beyond depressing events like the death of his friend Gloria. Although it is hard to say whether 2-3-74 means Dick did experience the mind of God or not, there are clear intellectual processes at work in his development of the microcosm-macrocosm theory, which can be analysed and categorised to explain his mythological cognition. In *The Exegesis* after assuming it was the mind of God, Dick infers (using analogy to create an inductive hypothesis) how this mind works based on what he believes about the mind of man. The following excerpt reveals this,

> The macrocosm (universe)-microcosm (man) theory leads to the interesting idea that any given human mind contains latently within it the entire structure or soul of the totality, but in miniature; so all knowledge can be retrieved out of one person's mind through mirror-like 'magic recollection' (Bruno). Jung sees this as the collective unconscious: the repository of the phylogenic history of the person. Ontogeny contains phylogeny. This looks very much like my 'onion' model in *Ubik* but in *Ubik* is the macrocosm whose phylogeny is recapitulated latently. This takes us back from Freud to Empedocles: Freud invokes the contending forces of love and strife of Empedocles, pointing out their similarity to Eros and destructiveness, the two primal elements of his bio-psychical theory. These instincts, which present the delusive appearance of forces striving after change in progress, actually impel the organism toward the reinstatement of earlier, more stable states, ultimately to inorganic existence. The originally biological principle that ontogeny recapitulates phylogeny has received very wide psychological extension and psychoanalysis; most recently Carl Jung has identified his doctrine of the collective unconscious with that of 'the microcosm containing the archetypes of all ideas'. (Dick 2011, p.393)

[141] C.G. Jung, *Symbols of Transformation* (Princeton, NJ: Princeton University Press, 1976), p.115.

Dick therefore believes the human mind operates according to Jung's model of consciousness. He adopts Jung's notion of the collective unconscious when he states the collective unconscious is 'the microcosm containing the archetypes of all ideas.' He then infers that the creative force behind material reality occupies the individual according to the dynamics of Jung's hypothesis. This is analogical thinking because it infers God's mind from Jung's notion of the collective unconscious. The inference is an inductive hypothesis because its 'conclusions do not follow with certainty' (Bartha 2016, para.1). Dick was aware of his analogical thought processes as the following *Exegesis* entry on the relationship between God (the 'macrocosmic Urgrund') and the material world shows,

> My most recent revelation came while contemplating a ham sandwich. I suddenly realized that the two slices of bread were identical (isomorphic) but separated from each other by the slice of ham. At once I understood by analogic thinking that one slice of bread is the macrocosmic Urgrund, and the other ourselves, and that we are the same thing -- separated by the world. Once the world is removed, the two slices of bread, which is to say man and the Urgrund, become a single entity. They are not merely pressed together; they are *one entity*. (Dick 1987, pp.1-45)

Elsewhere he states, 'reality is a correct analog, truly, of the Urgrund itself' (Dick 1978, p.1). Similarly Dick would not disagree he has been inductive as the following *Exegesis* entry shows,

> Whitehead thought of 'the primordial nature of God' as a general ordering of the process of the world, the ultimate basis of all induction and assertion of law, a 'conceptual pretension' that functions in the selection of these 'eternal objects', or repeatable patterns that are enacted in the world. God, however, does not create actual entities. He provides them with initial impetus, in the form of their subjective aim, to self-creation. Even God is the outcome of creativity, the process by which the events of the world are synthesised into new unities. It is the creative, not fully predictable, advance into the novelty of pluralistic process. (Dick 2011, p.234)

Dick's citing of Alfred North Whitehead's process philosophy shows he is aware of the link between induction and self-creation. The purpose of induction is to uncover the 'general ordering process' of an ever-evolving God.

2.1.2 Spiritual Evolution: Individual Growth and General Evolution

Also analogical and inductive is Dick's description of how God makes itself known on Earth. Dick uses Ernst Haeckel's biological theory 'ontogeny recapitulates phylogeny' to develop his theory of spiritual evolution. Haeckel was a Professor of Zoology at the University of Jena who discovered many new species and coined terms such as ecology, phylum, and phylogeny. By using the phrase 'ontogeny recapitulates phylogeny' Dick references Haeckel's idea that the growth and development of an organism (ontogeny), within its individual lifespan, mirrors the wider evolution of the organism's species in general (phylogeny). Haeckel's 'ontogeny recapitulates phylogeny' (known as the biogenetic law) is

both analogical and inductive. It is analogical because it draws a comparison between individual growth and general evolution. It is inductive because it extrapolates particular instances of organic growth to wider statements about evolution in general, and because its conclusions do not follow with certainty (in fact, the biogenetic law has been falsified in evolutionary studies).[142]

Although Haeckel's inductive hypothesis has been falsified, the phrase is valid if interpreted metaphorically. Dick's metaphorical interpretation of the phrase adds another layer of analogy. Although his use of the phrase 'ontogeny recapitulates phylogeny' shows Dick believed the false biogenetic law was literal biological truth, there is a spiritual analogy which remains unaffected by the falsification of Haeckel's material theory. The spiritual analogy is the general spiritual evolution of humanity mirrors the spiritual evolution of the individual. Dick's point is that individual spiritual evolution takes place when a person (aided by archetypes) recognises the spiritual nature of their soul, and that there is the potential for this to take place *en masse*. This is an inductive hypothesis for at least two reasons. Firstly, as the materialists would argue, it takes a leap of faith to infer spirit from material conditions. Secondly, if an individual's spiritual soul does exist and evolves, it does not necessarily follow that collective spiritual evolution should mirror this individual spiritual evolution.

Regarding his own individual spiritual evolution, when Dick mentions Jung here, he echoes his inductive hypothesis stated in *The Exegesis* that his early material fiction was an unconscious foretelling of his later spiritual work. This is reflected in his use of Jung's definition of the collective unconscious as the 'the microcosm containing the archetypes of all ideas' as quoted in the Dick extract above. As Dick states in *The Exegesis*, his early material critiques of dystopian America already contained the deep structures required to house the spiritual content his later works would reveal. In an *Exegesis* entry dated March 3rd, 1980, while considering the mechanism (which he refers to as 'the problem' in the quote that follows) whereby 2-3-74 could have given him specific information on his son's illness, Dick recalls the year he wrote *The Penultimate Truth* (1964). He states, 'I can see that a decade before 3-74 I was subliminally aware of the problem that lay ahead and was already beginning to analyse it' (Dick 2011, p.587).

[142] Paul Ehrlich and Richard W. Holm, *The Process of Evolution* (New York, NY: McGraw-Hill, 1963), p.66.

2.1.3 Spiritual Evolution: *The Penultimate Truth*

In a similar way to constructing inductive hypotheses (such as the spiritual evolution of the individual mirrors the spiritual evolution of society in general) by using material ideas as analogies for spiritual ideas, Dick draws analogies between the material aspects of his own work, and the spiritual ideas that his later work contains. These analogies allow him to posit his *oeuvre* operates according to his principle of spiritual evolution. His analogical interpretation of his own work (in its focus on psychoanalytic analogies) also inspires the construction of Fat's analogical thought processes, where the more Fat discovers about his own spiritual interior, the more he evolves toward God. Fat's analogical thought processes are the source of his mythological cognition because they allow him to make sense of the archetypal messages sent to him from VALIS.

An example of this type of analogical thinking (where Dick draws analogies between the material aspects of his own work, and the spiritual ideas that his later work contains) comes from his March 3rd *Exegesis* entry where he interprets the cognitive significance of *The Penultimate Truth*. He states, *The Penultimate Truth* with its overground Yance-men controlling the flow of information to the underground tankers, deceiving them there is war overground, illustrated the universe as it is on a material level: 'bloody with information, a constant flow of traffic everywhere as if in a giant brain' (Dick 2011, p.588). While *The Penultimate Truth* was about two protagonists with irreconcilable differences who meet each other, one from above ground and one from below, Dick's later analogical interpretation of this textual construction operating like a giant brain draws a striking parallel. The material setting of *The Penultimate Truth* is much like a giant brain. This future society is an organisational system sustaining itself based on the careful co-ordination of information. As a further layer of analogy, Dick's March 3rd entry further interprets *The Penultimate Truth* as representing the integration of individual and universal mind (the microcosm-macrocosm theory), with both conscious and unconscious aspects (Jung's model of consciousness). It is the unconscious layer that houses the spiritual potentiality of the text. Regarding the mechanism for releasing spiritual potentiality, Dick states, referring to both his own real-life and *The Penultimate Truth*,

> Reality is a giant brain whose information content the faculty plunders for its own use, and, having acquired the information, in the right time period, it acts on it, against the universe if necessary. This is a survival tool. The workshop in which it was built is the workshop of dying organisms that did not develop such a talent, that could not see or acquire the information or if they did when the moment came they could not act on it – they knew what was going to happen and then they knew what was happening but they could not get it together and fight the antagonist off. (Dick 2011, p.588)

Regarding Dick's own life, the 'faculty' he is referring to is the cognitive mechanism whereby 2-3-74 provided information on his son's undiagnosed illness. Dick believed this cognitive mechanism was divine. In the March 3rd entry, Dick states this spiritual faculty caused his mind to overrun 'external time, caused it to run backward in relation to myself, and extracted the information from the drastically altered world that I needed' (Dick 2011, p.587). In *The Penultimate Truth* this type of spiritual cognition has not been fully realised within individual characters nor in the thematic content but has begun to evolve. The plot provides evidence that spiritual cognition had begun to evolve in Dick's early renditions of material reality. The unconscious layer of *The Penultimate Truth* (relative to the overground material preoccupations of the bourgeois leaders) houses the potential for the spiritual ideas his later work contains.

The underground tanker St. James tunnels up to the surface to obtain an artificial heart for his dying friend Souza. St. James acts like Dick's visionary faculty, plundering reality for his own use, acting against the material (dis)order of the universe to cure his friend's disease. Tunnelling up into the consciousness of the overground elite from below, St. James is like an unconscious Jungian archetype appearing in the egotistical material realm of the bourgeois leaders. However, while St. James finds a heart and develops a relationship with the overground Yance-man Adams, who in turn visits the underground tanks, neither St. James nor Adams develops the spiritual consciousness required to partner up, to reform the dystopian system on Earth. The potential of the spiritual faculty remains unrealised on the individual and collective levels. The novel ends with 'both of them without friendliness, and without warmth. Divided from each other absolutely'.[143] As Dick's *Exegesis* entry draws an analogy between *The Penultimate Truth's* narrative structure and his own cognitive processes, and he states his early SF text is an unconscious version of what his later work would evolve into, Dick clearly demonstrates the belief his *oeuvre* embodies ontogeny recapitulating phylogeny. That is to say, because Dick believed he was an author whose individual spiritual evolution mirrored the general spiritual evolution of humanity in general, he thought the evolution of his SF mirrored the spiritual evolution of humanity overall (see Dick 2011, p.771).

In *VALIS* Fat's individual spiritual evolution mirrors Dick's. That is to say, the more Fat is able to see the material realm as an analogy for the spiritual, the more he is able to transcend the material aspects of himself. For example when he states 'all history is one

[143] Philip K. Dick, *The Penultimate Truth* (London: Gollancz, 2005), p.190.

immortal man who continually learns' he clearly uses material history as an analogy for spiritual processes, where the immortal man embodies the God-archetype Fat must discover through analogical induction to evolve spiritually (Dick 2001, p.135). Here, the spiritual paradigm developed is panentheism, where the material universe is equated with God directly (similar to pantheism), but also extends beyond it timelessly (as 'immortal') suggests.

2.1.4 The Dialectical Mode of Spiritual Evolution

Dick believed spiritual evolution unfolded through a dialectic. Regarding the universe's struggle against itself Dick invokes Hegel's dialectical idealism,

> Hegel saw human history as a vast dialectical movement toward the realisation of freedom. The reality of history, he held, is spirit, and the story of religion is the process by which spirit – true to its own internal logical character and following the dialectical pattern of thesis, antithesis, and synthesis (the recollection of the tension of opposite positions in a new unity that forms the basis of a further tension [i.e., the new synthesis generates its own opposite] – comes to full consciousness of itself. Individual religions thus represent stages in a process of evolution (i.e., progressive steps in the unfolding of spirit) directed toward the great goal at which all history aims.
>
> I have a strong feeling that the Spirit active in history is the same one that was (and maybe still is) active in biological evolution. In a very literal sense, evolution has passed over from the area of biological evolution to the evolution of man within his social context. (Dick 2011, pp. 235-236)

Dick's phrase 'the recollection of the tension of opposite positions in a new unity' highlights the link between dialectics and conceptual blending; as a conceptual blend is a synthetic 'unity' of metaphors the process of blending metaphors is dialectical. Although the tensions of opposites Dick has inserted into his fiction such as little vs. big protagonist and wish vs. alibi appeared (as Robinson argued) to be material tensions at first, Dick's use of Hegel here reveals this was not the case overall. For Dick, tensions like idealism vs. materialism and spirit vs. matter in his work actually represented the dialectical interaction of components competing to synthesise an accurate mirror-image reflection of God, in a universe where the more sophisticated the blends become the more like God they become.

For Dick, the internal spiritual struggle of protagonists in his later fiction, against their own materiality is a microcosmic rendition of the universe's larger macrocosmic spiritual struggle for self-transcendence. That is, the material universe must transcend itself spiritually to accurately mirror God. The dialectical struggle within Dick's own psyche and work (and therefore his own spiritual evolution as an author, accompanied by the spiritual evolution of his protagonists) is a function of a universe evolving towards God.

3 The Metapsychoanalytic Method of Philip K. Dick

3.1 Stilling's Metapsychoanalysis

One point Stilling's materialist theory of metapsychoanalysis misses is that Fat's dialectical spiritual evolution (where matter becomes a function of spirit) means Fat's metapsychoanalytic connection to the VALIS satellite is idealist. While I agree with Stilling's point that Dick uses metapsychoanalysis to heal Fat through the foregrounding of the 'therapeutic theme', I disagree this theme is simply a manifestation of (materialist) Freudian theory as Stilling argues.[144]

In this section I therefore explain how Fat's metapsychoanalytic connection to the VALIS satellite is idealist (rather than materialist), so that its role in Fat's development can be properly understood as a function of spiritual evolution rather than anything more material. In the next section I show how this idealism reframes Stilling's Freudian materialism. This displays the holistic-symbolic function of mythological cognition (i.e. the idealist function that assimilates materialist theory in our world) while providing more context for my modified version of Jameson's wish vs. alibi schema. This schema elucidates how Dick uses spiritual archetypes to encourage Fat to think analogically and inductively, as a function of spiritual evolution, to aid his transcendence beyond the depressing materialist reality his friends occupy.

An example of Stilling's therapeutic theme where ancient metaphysics are used to heal the diseased mind comes from a passage in Chapter 2 where the narrator concedes to the possibility 'that God […] had fired precious information at Horselover Fat's head by which their son Christopher's life had been saved' (Dick 2001, p.27). Clearly Dick is transferring the cause of his own analogical and inductive theorising to Fat's own quest here. Stilling's therapeutic theme is seen when reporting a cynical argument with Fat about why God would allow suffering to exist, Phil mentions Fat's metapsychoanalytic reappropriation of Platonic idealism,

> Fat used to quote Plato. In Plato's cosmology, *noös* or Mind is persuading *ananke* or blind necessity – or blind chance, according to some experts – into submission. *Noös* happened to come along and to its surprise discovered blind chance: chaos in other words, onto which *noös* imposes order (although how this 'persuading' is done Plato nowhere says). According to Fat, my friend's cancer consisted of disorder not yet persuaded into sentient shape. *Noös* or God had not yet gotten around to her. (Dick 2001, p.27)

This passage evidences the idealist, analogical and inductive direction of Dickian metaphysics rather than any Freudian interpretation (discussed in the next section). Fat's

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[144] Roger J. Stilling, 'Mystical Healing: Reading Philip K. Dick's "VALIS" and "The Divine Invasion" as Metapsychoanalytic Novels', in *South Atlantic Review*, 56:2 (May 1991), 91-106 (p.91).

inductive use of Plato's nous to explain the vision, especially in comments like 'chaos' and '*noös* imposes order' likely comes from Plato's Socratic dialogue *Philebus* (4th Century BC).

In *Philebus* Socrates asks questions and Protarchus provides answers. Socrates question 'Shall we say, Protarchus, that all things and this which is called the universe are governed by an irrational and fortuitous power and mere chance, or, on the contrary, as our forefathers said, are ordered and directed by mind and a marvellous wisdom?' refers to the Platonic idealism Fat is inducing to bring spiritual order to material chaos.[145] Protarchus' answer to Socrates' question is that 'mind orders all things' (Plato 1925, p.263). Protarchus' statement is the same Platonic idea Fat is using to argue for a macrocosmic mind that brings order to chaos. Fat's appropriation of Plato's idealist theory is an analogy of Dick's microcosm-macrocosm theory. It is inductive because it extrapolates his experience of the pink beam to a general statement about the mindfulness of God. It is an example of mythological cognition because it again employs the God-archetype to explain historical events; it details the rationale a macrocosmic mind may have to invade Fat's microcosmic mind with information about his son's undiagnosed illness.

3.1.2 Stilling's Freudianism

Although Fat's use of Plato is clearly idealist, Stilling uses Fat's interaction with the psychiatrist Dr. Stone of Orange County mental hospital to argue for a materialist interpretation of metapsychoanalysis.

Fat attends the hospital after attempting suicide because he was depressed about the suicide of Gloria, and his wife Beth leaving him with their son Christopher. While Stilling rightly states that *VALIS* is psychoanalytic because it explores 'neurosis, insanity, delusion and psychosis' his argument that Fat's therapist Dr. Stone is 'presented by Dick as an analyst in the Freud/Lacan paradigm' (Stilling 1991, p.93) is stretching the truth. While Freud features frequently in Dick's work, Dick's interest in Freudianism did not extend as far as Lacan – Dick never mentioned him. Dr. Stone does not argue Fat 'operates largely within the confines of the Freudian Reality Principle' (Stilling 1991, p.104). Actually what makes Fat feel better is that Dr. Stone allows the world may operate according to Fat's idealist point of view.

[145] Plato, *Statesman. Philebus. Ion*, trans. by Harold North Fowler, W. R. M. Lamb (Cambridge, MA: Harvard University Press, 1925), p.261.

To explain how metapsychoanalysis works as a function of Dickian mythological cognition, for the remainder of this section I show how Fat's idealism assimilates Freudian materialism. To oppose Stilling's argument that Fat operates within the parameters of the Freudian Reality principle, I first define the Reality Principle in Freud's materialist terms. I then show how Fat's idealist metapsychoanalysis goes beyond these materialist terms. This explains how Dickian mythological cognition assimilates materialism.

The Reality Principle is defined in opposition to the Pleasure Principle. As psychologist Wendy Zerin states, the Pleasure Principle can be described as 'the principle of mental functioning that characterises unconscious primitive instincts (the ID), which are driven to gratification without regard to their consequences' (Zerin in Fontana 1977, p.476). The Reality Principle, on the other hand 'imposes constraints on the pleasure principle by delaying gratification until the desired object or state can realistically be achieved and by causing an impulse towards such a goal to be modified into a socially acceptable form' (Zerin in Fontana, p.528). The unconscious primitive instincts of the Pleasure Principle are tied to Freud's materialist interpretation of psychology. For Freud a human is an instinctual animal whose mental states are caused by physical brain states, purposed towards satisfying biological desire. The Reality Principle is also materialist because it imposes constraints on this biological desire. Theological or transcendent metaphysical explanations were disowned by Freud. As the Pleasure Principle directs desire towards gratification Jameson's wish can be equated with its positive trajectory. Although the Reality Principle is a mental force restricting the wishful direction of the Pleasure Principle, to a certain extent it can be structurally equated with the negative trajectory of Jameson's alibi (even though the alibi is a collective psychological impulse). Like Freud, Jameson also described human behaviour in terms of material desire – and, as (like Suvin) he saw Marxism as the 'ultimate horizon of literary studies', he had little interest in Dick's theological work (Jameson 1983, p.61).

Fat's idealist metapsychoanalysis goes beyond Stilling's Freudian materialism because it assimilates Freudianism itself, supported by Dr. Stone. Dr. Stone is an Oxford graduate armed with a strong knowledge of philosophy and religion. He is able to facilitate a counselling session with Fat referencing the metaphysical work of Lao Tzu, Parmenides, and Aristotle – a wider set of reference points than just Freud. Showing that the psychoanalytic is at work in the novel, Stilling quotes an entry from Fat's journal which Fat recites to Dr. Stone. Stilling calls this evidence of a number of 'Freudian dyads' (Stilling 1991, p.94).

> #1 One mind there is; but under it two principles contend.
> #2 The mind lets in the light, then the dark; in interaction; so time is generated. At the end Mind awards victory to the light; time ceases and the Mind is complete. (Stilling 1991, p.50)

According to Stilling these are both Freudian statements, because,

> The idea of one mind that is also two accords with several important Freudian dyads — conscious/unconscious, Eros/Thanatos, Reality Principle/Pleasure Principle. The second note is a vivid picture of how the wish can function in the mind at a high level of intellection as the desire of suffering, self-divided man for a vast metaphysical happy ending to the philosophical narrative. (Stilling 1991, p.94)

Stilling's statement 'the second note is a vivid picture of how the wish can function in the mind at a high level of intellection as the desire of suffering' interprets Fat's idealist, analogical and inductive psychology in the terms of the Freudian bodily desire discussed above. Stilling believes Fat's wish for a supernatural ordering principle is reducible to material desire. This is not Dick's position. Fat's one mind-two principles journal entry actually blends the concept of matter with the concept of spirit in his 'light' vs. 'dark' dichotomy.

That Fat's idealist metapsychoanalysis goes beyond Stilling's Freudian materialism is shown by Fat's statements: 'one mind there is: but under it two principles contend', and by 'the end Mind awards victory to the light'. The idea that there is one Mind behind material reality, and it influences this reality, is idealism. It recalls Platonic nous imposing order on chaos. Fat is using idealist metapsychoanalysis because he is citing ancient metaphysical ideas (such as Platonic nous) in the psychoanalytic session with Dr. Stone. To propose such a mind requires inductive reasoning. To infer, as Dick does in *The Exegesis*, that this mind operates according to Freudian rules (that he inverts and assimilates), is analogical. The following *Exegesis* passage reveals Dick's analogical use of Freud,

> […] the universe (not the organism, e.g., a man) is "impelled toward the reinstatement of an earlier, more stable state" (my form axis is real: it is a regression along the phylogenic recapitulation latent in its ontogeny — like Freud says about humans). I may be the first person to perceive in (or consign to) the macrocosm this phylogenic recapitulation (and regression due to Thanatos or strife or destructiveness — v. Empedocles and Freud). (Dick 2011, p.393)

The analogical thinking here is that the Freudian idea of Thanatos is applied to the cosmos. Thanatos is assimilated from Dick's idealist point of view because he uses it to make a comment about spiritual evolution. That is, there is a macrocosmic death drive operating in the universe to encourage a person's ascension to a spiritual understanding of material processes.

Stilling's observation that Dick combines psychotherapy with ancient metaphysics seems correct. However his assertion that *VALIS* is confined by the Freudian Reality Principle does not. It misses that Dick uses the concepts of Eros vs. Thanatos (life vs. death) as dialectical competitors acting to synthesise a spiritual evolution which transcends Freudian

materialism. Dick's use of Thanatos helps him present a reality where life wins out against death, and where spirit wins out against matter.

Although Stilling's statements that the Freudian dyads of Eros vs. destructiveness are like pleasure vs. reality and wish vs. alibi in terms of structural opposition (i.e. positive trajectory vs. negative trajectory) are interesting, Fat's one mind-two principles journal entry is not about these dyads. It is about a supernatural mind. Additionally, Dick elsewhere identifies more with Freud's late idea – the death drive – from *Beyond the Pleasure Principle* (1920) than with the materialist oppositions between pleasure vs. reality or wish vs. alibi. Dick's ascribing a death drive to the cosmos is an analogically inductive hypothesis about spiritual evolution which actually transcends Freud's original materialist version. This is shown in Dick's adoption of the apparently negative trajectory culminating in 'inorganic existence' in the microcosm-macrocosm quote discussed above in section 2.1, which I have re-inserted below for convenience,

> Freud invokes the contending forces of love and strife of Empedocles, pointing out their similarity to Eros and destructiveness, the two primal elements of his bio-psychical theory. These instincts, which present the delusive appearance of forces striving after change in progress, actually impel the organism toward the reinstatement of earlier, more stable states, ultimately to inorganic existence.
> (Dick 2011, p.393)

This idea of the death drive impelling 'the organism toward the reinstatement of earlier, more stable states, ultimately to inorganic existence' is part of spiritual evolution for Dick. While in Freud the death drive is always negative, because it opposes the life-affirming direction of Eros, '(the life instinct), which covers all the self-preserving and erotic instinct', in Dick the death instinct is an affirmation of the spiritual nature of humanity.[146] That is, for Dick, the death instinct confirms man's wish to negate his material existence in favour of a spiritual equivalent, which the macrocosmic mind deems necessary for human development.

At first glance Freud's version of the death drive may seem to offer a valid interpretation of Fat's suicide attempt at the start of chapter 4, after the suicide of Gloria and his wife Beth leaving him with his son, because it apparently opposes Fat's physical existence. Fat appreciates this point of view when he states, 'years of self-abnegation and denial manifested itself in my destructive act', as the word 'destructive' suggests (Dick 2001, p.50). However while Fat's ascetic self-denial was supposed to represent an absolute denial of material existence to facilitate ascension to a spiritual realm, this death drive actually leads him to properly understand the spiritual purpose of his own material existence.

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[146] Stephen P. Thorton, 'Sigmund Freud' (University of Limerick) <https://www.iep.utm.edu/freud/> [accessed 03 November 2022] (para.11)

While Fat expected his death drive would lead him to properly comprehend his spiritual nature as 'an immortal soul tied to the body of a dying animal' it actually leads him to understand 'the wisdom of his body, which knew […] to defend itself' from his depressed mind (Dick 2001, p.50). When his body fights off his suicide attempt by keeping him physically alive, Fat comes to understand the therapeutic potentiality of material existence. Fat's drive toward death (Thanatos/destructiveness) is part of the material-spiritual dialectic confirming matter is an outward manifestation of immortality (eros/love). Fat's material instinct to destroy his physical body is actually a symptom of his spiritual need to uncover the nature of his spiritual existence.

3.2 Fat vs. Kevin, Phil and Sherri: Idealist Induction vs. Material Analysis

As in Dick's experience, it is Fat's search for a metaphysical explanation of a vision involving 'a beam of pink light' that produces his inductive theorising (Dick 2001, p.21). Using induction, Fat is able to trace the pink beam back to the VALIS satellite. Although this inductive approach is widely evidenced in Fat's (and Dick's) Exegesis writing and arguments with his materialist friends, Stilling's materialist metapsychoanalysis misses the significance of Dickian induction. It misses that Fat discovers the microcosmic mind of the individual contains a miniature version of the macrocosmic intellect that transcends him – the God-archetype – through his inductive development of an idealist philosophy. This developing idealism is a function of spiritual evolution.

Frye's idea of total metaphorical identification (where a character can symbolise a universal idea) supports the analysis of how Fat's spirituality evolves. According to this idea the debates between Fat and his materialist friends are equivalent to the conceptual blending of metaphors of spirit vs. matter. That Fat's idealist induction overcomes the materialist analysis of his friends shows how spirit assimilates matter in the text – all material ideas and processes simply become analogies for spiritual ideas and processes in Fat's mind. This is the process I describe as the modified version of Jameson's wish vs. alibi schema: Fat's quest is a spiritually inductive wish to transcend materialism; his cynical friends can be considered alibis for materialist views of reality. I give examples of the spiritual wish vs. materialist alibi schema in this section to provide evidence of Dick using the symbolic function of mythological cognition to satirise materialism, while developing Fat's evolving idealism. I then use this analysis to make a conclusive statement on how Stilling's Freudianism is untenable. In the next section I briefly discuss how metapsychoanalysis can be considered a

form of salvation, then for the rest of the chapter evidence this salvation based on Fat's inductive understanding of archetypes.

An example of the type of materialist analysis Fat assimilates is when the narrator Phil Dick discusses Fat's 2-3-74 experience, which had caused him to 'know things he had never known' such as his son's 'undiagnosed birth details […] down to the anatomical details' (Dick 2001, p.23). It is easy to see Phil represents the cynical realist side of Dick's personality in this discussion (Dick 2001, p.23). By 'realist' I simply mean a view of the universe that defines the world as mind-independent. This realism is materialist because it opposes Fat's belief in a spiritual link to the cosmos. Two paragraphs after his description of Fat's vision Phil states:

> Fat later developed a theory that the universe is made out of information. He started keeping a journal – had been, in fact, secretly doing so for some time: the furtive act of a deranged person. His encounter with God was all there on the pages in his – Fat's, not God's – handwriting.
>
> The term 'journal' is mine, not Fat's. His term was 'exegesis', a theological term meaning a piece of writing that explains or interprets a portion of scripture. (Dick 2001, p.23)

Although this shows Fat symbolises the spiritual supernatural side of Dick's personality, Phil's cynicism towards Fat's reported experience with God is evidenced in his use of 'deranged'. Phil's realism and materialism (i.e. his views that reality has a mind-independent existence separate to our thoughts, and that spirit does not exist), is highlighted in his juxtaposition of 'Fat's not God's – handwriting' and in the contrast between 'journal' and 'exegesis'. 'Fat's not God's – handwriting' is both realist and materialist because it disallows Fat's idealist notion that the mind of God reveals the Exegesis through Fat's mind. Additionally, Phil's choice of the word 'journal' as opposed to 'Exegesis' adds a sense of empirical objectivity to his report by reducing the theological connotations of 'Exegesis' to the material connotations of diary writing. Phil's argument here is like Stilling's because it attempts to adhere to a principle of reality that excludes Fat's idealism. It is assimilated by Fat, whose theory of the dark vs. light principles of the macrocosmic mind recasts Phil as part of the dark principle, that the light overcomes as part of the supernatural process of spiritual evolution.

There are many debates throughout *VALIS* that work in dialectical interaction with Fat's evolving idealism. As part of the symbolic function of mythological cognition, they satirise what Dick believed was incomplete about materialisms omitting the spiritual in our world. An early example of both Kevin and Phil's materialist rejection of Fat's inductive theorising on the nature of spirit, comes after Fat theorises on the nature of Platonic nous in chapter 2. Although both Kevin's and Phil's early views tend towards materialism (i.e. God is

not the primary cause of material dynamics because matter is, and mind is both explainable in material terms and reducible to them) their paradigms are naïve. They are not rigorous enough to be sophisticated materialisms, nor rival Fat's developing idealism. This lack of rigour is Dick mocking materialism proper. He believed it was an incomplete description relative to the infinite nature of God. As he states in *The Exegesis* 'what we call "matter" is a partial view' (Dick 2011, p.572).

To provide further evidence of Dick satirising materialism while evolving Fat's idealism, the rest of this section provides examples of how Kevin and Phil's lack of rigour makes it easy for Fat to reveal inconsistencies in their views. Regarding Kevin and Phil's lack of rigour, it is disappointing they are disinterested in the logic of Fat's inductive theorising (as it was reading Stilling's study). To assert his perceived superiority over Fat's inductive theorising on the nature of God from his underdeveloped material perspective, Phil suggests they had 'plenty of real questions that Fat couldn't field' (Dick 2001, p.28). The word 'real' here suggesting Fat's belief in God and method of induction are simply wishful thinking. One satirical example of these 'real' questions is Kevin's use of fallacious whataboutism in 'what about my dead cat?' which Kevin uses to 'attack' Fat's belief in God (Dick 2001, p.28). Kevin's whataboutism is fallacious because it does not engage with Fat's idealism directly. Phil is as confounded as Kevin with Fat's idealism stating, 'Kevin's cynical stance had done more to ratify Fat's madness than any other single fact' (Dick 2001, p.39). The word 'madness' here satirising those paradigms that take idealist thinking to be fanciful and wishful thinking, such as Freud's. For more on how Freud equated idealist thinking with psychosis see Casey (1972).[147]

Fat easily exposes the lack of rigour in Kevin's fallacious reasoning. Kevin rejects the idea God sent the 2-3-74 healing vision to Fat about Fat's son Christopher, because Kevin's cat was ran over by a car. Kevin concludes 'God is either powerless, stupid or he doesn't give a shit' (Dick 2001, p.29). Emotional reasoning tells Kevin nothing tragic should happen to an innocent creature. However Fat's views are broader than Kevin's. He states for Kevin 'the cat is a symbol of everything about the universe he doesn't understand' (Dick 2001, p.29). Kevin's anger means he cannot engage with Fat's big picture idealism, causing him to retreat into two-dimensional materialist objections. Kevin assumes it is logical to conclude there cannot be a supernatural mind ordering material reality because there is material disorder.

[147] Edward S. Casey, 'Freud's Theory of Reality: A Critical Account', *The Review of Metaphysics*, 25.4 (1972), 659-690.

However for Fat it is logical to conclude the opposite; to Fat it seems obvious there must be disorder in the material universe for a supernatural ordering principle to order it.

Fat is unphased by Kevin's ill-conceived materialism because he sees how Kevin's unreasonableness causes his lack of rigour. Fat is reasonable because he engages directly with Kevin's views; Kevin is unreasonable because he does not engage directly with Fat's. Fat shows reasonableness when he engages with Kevin's idea that God is responsible for the death of his cat. Fat concedes God is partly responsible. In fact, empathising with Kevin contributes to Fat's developing inductive hypothesis that God is a dualistic divinity operating according to dark and light principles. As Fat initially believes God to be uncaring to a certain extent, he does not blame Kevin for letting his cat run out into the road. Instead, to highlight the lack of rigour in Kevin's naïve materialism, Fat points out the logical inconsistences in Kevin's reasoning process, which he calls 'the two proposition self-cancelling structure' (Dick 2001, p.31).

In a satirical account of the materialisms that do not pursue the possibility of idealism for the sake of intellectual exploration (which I am arguing covers Freud's psychoanalysis and Stilling's materialist metapsychoanalysis), Fat gives an example of Kevin's self-cancelling structure: '1) God does not exist 2) and anyhow he's stupid' (Dick 2001, p.31). Here the satire begins with the premise 1) God does not exist. Had Kevin's materialism (i.e. the view that we live in a godless universe powered by material forces) been founded on logical rigour and addressed Fat's supernatural idealism (i.e. God's mind is behind material forces) point for point logically and consistently it would not be naïve. This is the same for materialism in our world. It is possible to develop a sophisticated paradigm based on the assumption God does not exist (such as those developed by Marx and Lacan), however if these paradigms never address the idealist alternatives (which develop in dialectic interaction with their assumptions) they remain incomplete. The satire multiplies with the second premise 2) and anyhow he's stupid. This second premise mocks materialisms founded on the psychological preoccupations of founders who value certain concepts more highly than others. The idea that the concept of spirit may seem stupid to some, mocks even sophisticated materialists, who openly value the concept of matter more highly than the concept of spirit.

Kevin's naïve non-acceptance of his cat's death, because he values the idea of compassion over the idea of omnipotence, mocks the hierarchy of values in materialisms excluding idealist exploration. It is funny that Kevin focuses his cognitive energy on his subjective psychological preferences while attempting to contribute to an open-ended philosophical discussion. Placing premise 1) God does not exist, next to premise, 2) and

anyhow he's stupid, adds another layer of irony. The first premise of Kevin's argument (God does not exist) obviously means that the second premise cannot be true (God is stupid). Dick's account of Kevin placing more value on compassion than omnipotence means Kevin's chain of reasoning breaks the law of non-contradiction. The satire is that if some materialisms (such as Freud's and Stilling's) took proper account of idealist paradigms, they would be better materialisms. The law of non-contradiction states that contradictory propositions cannot both be true at the same time. According to the law of non-contradiction it is not possible for a non-existent entity to possess the attribute of stupidity. Likewise, it would be contradictory to suggest that God cannot exist because he appears to be unintelligent (and powerless or uncaring), or perhaps even more importantly, because someone is uninterested in exploring idealist concepts. Had Kevin's materialism contained a degree of reflexivity, it might have rivalled the level of sophistication present in Fat's idealist paradigm. Similarly, had Stilling considered Fat's idealism worthy of exploration, then his materialist metapsychoanalysis could have been more advanced.

Phil, the narrator, is aware of the dialectical interaction between Kevin's cynical materialism and Fat's inductive supernaturalism and how it contributes to Fat's developing idealism. For example he states, 'Kevin's cynical stance had done more to ratify Fat's madness than any other single factor – any other, that is, than the original cause' where Kevin's attacks caused Fat to gain 'strength' (Dick 2001, pp.39-40).

There are other materialisms in *VALIS* that Dick uses to satirise materialism and evolve Fat's idealism, symbolised by the characters Sherri, Phil, and Freemont. Kevin's naïve materialism, shallow in content and self-defeating in structure, is further away from Fat's view than Sherri's. Sherri's view is materialist because she believes 'nothing is more real than a large World War Two Soviet tank' (Dick 2001, p.38). Her view is materialist because stating nothing is more real than a material object, means if spirit does exist, then it is subservient to matter. Dick is again presenting a character who ascribes a hierarchy of values to concepts based on psychological preference, rather than remaining open-minded enough to consider all possibilities.

Sherri pretends to be a person who values moderation. Her materialism is closer to Fat's idealism than Kevin's because she accepts spirit may exist, stating God uses people as 'instruments through which he works' (Dick 2001, p.38). Although this offers a more moderate and blended alternative to Kevin's outright rejection of supernatural content it remains naïve. For Dick, a wish to be moderate in one's ascription of values to concepts is not enough. Certainly Sherri adopts an interesting posture when she decides to present the

material ‘characteristics of the T-34’ tank to challenge Fat’s inductive theorising – to bring his ‘mind down from the cosmic and the abstract to the particular’ (Dick 2001, p.37). It is more sophisticated than Kevin’s attempt. Sherri’s moving from the abstract to the particular dramatises the opposite method to Fat’s induction; it dramatises deduction. Fat’s induction is about moving from particulars to general principles. By having Sherri pretend to be more intelligent, Dick is deliberately satirising materialism’s clever preference for deduction over induction. A fitting example of this psychological preference is Marx analysing the material reality of capitalism in *Das Kapital* (1867) vs. Hegel’s progress towards elucidating his inductive hypothesis in *Phenomenology of Spirit* (1807), which stated absolute spirit is the fundamental cause of history.

Deductive conclusions can always be considered true or false, but inductive hypotheses often cannot be considered either. However, while Sherri’s belief system is closer to Fat’s than Kevin’s, it remains naïve. It remains self-contradictory. Her simultaneous belief that 1) an omnipotent God exists and 2) nothing is more real than a WWII tank, is just as contradictory as Kevin’s simultaneous non-belief in God, while asserting this non-existent entity is stupid. This time Dick is satirising the pretentiousness of more moderate paradigms that still fail to examine their own assumptions. An example of such a paradigm is that presented in Ernst Bloch’s texts such as *The Principle of Hope* (1954) and *Atheism in Christianity* (1968). Bloch’s paradigm retains the historical materialist assumptions of Marxism while arguing that religious consciousness is useful for achieving communist utopia. For Bloch this is ‘making the Christ-impulse live even when God is dead’.[148] However, the idealist view that the atheist historical materialist assumptions of Marxism are one-sided, is never addressed.

If the assumptions of both materialism and idealism are not properly uncovered and the interactions between each paradigm rigorously exposed, then no new knowledge is discovered. Dick presents this humorously. Sherri’s belief that an infinitely powerful and omnipotent being exists while being less real than a tank is absurd. The joke is on materialist paradigms that assume they have authority over what is considered real (often because they favour deduction) while dismissing other aspects of reality such as induction. Suvin’s materialism presented in the thesis introduction is likely the best example to reference here. Sherri’s attempt to draw Fat away from his inductive theorising fails. Actually, the tank

[148] Ernst Bloch, *Atheism in Christianity* (London: Verso, 2009), p.167.

metaphor just sets Fat off on another dialectical cosmic tangent as he marvels at the synchronicity of watching a film about war tanks the night before Gloria's funeral.

According to Stilling's view, Fat's many debates with Kevin and Phil (and his debate with Sherri) could be interpreted as a tension between the Freudian Pleasure Principle and the Freudian Reality Principle. However, it is better described using the modified version of Jameson's schema stated earlier; it is an internal struggle between a spiritually inductive wish vs. a materially analytic alibi throughout Fat's psychological development. This is the schema that views the debates as representative of the conceptual blending of metaphors of spirit vs. matter in Fat's mind. According to the Freudian interpretation Phil represents the Reality Principle. However Fat assimilates the Reality Principle. All material ideas and processes become analogies for spiritual ideas and processes in Fat's mind.

For example, when Fat generates the inductive hypothesis that his pink beam vision was transmitted by an entity he names Zebra – equivalent to 'God, or the Logos' – to heal him of his psychological ailments, Phil rejects the therapeutic idea (Dick 2001, p.79). Fat theorises that this dualistic divine causes macrocosmic spiritual evolution. He believes it can bring order to the chaotic material situation of 1970's America which resulted in Gloria's suicide. Phil counters this though, acting both like the Reality Principle and an alibi for the material situation stating:

> There is no "Zebra" […] Don't you recognise your own self? It's you and only you, projecting your unanswered wishes out, unfulfilled desires after Gloria did herself in. You couldn't fill the vacuum with reality so you filled it with fantasy; it was psychological compensation for a fruitless, wasted, empty, pain-filled life […]. (Dick 2001, p.245)

By materialising Fat's spiritual theories, Phil sounds like Stilling. He misses their analogical and inductive form and their potential explanatory powers. Zebra is analogical because it draws a comparison between the black and white stripes of the animal's coat and the dark and light principles of Dick's theory of the macrocosmic mind. This allows Fat to categorise Phil and his materialist friends as one side of a conceptual blend. As Fat assimilates the Reality Principle, and all material ideas and processes become analogies for spiritual ideas, Phil's skepticism becomes part of the dark principle of the macrocosmic mind. The dark and light principles of the macrocosmic mind penetrate the microscopic human being through the God-archetype, which leads to the internal spiritual struggle of protagonists against their own materiality for the purpose of self-transcendence. So Phil and Freud's materialist paradigms are overcome by Fat's analogical assimilation because it inverts their assumptions and uses their conceptual structures for new idealist theories. In *The Exegesis*, Dick echoes Piaget's

constructivist terminology to evidence this idea, 'Zebra […] God […] is assimilating our cosmos to himself' (Dick 2011, p.277).

3.3 Galbreath's Salvation

While Stilling's materialist Freudian metapsychoanalysis seems untenable, his proposition that *VALIS* blends ancient metaphysics with modern psychoanalysis to heal Fat, is justified. In this section I discuss how metapsychoanalysis is a form of salvation. Then in the subsequent sections, I show how this salvation is possible due to Dick's conceptual blending. I use my spiritual wish vs. alibi schema to explain how Fat uses induction to understand blends of archetypes as metaphors for either transcendence or domination. Both sets of these archetypes lead to a better understanding of the God-archetype as an image of the divinity within.

Stilling's metapsychoanalysis was influenced by Robert Galbreath's work on the metaphysics of *VALIS*. Although Galbreath's idea of salvation helps explain Dick's use of metaphysics to liberate Fat, it also misses the text's analogical and inductive direction.[149] Regarding how Dick re-appropriated ancient metaphysics to attain salvation for his spiritually fragmented protagonists like Fat, Galbreath states,

> The Valis trilogy draws heavily from heterodox religious teachings: Valentinian Gnosticism in *Valis*, the Kabbalah in *The Divine Invasion*, the Dead Sea Scrolls in *The Transmigration of Timothy Archer*. Private revelations, esoteric teachings, and new saviours abound. The Presocratics, Plato, Taoism, Buddhism, Dante, Goethe, Schiller, Baroque libretti, and modern poets, among others, are also quoted frequently. Yet the trilogy implicitly argues that salvation is not achieved through adherence to belief systems, immersion in texts and teachings, the acquisition of factual data, or even the reception of special religious experiences. The Valis trilogy confronts the problem of salvation and redefines it as self-redemption through the capacity to make existential choices. (Galbreath 1983, p.106)

However as the next subsection shows, it is not the 'existential choices' of characters that highlight the themes of 'awakening and anamnesis' (Galbreath 1983, pp.106-112). It is actually a mythological-archetypal spiritual invasion from a macrocosmic mind. This invasion causes self-reflection and induction. Self-reflection sparks an awakening and anamnesis of the macrocosmic mind in the individual in the form of the God-archetype. Induction allows Fat to hypothesis on the nature of the mind which leads to spiritual evolution.

[149] Robert Galbreath, 'Redemption and Doubt in Philip K. Dick's Valis Trilogy', in *Extrapolation*, 24.2 (Summer 1983), 105-115.

3.3.1 Against Galbreath's Existential Choice: Archetypal Spiritual Invasion

Just as Meredydd's discovery of the Meri, and Carmody's acceptance of Boonta are linked to Jung's archetypal model of consciousness, so is Fat's quest to find his latent spiritual self, hiding within. The Meri in Bohnhoff and Boonta in Farmer are clearly symbolic of the mother archetype – the female version of the God-archetype – Jung noticed pervaded so much of humanity's mythologies. While Meredydd's discovery of the Meri and Carmody's acceptance of Boonta, are commensurate with an individual coming to terms with their personal unconscious, and its links to the collective unconscious (according to a Jungian interpretation), Fat's discovery of his spiritual self relies upon his integration of spiritual archetypes. One of these archetypes is the semi-divine hero archetype Thomas – a metaphor for transcendence.

In chapter 7 Fat wakes up one day to see 'ancient Rome superimposed on California 1974' (Dick 2001, p.122). He then hears a voice inside his head, and decides it is a 'master personality' named Thomas – a Christian revolutionary from ancient Rome (Dick 2001, p.123). Though Thomas is created by Dick's idealist-inductive method to become a symbol of the collective unconscious, within Fat's universe Thomas functions as a partial cause of Fat's idealist-inductive method. He is a spiritual messenger from the supernatural macrocosmic mind, transmitted through the VALIS satellite, forming part of Fat's religious experience. He assists Fat's inductive theorising and spiritual evolution towards understanding the God-archetype and therefore God. As Thomas' messages communicate how matter is an expression of spirit, it is appropriate to discuss his function using the modified version of Jameson's wish vs. alibi schema. That is to say, Thomas is an archetype of the collective unconscious representing Fat's spiritual wish to transcend the dominative aspects of the material world (including those aspects of his own personality – such as Phil – that are alibis for this system). As a critic of tyrannical governmental systems, Thomas is analogue of Dick's spiritual wish for a better world. Similarly, as an archetype of the collective unconscious that invades Fat's mind, Thomas is a creation of the same analogical method Dick used to transfer Jung's model of consciousness to the cosmos itself. Therefore Thomas is a function of the inductive metapsychoanalytic method of pairing psychoanalysis with metaphysics to heal Fat – a spiritually fragmented individual tasked with overcoming material disorder. As a metaphor representing transcendence, Thomas is a more valuable element of Dick's conceptual blending than those metaphors symbolising domination.

While Thomas is a semi-divine hero archetype representing the spiritual potentiality of the Jungian collective unconscious, Rome is an archetype of place analogous with the

California the narrator believes is 'totally fucked', 'due to drugs' and 'psychotic' authorities (Dick 2001, p.12). Contrary to Galbreath's existentialism Fat has no choice but to receive the vision of Rome as an image symbolising spiritual death (Dick 2001, p.121). Fat refers to Rome as the Empire hypothesising, 'The Empire never ended' (Dick 2001, p.127). Since the Empire never ended, Fat sees Rome as analogous with California. Fat therefore comes up with the inductive hypothesis that both Rome and California (the Empire) are 'The Black Iron Prison' (Dick 2001, p.67). The Black Iron Prison is an inductive creation that describes certain aspects of contemporary America – a symbol of spiritual ill-health. By considering how the inductive concept of The Black Iron Prison draws an analogy between Rome and California, I will show how Fat's spiritual evolution goes beyond Galbreath's idea of existential choice.

In Frye's terms, The Black Iron Prison is an archetypal symbol of hell. According to Frye's definition of archetypes being repeated images across separate works, The Black Iron Prison is archetypal because it is an image of hell that appears in other texts. However in Fat's cognition The Black Iron Prison is better described as an inductive hypothesis (based on the Jungian-inspired psychoanalytic archetype of Rome which indiscriminately invades his psychology). The Black Iron Prison is an inductive hypothesis because it is a universal force Fat hypothesises exists based on particular instances of domination. Regarding Frye's definition, Dick's use of archetypes of place aligns with Frye's mythological framework, because Frye suggests in myth there are 'two contrasting worlds of total metaphorical identification, one desirable and the other undesirable' which 'are often identified with the existential heavens and hells of the religions contemporary with such literature' (Frye 2020, p.139). According to total metaphorical identification, the Black Iron Prison is a metaphor representing matter, while Fat is a metaphor representing spirit. Conceptual blending explains the tension between the two. Based on Piaget's idea of equilibration Fat must evolve beyond this tension to properly assimilate matter from a theological point of view.

In support of Frye's definition of archetypes being repeated images across separate works, The Black Iron Prison bears resemblance to Weber's portrayal of modernity as an 'iron cage' described in *The Protestant Ethic and The Spirit of Capitalism* (1905).[150] In Frye's terms The Black Iron Prison symbolises the death of spirituality. The nomenclature of The Black Iron Prison supports this: 'iron' has connotations of cold and hard materiality, and 'prison' suggests domination by this cold materiality. This evidences Frye's mythological

[150] Max Weber, *The Protestant Ethic and the Spirit of Capitalism* (London: Routledge, 2001), p.123.

cycle which ‘assimilates it to the human cycle of life, death, and (analogy again) rebirth’ (Frye 1961, p. 599). Weber states regarding the iron cage:

> […] order is now bound to the technical and economic conditions of machine production which to-day determine the lives of all the individuals who are born into this mechanism, not only those directly concerned with economic acquisition, with irresistible force. Perhaps it will so determine them until the last ton of fossilized coal is burnt. In Baxter’s view the care for external goods should only lie on the shoulders of the “saint like a light cloak, which can be thrown aside at any moment”. But fate decreed that the cloak should become an iron cage. (Weber 2001, p.123)

As words and phrases like ‘economic conditions’, ‘machine production’ and ‘mechanism’ indicate, Weber’s iron cage signifies the dominative aspects of our contemporary material situation in the West – a situation defined by rampant materialism.

Evidencing Dick’s inductive thinking in forming the concept of The Black Iron Prison, and as the word ‘black’ suggests, The Black Iron Prison develops the conceptual blend of the one mind-two principles hypothesis describing the macrocosmic mind Fat discussed with Dr. Stone. The Black Iron Prison is one side of the inductive light-dark dichotomy discussed earlier. It is a metaphor for domination. The ‘black’ aspect links to the material principle of blended reality. It is this dark material principle that allows Fat to draw an analogy between Rome and California.

In the one mind-two principles hypothesis, Dick is presenting the concepts of matter vs. spirit in tension using the metaphor of ‘light’ vs. the metaphor of ‘dark’, so Fat can uncover how they are blended to evolve towards God. The reader can expect transcendence beyond this dark principle into the light, to bring spiritual order to material chaos. Or as predicted by Frye’s mythological framework, we can expect that Fat will come to terms with the Black Iron Prison as an archetype of spiritual death, to undergo spiritual rebirth as he learns to transcend material disorder. As The Black Iron Prison symbolises the confines of material reality (such as evidenced by the material domination of the Roman Empire over individuals and nations) so does Fat’s California. As the Roman Empire is analogous with Fat’s California, California is also a Black Iron Prison limited by materialism and a lack of spirituality – much like Weber’s iron cage.

Contrary to Galbreath’s notion of choice, Fat has no alternative but to see the Roman Empire as analogous to California, and no option but to use this archetype to redefine California in supernatural terms. Rome invades Fat’s mind as an archetypal symbol of hell. The primary tyranny of the Roman Empire was that it sought to control as much of the planet as possible. It was mechanistic in a sense similar to the capitalism that dominated 1960-70’s America. While the Roman Empire was based upon the systematic accumulation of territory, capitalism is based on systematic accumulation of wealth. The ambition to confine the whole

of Earth to Rome is captured by Virgil's account of the Roman imagination in Jupiter's prophecy from *The Aeneid*:

> – the Romans. For them, I set no bounds to their fortunes, nor any term of years: I have given them empire without ending. Nay, Juno, that now wearies earth and sea and sky with her fears, for all her bitterness, shall change her counsels for the better, and, with me, cherish the Romans – lords of the world, people of the gown.[151]

The ambition of an 'empire without ending' caused the brutal oppression of divergent religious practices all over Europe and the death of millions of unique individuals. Fat's automatic generation of the Black Iron Prison hypothesis means he finds it easy to equate Rome with California through analogical thinking; California dominates through control over material reality much like Rome did. However, the tyranny here is not primarily over material land and resources, with the oppression of psychological reality playing a secondary role. In Dick's Empire, The Black Iron Prison, the oppression of psychological reality is primary. Fat's salvation is not about existential choice, it is about developing psychological transcendence. This psychological transcendence is Dick's mythological cognition in Fat (as an analogue of himself) brought about through analogical induction and integrating spiritual archetypes into a continually evolving idealist paradigm to uncover the blended nature of reality.

As the Dickian paradigm places material reality within the framework of a macrocosmic supernatural mind, individual and collective psychological realities are supernatural. Therefore, the oppression of the Empire, The Black Iron Prison, exists to the extent it directly occludes the light ordering principle of this supernatural mind in civilian psychology. In material terms, just as the Roman Empire controlled life on the ground by dominating it through violent oppression (sometimes wiping out religious practices completely), so did 1960-70's American capitalism fragment the populace through violent segregation and controlling of social life based on economics and property rights.

In Frye's terms, the Thomas archetype (the semi-divine hero) symbolises Fat's spiritual rebirth because he is a Christian revolutionary fighting against the tyranny of the dark material principle of the macrocosmic mind i.e. against the hellish Empire, and deathly Black Iron Prison. While Fat is being literal when he states Thomas is a Christian revolutionary living in Rome two thousand years ago, and that Rome and California exist in synchrony in a block universe beyond linear time, he is simply part of Dick's metapsychoanalytic framework. As an ancient spiritual messenger (representing Christian metaphysics) from the

[151] Virgil, *The Aeneid* (Ware: Wordsworth Editions, 1995), p.7.

supernatural macrocosmic mind transmitted through the VALIS satellite, he helps produce Fat's inductive theorising. Fat's inductive theorising symbolises the spiritual evolution of the individual, and the collective, as other characters eventually start agreeing with his theories towards the end of the novel. That Dickian archetypes are cognitive invasions of spiritual phenomena beyond Freudian materialism and existential choice is something that neither Stilling nor Galbreath mention.

3.3.2 Archetypal Invasion: Nixon vs. The Palm Tree Garden

Despite the challenges Fat faces from the dominative Black Iron Prison of materialism that Kevin, Phil, and Sherri are all metaphors and alibis for, his philosophy evolves further in dialectic interaction with another inductive spiritual archetype of place – The Palm Tree Garden. This section therefore shows how Fat's newly developed hypothesis of the Black Iron Prison is countered by the light principle of the macrocosmic mind as Fat continues to evolve inductively to discover other archetypes symbolising transcendence in the God-archetype complex. These are the metaphors of the blended equation Dick favours in his dialectical exposition of spiritual evolution.

The Palm Tree Garden is a symbolic representation of the light principle of the light vs. dark conceptual blend present in the dynamic of one mind-two principles hypothesis. Like Thomas it also represents Fat's spiritual wish to evolve towards God. This is because, like The Black Iron Prison, in Frye's terms The Palm Tree Garden is an archetype evidencing the mythological framework transferred from myth to literature; in myths there are 'two contrasting worlds of total metaphorical identification, one desirable and the other undesirable' which 'are often identified with the existential heavens and hells of the religions contemporary with such literature' (Frye 2020, p.139). The Palm Tree Garden is an inductive hypothesis, that along with The Black Iron Prison, indicates the temporal aspect of spiritual evolution. The Palm Tree Garden is the metaphorical heaven Fat is aiming towards in tension with the materialistic cynicism of Kevin, Sherri, and Phil. So, on the microcosmic level The Palm Tree Garden represents Fat's inductive spiritual wish because it enables him to reach beyond the reductive materialism of his friends Kevin, Sherri, and Phil as they act as alibis for material disorder over time. On the macrocosmic level the Palm Tree Garden represents the historical supernatural ordering principle Fat believes in. Entry number 17 in Fat's journal states,

> The Gnostics believed in two temporal ages: the first or present evil; the second or future benign. The first age was the Age of Iron. It is represented by a Black Iron Prison. It ended in August 1974 and was replaced by a Palm Tree Garden. (Dick 2001, p.259)

Stating the age of the Black Iron Prison was replaced by the Palm Tree Garden in 1974 suggests Dick's vision of God, 2-3-74, is related to Frye's notion of spiritual rebirth. Highlighting *VALIS'* autobiographical content, there are a number of entries in Dick's published *Exegesis* from July 1974 reporting dreams related to *VALIS'* plot. For example, the VALIS satellite and the Thomas archetype are mentioned on pages 32 to 34. In chapter 7 of *VALIS* Phil gives a cynical report of Fat's August 1974,

> Fat no longer knew the difference between fantasy and divine revelation – assuming there is a difference, which has never been established. He imagined that Zebra came from a planet in the star-system Sirius, had overthrown the Nixon Tyranny in August 1974, and would eventually set up a just and peaceful kingdom on Earth where there would be no sickness […]. (Dick 2001, p.114)

Zebra is Fat's shorthand for the dark and light principles blended in the one mind-two principles hypothesis. It is an inductive concept containing the Black Iron Prison of materialism and the Palm Tree Garden of idealism.

Fat's inductive theory that The Palm Tree Garden would eventually overthrow Nixon's conservatism, The Black Iron Prison, reveals his idealist belief that Zebra's light ordering principle would ultimately overcome the dark material disorder of the universe. Dick gives more detail on this in *The Exegesis* when he states,

> The world has been fundamentally and severely transmuted into a rigid-as-iron prism/tyranny. Expressed as info […] this is a […] degrading analogous to the world – degrading by the Nixon tyranny (police state nearing outright slavery). So – the […] material is severely degraded: specifically into an ossified form (the BIP). And the brain, self-monitoring in terms of itself qua info, detects the BIP (ossified) quality, assesses it correctly as a moribund or entropic state, and acts to revitalise (i.e., to free) the "Spot" (i.e., space-time) involved. (Dick 2011, p.369)

Dick's concept – the Nixon tyranny – is summed up by Nixon's statement that 'the greatest engine of progress ever developed in the history of man' was 'American private enterprise'.[152] Nixon's rejection of government jobs, housing and welfare based on the belief 'the only economic success stories in the developing world are in those nations whose leaders chose free market policies and rejected the siren call of socialism' is insane from Dick's leftist point of view.[153] Fat's developing idealism overcomes Nixon's capitalist insanity by eventually reframing it as an insidious materialism transcended by the Judaeo-Christian God of Christian Gnosticism. According to the Nag Hammadi Codices discovered in Egypt in 1945 (which Dick knew well) Christian Gnosticism suggested that the desire of a woman, named Sophia, for 'communion with the Father' resulted in her banishment from heaven and

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[152] Richard Nixon, in Judith Crown 'Nixon and Black Capitalism' (Chicago, IL: Crain's Chicago Business, 2020) <https://www.chicagobusiness.com/equity/nixon-and-black-capitalism> [accessed 5 November 2022] (para.4)

[153] Richard Nixon, in 'Nixon on Communism and Socialism' (Yorba Linda, CA: Richard Nixon Foundation, 2018) <https://www.nixonfoundation.org/2018/09/nixon-communism-socialism/> [accessed 5 November 2022] (para.7)

the birth of an evil demigod.[154] The evil demigod created an equally evil material world – ours (and Fat's). Dick reframes Nixon's capitalist insanity in supernatural terms as a manifestation of the evil demigod.

Dick believed Nixon's conservative government was particularly dangerous manifestation of the Black Iron Prison of materialism. The Republican Nixon was implicated in breaking into and bugging the Democratic National Committee in Washington D.C. at the Watergate Office Building on June 17, 1972, in an attempt to gain the upper hand in the upcoming election. Dick's home was broken into the year previously. Dick theorised the Nixon government was responsible,

> An article in the June 11th [1973] Newsweek let the American public in on what may be the most dismal and horrifying aspect of all this: that in the years 1970, 1971, and 1972 (and possibly now) a secret national police, operating outside the law, existed in this country, probably under the jurisdiction of the Internal Security Division of the Justice Department, it acted against the so-called "radicals", that is, the left, the anti-war people; it struck them again and again, covertly everywhere, in a variety of ugly ways; break-ins, wiretapping, entrapment. All with the idea of getting or forging evidence which would send these anti-war radicals to prison. (Dick in Sutin 2006, p.184)

Dick is aligning himself with the radical left here against Nixon's capitalist insanity. In *The Exegesis* Dick further aligns with the American counterculture, involved the anti-war movement, equating it with the historical supernatural ordering principle of The Palm Tree Garden when he states:

> The spirit in us prevented first Nixon and then Ford from aiding S. Vietnam. So (if my reasoning is correct) we of the counterculture prevented WWIII. We hamstrung the U.S. military machine. The counterculture did not arise ex nihilo (out of nothing). What were its origins? Consider the 50s. The concept of "unamerican" held power. I was involved in fighting that; the spirit (counterculture) of the 60s evolved successfully out of the (basically) losing efforts by us "progressives" of the 50s […]. (Dick 2011, pp.471-472)

That Dick is equating the counterculture with a spiritual power is clearly indicated in his adding information to the term 'spirit' with the parenthesised '(counterculture)'.

In 'The Nixon Crowd', a letter published in *SF Commentary* (1973), Dick urges Americans to do all they can to overthrow the Nixon tyranny. Relaying an example of a reactionary spirit attempting to subvert the material system of 1970's America, he recounts the tale of a young woman who stole a crate of Coca-Cola to later return the cans for the deposit. Dick states, 'I saw in that girl […] a quality of transcendent value'.[155] The similarities between Nixon's government which sought to rule through oppressing the opposition (evidenced by Watergate) and the Roman Empire's annexation of all divergent

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[154] Elaine H. Pagels, 'Introduction to A Valentinian Exposition (XI, 2)' in *The Nag Hammadi Library*, ed. by James M. Robinson (New York, NY: HarperCollins Publishers, 1990), pp.481-482 (p.482).
[155] Philip K. Dick, 'Philip Dick', in *SF Commentary 39* (New Castle, IND: 1973), 22-24 (p.23) <https://fanac.org/fanzines/SF_Commentary/sfc39.pdf> [accessed 5 November 2022]

practices are obvious. Dick sees Nixon's government as a symptom of the same type of oppressive materialism as the Roman Empire. Nixon's government is a manifestation of the Empire – the Black Iron Prison – seeking to occlude the light ordering principle of the supernatural mind. At first Dick's analogical induction defines both Roman imperial violence, and Republican control over labouring individuals, as a form of supernatural chaotic insanity that exists in the macrocosmic mind itself. However this insanity is overcome by Fat's evolving idealism which reframes Nixon's capitalism as part of the material realm transcended by the Judaeo-Christian mind.

4 Metapsychoanalytic Salvation in *VALIS*

4.1 The Mother Archetype

Although the VALIS satellite sparks the vision that leads to his inductive theorising, the capacity to theorise on the archetypes of the collective unconscious (such as Thomas and The Palm Tree Garden) is a function of Fat's analogical and inductive capacity and embodies his spiritual wish to evolve towards God through the God-archetype. This section shows how Fat's newly developed hypothesis of the Black Iron Prison is countered by the light principle of the Palm Tree Garden in the form of the female God-archetype named Sophia. As part of his metapsychoanalytic method, Dick borrows this mother archetype from the ancient metaphysical system of Christian Gnosticism.

I explain below how the Black Iron Prison is countered by Sophia, by describing how Dick's conception of a panentheistic macrocosmic mind is surpassed by Fat's evolving conception of God as absolutely transcendent, where Sophia is *VALIS'* mirror of this transcendence. This demonstrates how the light side of Dick's light vs. dark dichotomy (blended in the one mind-two principles hypothesis) triumphs as Dick comes to assimilate the concept of matter to his evolving idealism.

Though the pink beam vision appears to Phil like Fat has gone mad, Fat originally hypothesises inductively in his Exegesis that because humans contain insanity then any macrocosmic mind must also: 'from loss and grief the Mind has become deranged. Therefore we, as parts of the universe, the Brain, are partly deranged' (Dick 2001, p.40). The hypothesis that the macrocosm is insane because the microcosm is, represents just one side of the one mind-two principles theory discussed in the Dr. Stone passage and the commentary on the Black Iron Prison above. The light vs. dark dichotomy of the dualistic mind is equitable with the idealist vs. materialist, or supernatural vs. material opposition. The dependence of Dick's macrocosmic mind on the dark material principle for its own self-transcendence is a

contradiction in his conception of spiritual evolution. That is, a pre-existent and infinitely transcendent God who created the material universe would not be dependent on it to evolve. This is a contradiction at the heart of panentheism itself; it confuses the creator with the creation. However as Fat evolves so does his philosophy. One step in this direction is another inductive hypothesis he writes in his journal 'The phenomenal world does not exist; it is a hypostasis of the information processed by the Mind', suggesting the material world is just an image of God that God uses to know Himself. Self-knowledge is necessary for perfection (Dick 2001, p.261). Therefore the Black Iron Prison, as a metaphor representing the confines of material reality (such as evidenced in Western materialism), is countered by the light principle of the macrocosmic mind by reducing material reality to the status of a concept in God's mind.

As Fat evolves past the Black Iron Prison of material reality, he moves beyond the idea that the macrocosmic mind may be partly insane when he meets the embodiment of the God-archetype – the ultimate metaphor for spiritual transcendence – the prophet and mother archetype, Sophia. Fat has evolved towards meeting Sophia through his own inductive thought processes. These processes facilitated comprehension of Thomas and The Palm Tree Garden as spiritual archetypes. That Fat theorises inductively Sophia exists before meeting her, highlights the effectiveness of his inductive method for bringing about spiritual evolution. Fat moves beyond the idea that the macrocosmic mind may be insane because Sophia mirrors the perfection of God. Therefore, Fat's paradigm evolves towards the ancient metaphysics of Christian Gnosticism.

As alluded to earlier, Christian Gnosticism posits there is a demigod between God and the material world responsible for the dominative insanity of the material world. He can be equated with the dark principle of the macrocosmic mind. As briefly touched upon, Christian Gnosticism suggests a more perfect mind above Dick's macrocosmic panentheistic mind – the God of the Judaeo-Christian tradition. He can be equated with the light ordering principle. Fat's inductive hypotheses evolve toward Christian Gnosticism as part of his spiritual wish to move beyond the Black Iron Prison of material reality (and any alibis for the materialism it contains), because to properly escape this Black Iron Prison, it would be necessary to escape any creator responsible for its existence, to move towards an absolutely transcendent God. The first mention of this better God comes from Dr. Stone during Fat's counselling at Orange County Mental Hospital.

Dr. Stone suggests a Gnostic reality when he mentions an absolute mind behind the macrocosmic mind. However, while this indicates the possibility that there may be a caring

God transcending all of Fat's inductive dualities, Fat does stick to panentheism for the majority of the text, while chasing the notion of a divine syzygy, as shown in the preceding analyses regarding *VALIS'* blended reality. Dr. Stone presents an unpublished passage from the 'Nag Hammadi codices' to Fat (Dick 2001, p.72); The narrator sums up Fat's interpretation of the passage,

> This is Gnosticism. In Gnosticism, man belongs with God against the world and the creator of the world (both of which are crazy, whether they realise it or not). The answer to Fat's question, 'Is the universe irrational because an irrational mind governs it?' receives the answer, via Dr Stone: 'Yes it is, the universe is irrational; the mind governing it is irrational; but above them lies another God, the true God, and he is not irrational; in addition that true God has outwitted the powers of this world, ventured here to help up, and we know him as the Logos,' which according to Fat, is living information. (Dick 2001, p.77)

Fat's theory that the logos is living information draws an analogy between data and the logos (the governing principle of the universe). If data is the logos, data is the governing principle of the universe. Gnosticism for Fat is therefore the process of uncovering the data streams which are the thoughts of God. When Fat meets Dick's female rendition of the God-archetype, Sophia – a mirror of the transcendent Judaeo-Christian God – Fat discovers Dr. Stone was right. There is a God transcending the macrocosmic mind of the universe.

Fat can hypothesise Sophia exists before meeting her due to his dialectical one mind-two principles hypothesis. As this universal mind hypothesis is reminiscent of Plato's nous imposing order upon chaos, it leads Fat to the Gnostic hypothesis the material world is simply a language expressing 'an unfolding narrative […] about the death of a woman […] who died long ago' (Dick 2001, p.262). This recalls the Gnostic story from the Nag Hammadi Codices mentioned earlier that suggested the desire of Sophia for God resulted in her banishment from heaven and the birth of an evil demigod who created our (and Fat's) material world. Dramatising Fat's analogically inductive evolution towards the transcendent mother archetype, and embodying Dick's dialectical method of spiritual evolution, Fat hypothesises she was 'one of primordial twins' and was 'one half of the divine syzygy' (Dick 2001, p.262).

Continuing the Nag Hammadi story, showing that God uses a mirror image for self-knowledge, in the same Exegesis entry Fat states, 'the mind does not wish to forget her' (Dick 2001, p.262). Fat and his friends aid God's self-knowledge by helping Him remember the feminine principle and mother archetype. As Fat states, 'The Mind is not talking to us but by means of us' (Dick 2001, p.262). Gnosticism held that Sophia was one half of the divine syzygy because she was an 'unspotted mirror of the power of God'.[156] Actually discovering

[156] Wisdom of Solomon 7.26 <https://www.kingjamesbibleonline.org/Wisdom-of-Solomon-7-26/> [accessed 5 November 2022]

Sophia in the flesh would prove: 1) that Fat's inductive and analogical method of reaching toward the divine is a function of a universe involved in offering psychological healing; 2) that the universe encourages spiritual evolution past matter and materialism; 3) Kevin, Phil's and Sherri's materialisms are naive; 4) spirit assimilates matter in Fat's world. In other words, it would display Fat had discovered how to transcend the dark material principle of the panentheistic macrocosmic mind (the demigod of Gnosticism).

Before meeting Sophia, Fat begins theorising in his journal that a new religious prophet, 'a fifth Saviour', will arrive on Earth to guide humanity out of an age of material and spiritual strife (Dick 2001, p.138). This inductive hypothesis is encouraged by his need to find an explanation for the Thomas archetype living inside. When Fat states 'St. Sophia is going to be born again. […] The Buddha is in the park' he invokes both the Sophia of Christian Gnosticism and the St. Sophia of ancient Rome – both are mother archetypes. There is a hierarchy of metaphors in Dick's dramatisation of blended reality. Dick's re-appropriation of St. Sophia as an archetypal symbol of Fat's spiritual wish for the transcendence of the Palm Tree Garden (heaven) clearly opposes his use of ancient Rome as an archetypal representation of material domination (hell). St. Sophia is an archetypal symbol of Fat's spiritual wish to transcend material domination because she was martyred in Rome for her belief in Christ along with her two daughters. Likewise, as Sophia is one half of the divine syzygy linked to but transcending the evil material world mentioned in the Nag Hammadi codices, it seems conclusive the inductive archetypal cure for spiritual death represented by The Black Iron Prison is Dick's female rendition of the God-archetype.

During the first half of the novel, Kevin and Phil remain skeptical of Sophia's existence. Phil rejects Fat's theory that there is a need for revelation by invoking a sinister essentialism – for him theology is simply the 'means of which good souls (those of light) became separated from bad souls (those of darkness)' (Dick 2001, p.139). Kevin agrees. However as Fat's Sophia theory turns out to be true, Kevin and Phil's materialisms are assimilated completely.

According to Stilling's Freudian Reality Principle and Galbreath's existentialism, Sophia appears to represent an external spiritual goal in *VALIS*. I agree her external presence as a character aligns her with the Dickian macrocosm. However, as an archetypal representation of the feminine component of a dualistic divine, she represents the spiritual aspect of an internal psychological dialectic tension between material and spiritual impulses Fat must overcome. Although the VALIS satellite and Sophia are indeed external symbols of spirit on the macrocosmic level, they penetrate Fat's psyche to encourage him to become

acquainted with the creative spiritual force behind material reality on the microcosmic level. God, and the female God-archetype are the spirit active in history. They cause Fat's self-transcendence by penetrating his psyche and encouraging him to overcome his lower material self, represented by Phil and friends. Fat is a microcosmic component of a macrocosmic dialectic whereby the material universe functions to transcend itself to become a better reflection of the absolute spiritual singularity, God.

4.2 The Mother Archetype as The Saviour Mechanism

Supporting the thesis that Fat and his friends can evolve past the material world towards God through the Judaeo-Christian paradigm, aided by the God-archetype, Dick states in *The Exegesis* that *VALIS* has an

> […] insane creator and irrational creation. The cure (remedy) is salvation through Christ who, it is stipulated, represents the principle of rationality; he breaks into the universe, heals it and us as an antidote, and invisibly transubstantiates the universe into his own body. Yet, paradoxically, Christ himself has been wounded by the Black Iron Prison, the Empire, through its spear; as he is physician and saviour to us, we ourselves flock to destroy the Empire and heal our own saviour.
> (Dick 2011, p.677)

Dick's assertion that Christ is 'the cure' for The Black Iron Prison' (the hell archetype) means there is a saviour to assist spiritual evolution through metapsychoanalytic salvation. In this *Exegesis* entry Christ is the saviour. Dick also states in *The Exegesis* that VALIS represents 'Man's restoration through Christ who brings him the saving Gnosis that in effect he has lost (been deprived of)' (Dick 2011, p.677). Christ is given female form in *VALIS* as the embodied God-archetype Sophia. Through the remaining sections I show how Dick rendition of the mother archetype completes Fat's metapsychoanalytic salvation, effectively completing Fat's spiritual assimilation of matter.

In *VALIS*, the first mention of the saviour mechanism is Fat's dream about 'three-eyed people' who 'manifested themselves as cyborg entities' (Dick 2001, p.116). This dream represents the saviour mechanism because Fat later learns of a religion named The Friends of God, who claim ancient humans (originally from the Albemuth Star System) had a third eye on their forehead, capable of perceiving spiritual information transmitted through the cosmos. The Friends of God inform Fat the saviour reopens this eye. When the third eye closed, humanity forgot about the supernatural source of spiritual information. Thankfully for Fat, the source still transmits archetypal messages through VALIS. Upon meeting the Friends of God, it becomes clear to Fat his wish for complete spiritual transcendence is coming true.

Phil explains that Fat's idea of a new saviour came to him while processing the 'dribs and drabs of messages from Zebra during hypnagogic states and dreams' (Dick 2001, p.138).

Fat combines these messages to hypothesis inductively that finding the new saviour was 'the mission, the divine purpose, which Zebra had placed on him in March 1974' (Dick 2001, p.138). The narrator states regarding Fat's dream-inspired saviour hypothesis:

> Zebra had referred to the coming of the Saviour in several – and in a sense conflicting – ways: as St Sophia, who was Christ; as the Head Apollo; as the Buddha or Siddhartha. Being eclectic in terms of his theology, Fat listed a number of saviours; the Buddha, Zoroaster, Jesus and Abu Al-Qasim Muhammad Ibn Abd Allah Abd Al-Muttalib Ibn Hashim (i.e. Muhammad). Sometimes he also listed Mani. Therefore, the next saviour would be number five, by the abridged list, or number six by the longer list. At certain times, Fat also included Asklepios, which, when added to the longer list, would make the next saviour number seven. (Dick 2001, pp.138-139)

The link between Christ and Sophia as saviour is clearly made when Phil states 'St. Sophia […] was Christ'. The archetypal mechanism by which Fat and his friends have been evolving towards God is therefore commensurate to the Gnostic discovery of the embodied mother archetype Sophia. When Fat comes up with this hypothesis, there is still some doubt that the mechanism is Gnostic, or the saviour is Sophia (as the list of masculine prophets indicates). However for Fat, the embodied female God-archetype is the best method for evolving past the Black Iron Prison of materialism, towards the mind of God.

The next section details how Dick verifies Fat's inductive hypotheses using the Valis movie as a *mise-en-abyme* version of the *VALIS* text. Valis helps complete Fat's metapsychoanalytic salvation, and his full transcendence and assimilation of matter as a concept, by leading him to Sophia. Valis verifies Fat's hypothesis that the 2-3-74 vision was the instigator of his personal spiritual evolution. It also verifies the other inductive hypotheses based upon 2-3-74: the universe is composed of spiritual information; Rome and Thomas are blended with 1970's California; Sophia is the fifth saviour. This verification cures Fat of any doubt about the nature of God, and unites Kevin and Phil (albeit briefly) with Fat's vision of the world, while encouraging them they are on the right track to salvation through the embodiment of the God-archetype Sophia.

4.3 The Valis Movie and Spiritual Information

As the plot approaches its *denouement*, Fat confirms the 2-3-74 pink beam vision is part of the archetypal saviour mechanism. Valis the movie, that Kevin discovers and takes Fat and Phil to see, verifies it was God that caused the 2-3-74 vision to instigate Fat's healing process. It confirms Fat was not being irrational in his analogical and inductive spiritual wish for supernatural reality. When Fat finally meets the saviour through the film, he and his friends are healed of their spiritual doubts because the mother archetype Sophia completely transcends the dark principle of Dick's blended reality.

Kevin takes Fat and Phil to see Valis in Chapter 9. As a *mise-en-abyme* version of *VALIS* it mirrors its content. This mirroring allows Fat, Phil, and Kevin to objectively position themselves in the unfolding narrative of spiritual evolution, permitting them to calibrate their subjective views relative to empirical reality. Valis verifies Fat's theories because the producers (one of whom is Eric Lampton who also stars in the film) have based it on their own experiences. This also adds a sense of irony as the reader is left to ponder whether *VALIS* could be a *mise-en-abyme* version of our own cosmos.

In the remaining sections I therefore show how Valis verifies Fat's hypotheses, and how it leads to complete metapsychoanalytic salvation through the discovery of the embodied God-archetype Sophia. Sophia is the outcome of successful spiritual evolution and mark of complete assimilation of matter. The movie's protagonist is electronics genius, Nicholas Brady. Brady invented a laser-machine to create music out of cognitive information. Early in Valis, Brady is 'bathed with laser beams' when he enters the machine to create music using his mind as a transmitter (Dick 2011, p.157). In Valis music is a symbol of the spiritual energy Dick believed could shape thought. The *mise-en-abyme* symbol of music as spiritual energy in Valis is analogous to the symbol of Fat's pink beam as spiritual energy. By linking Brady's laser beam experience to his own 2-3-74 experience, Fat is able to confirm his subjective experience of spiritual energy was objectively accurate.

Another of Fat's inductive hypothesises is confirmed when Brady later coaxes the character Lampton into the machine. When Lampton's head explodes to expose a computer-like brain inside, Brady discovers the universe itself is composed of information the brain processes. Therefore Fat's hypothesis that spiritual energy is living information is also confirmed.

A further inductive hypothesis confirmed as true by the movie, is the pivotal dramatisation of conceptual blending I named the one mind-two principles hypothesis (and the dualistic divine) which Fat refers to as Zebra. It is the light vs. dark dichotomy inspiring spiritual evolution and my spiritual wish vs. material alibi schema. In *VALIS* this spiritual vs. material dichotomy (or idealist vs. materialist dichotomy) appeared in the tension between Fat vs. Phil and Kevin (as a manifestation of The Palm Tree Garden vs. The Black Iron Prison). As discussed, this is just the tension between matter vs. spirit in Fat's microcosmic mind as a reflection of the panentheist macrocosmic mind of the universe that God transcends. It is embodied in the Valis movie by the character Brady. While Brady is privy to the workings of spiritual energy, he is also (unknowingly) the President Ferris Freemont (parodying Nixon's materialism) supervising 'PROJECT VALIS' (Dick 2001, p.161). As

Valis' evil antagonist, Freemont is Valis' symbol of the Black Iron Prison. Freemont lacks the spiritual vision Fat possesses. Worse, he directly opposes the existence of the VALIS satellite which has been firing spiritual energy at Lampton and the others. However, mirroring the dialectic at work between Fat's spiritual wish vs. Phil and Kevin's material alibis, when Lampton's house has energy fired at it, Lampton's eye explodes revealing another eye underneath which has a 'lateral lens' rather than a pupil (Dick 2001, p.96). Freemont's attempt to dissolve Lampton's spirituality actually reinforces it. Similar to Lampton's computer brain, the lateral lens symbolises the idea that behind material appearances the universe is made from spiritual information. Also mirroring the material vs. spiritual dialectic, the lateral lens symbol indicates Dick's belief that matter could reflect upon itself to become aware of its underlying spiritual nature, as the material world evolves to become more like God.

After the movie ends Fat, Phil and Kevin agree it was not psychological illness that caused Fat's pink beam vision, but it was part of the metapsychoanalytic saviour mechanism. As Phil states 'the material in the […] flick overlapped with Fat's encounter with God. That's the plain truth' (Dick 2001, p.168). Fat comments that 'the third eye', 'the pink light', 'the information transfer […] from VALIS […] the satellite' in the movie were all part of his life before watching Valis (Dick 2001, pp.169-170). Therefore, Fat, Phil and Kevin agree to contact the real-life Lampton to find Sophia.

4.4 Thomas and the Mother Archetype as the Saviour

Fat's inductive hypotheses on archetypes of place – the Black Iron Prison and the Palm Tree Garden – are also confirmed as true, moving him closer to metapsychoanalytic salvation. These are the archetypes that manifest the blended nature of reality throughout time.

Fat's wish to assimilate material reality is validated when Phil watches the movie again, because Phil notices a scene set in 'Roman times' (Dick 2001, p.173). The scene presents a woman walking alongside ancient Roman buildings. The buildings morph to appear as clouds. Fat believes this symbolises that Rome and the modern day cosmos are blended together in real life. This verifies his hypothesis that California embodies the dark material principle of the Black Iron Prison, which can be transcended by the light spiritual principle of the Palm Tree Garden. Phil, now less cynical, supports Fat's Black Iron Prison hypothesis stating, 'there may have been a time dysfunction and the ancient Roman world' that 'broke through into our world' (Dick 2001, p.174). Fat remarks 'that would explain Thomas' (Dick 2001, p.174). Kevin, also less cynical, agrees. In discussing Valis, the

characters are verifying the nature of the saviour mechanism to reveal their own spiritual selfhood. By determining their position in objective spiritual reality, they become more unified.

The fact the movie blends ancient Rome with objective reality, while being a narrative about spiritual energy, suggests support for Fat's hypothesis that Thomas is a cognitive manifestation of spiritual phenomena. As part of the saviour mechanism leading to Sophia, Thomas operates beyond the Reality Principle of Stilling's materialist metapsychoanalysis. Evidencing the power of his inductive method, believing his Thomas hypothesis is confirmed, Fat links Valis to his fifth saviour hypothesis – even before the Friends of God confirm her existence. The Friends of God later tell Fat the saviour helps reopen a third eye that humanity once used to view spiritual information. Phil the narrator states Valis had shown them to look for her in America (Dick 2001, p.177). However, since the movie was produced by Lampton, Fat and friends decide they should contact him to find the saviour. Phil hypotheses that Lampton may be the saviour.

Fat, Kevin and Phil think contacting Lampton should complete their metapsychoanalytic salvation if it leads them to Sophia. Fat requests Phil contact Lampton through a mutual friend of Lampton's and Phil's – a man called Jamison. Fat says, 'what you have to do […] is show knowledge of the gnosis disclosed to me by Zebra over and above, which is to say beyond, what appears in Valis. That will intrigue him. I'll write down a few statements I've received directly from Zebra' (Dick 2001, p.182). The statements Fat recommends sending to Jamison are entries 18 and 19 from his Exegesis. These entries are:

> #18. Real time ceased in 70 C.E. with the fall of the temple at Jerusalem. It began again in 1974 C.E. The intervening period was a perfect spurious interpolation aping the creation of the Mind. 'The Empire never ended,' but in 1974 a cypher was sent out as a signal that the Age of Iron was over; the cypher consisted of two words: KING FELIX, which refers to the Happy (or Rightful) King.
>
> #19. The two-word cypher signal KING FELIX was not intended for human beings but for the descendants of Ikhnaton, the three-eyed race which, in secret, exists with us. (Dick 2001, p.182)

Fat proposes that Lampton will understand these Exegesis entries if he has a metapsychoanalytic link to the supernatural entity behind VALIS. Lampton should then either reveal himself as the saviour, or tell Fat where she is. Although Phil decides to phone Jamison instead of sending the entries, Jamison agrees to get in touch with Lampton. Without having mentioned the entries to Jamison, Phil receives a letter from Lampton. Phil states, 'it contained one word. KING. And after the word a question mark and an arrow pointing to the right of KING' (Dick 2001, p.184). To prove they know about the VALIS satellite, Fat and friends should fill in the missing word 'FELIX', then send it back to Lampton. That Lampton

made the link to KING FELIX without prompting verifies conclusively that Fat's inductive theorising is an empirically valid approach to uncovering the spiritual nature of reality.

Lampton's letter proves to Fat, Kevin and Phil that Fat's 2-3-74 vision (and the subsequent inductive theorising) are a function of a supernatural power that the producers of Valis already have knowledge of. Phil states,

> The person referred to by the two-word cypher KING FELIX is the fifth Saviour who, Zebra – or VALIS – had said, was either already born or would soon be. This was terribly frightening to me, getting this letter from Mother Goose. I wondered how Goose – Eric Lampton and his wife Linda would feel when they got the letter back with FELIX correctly added. (Dick 2001, p.184)

When Fat and friends meet Lampton, Lampton states 'The Buddha is in the park', mirroring Fat's earlier inductive Exegesis entry (Dick 2001, p.189). Lampton takes them to his wife Linda – the mother of VALIS incarnate – Sophia. Although only two years old, Sophia is the mother of the religion The Friends of God.

Sophia completes Fat's (and friends) spiritual evolution towards the absolutely transcendent God beyond VALIS above the dark principle of the material universe. She manifests the light principle of Fat's early one mind-two principles hypothesis. As she mirrors God's absolute transcendence, Fat and friends are released from the dark aspect of the blended cosmos upon meeting her. When Sophia confirms Fat was a cognitive projection of Phil's need to evolve spiritually, she eradicates the distinction between Fat as spiritual wish, and Phil as material alibi. Phil's spiritual evolution is complete when Sophia tells him she did this to make him 'whole' (Dick 2001, p.212). In Piaget's terms the tension between matter and spirit in Phil's psyche has been equilibrated. Fat was Phil's transcendent function bringing an unconscious theological point of view into consciousness to assimilate matter from that position. Although Kevin is still angry about his dead cat, and dislikes Sophia's explanation it was 'STUPID', he knows resisting Fat's theories contradicts the Valis movie (Dick 2001, p.236). This self-awareness embodies his spiritual evolution because it decentres his materialist worldview, opening up the possibility Fat was correct all along.

Metapsychoanalytic salvation is completed when Sophia reveals spiritual truths regarding their universe. Firstly she states,

> […] the days of the wicked will end and the son of man will come to the judgment seat. This will come as surely as the sun rises. The grim king will strive and lose despite his cunning; he loses; he lost; he will always lose, and those with him will go into the pit of darkness and they will linger there forever. (Dick 2001, p.221)

This confirms Fat's belief the light supernatural principle wins out over the dark material principle as the inhabitants of the Earth evolve throughout blended reality towards God. Sophia continues,

> The goal of your lives has been reached. […] You are to follow one rule: you are to love one another as you love me and as I love you, for this love proceeds from the true god, which is yourselves. (Dick 2001, p.221)

By stating the one true god is humanity, Sophia simultaneously appears to validate both Stilling's rendition of the Reality Principle and Fat's inductive hypothesis that there is a microcosmic rendition of the whole universe living inside us (the God-archetype). From a materialist perspective Sophia's statement could validate an atheist Reality Principle because God is reduced to the status of humanity. However it actually confirms spiritual evolution is about people finding the divinity within, because Sophia states the following,

> I am a child, the child of my father, which is Wisdom Himself. You carry in you now the voice and authority of Wisdom; you are therefore, Wisdom, even when you forget it. You will not forget it for long. I will be there and I will remind you.
>
> The day of Wisdom and the rule of Wisdom has come. The day of power, which is the enemy of Wisdom, ends. Power and Wisdom are the two principles in the world. Power has had its rule and now it goes into the darkness from which it came, and Wisdom alone rules. (Dick 2001, p.222)

Sophia confirms spiritual evolution is about finding the divine God-archetype within when she states, 'you carry in you now the authority of Wisdom', which came from her 'father […] Wisdom Himself'. The words 'authority', 'father' and the capitalised 'Himself' all point to the Judaeo-Christian God of Christian Gnosticism, not Stilling's rendition of the Reality Principle. Fat's belief the light spiritual principle wins out over the darkness of matter, as the inhabitants of the blended Earth evolve, is confirmed by Sophia here when she states 'Power has had its rule and now it goes into the darkness from which it came, and Wisdom alone rules'. Power is equated with the dark material principle, and wisdom with the light spiritual principle, in this final example of conceptual blending from *VALIS*.

5 Conclusion

In summary, Dick combines ancient metaphysics with recent psychoanalytic theory to develop a unique version of mythological cognition in *VALIS*. Combining ancient metaphysics with modern psychoanalysis allows Fat's cognitive processes to transcend the limits of living with depression in a materially dominative environment. Specifically, Dick's metapsychoanalysis enables Fat's transcendence through synthesising a sophisticated blend of Jungian archetypal philosophy with Platonic and Gnostic metaphysics. This allows Fat to discover his own divinity within by coming into contact with the God-archetype, both psychologically, and in the form of the character Sophia. Fat's transcendence means he overcomes an America marred by spiritual ill-health, evidenced by the suicide of his friend Gloria, and the materialist skepticism of his cynical friends. *VALIS* illustrates the symbolic

function of mythological cognition by presenting Fat's cognitive transcendence as a developing idealist paradigm which assimilates materialist theory. This assimilation relied upon conceptual blends such as: the light and dark principles of the macrocosmic mind, the materialist character Phil vs. the theological character Fat, and the Black Iron Prison as a metaphor for materialism vs. the Palm Tree Garden as a metaphor for spirituality.

As the materialist Phil Dick eventually accepts the God-archetype Sophia, and the distinction between his materialism and Fat's spiritual theorising is erased, I argued that Dick's early division between material and spiritual characters in texts such as *The Penultimate Truth*, was overcome by *VALIS*. I contended this process was equivalent to Dick's developing a paradigm of spiritual evolution, which he created using inductive and analogical thinking processes. I demonstrated how both this paradigm of spiritual evolution, and Dick's inductive and analogical thinking processes, transferred to his metapsychoanalytic method in *VALIS*.

Highlighting the symbolic function of mythological cognition I accepted Stilling's definition of metapsychoanalysis – the blending of ancient metaphysics with psychoanalysis to heal psychologically fragmented characters, but not the materialist restrictions he set on the theory. For example, Fat and his psychoanalyst use Plato's idealist theory of mind to explain how God can bring order to chaos to heal Fat's depression. Evidencing the symbolic function of mythological cognition Fat's idealist paradigm therefore transcends Stilling's Freudian version of metapsychoanalysis because it includes supernatural ideas Freudianism disallows. For the remainder of the chapter, I analysed how Dick's inductive and analogical theorising powers Fat's inductive and analogical theorising, and his evolving connection to the God-archetype through his metapsychoanalytic connection to the VALIS satellite. Examples provided of Dick's (and Fat's) inductive and analogical theories were the entities he names Thomas, Zebra, The Black Iron Prison, and The Palm Tree Garden – all of which display the conceptual blending of the one mind-two principles hypothesis. I showed how Dick favours metaphors of transcendence over metaphors of domination as he reveals Fat's blended reality. Ultimately, I was able to show the light supernatural principle overcomes the dark material principle (i.e., spirit assimilates matter) through Dick's saviour mechanism – the light principle of Zebra manifested on blended Earth – the female God-archetype Sophia.

Chapter 5 Thesis Conclusion

1 Chapter Overview

In this conclusion I first summarise the content of the individual chapters then combine their arguments into a synthesis. Although previous chapters each articulated a slightly different approach to mythological cognition, the synthesis aims to generate an integrated exposition to inform further research. I make some suggestions for further research toward the end of this chapter.

2 Chapter summaries

2.1 Introduction

In the introduction I began by asking three main questions:

(a) How do contemporary SF and Fantasy authors challenge materialism in their work?
(b) How do SF and Fantasy contribute to our understanding of human cognition?
(c) How do cognitive constructivism and the theory of conceptual blending contribute to our understanding of SF and Fantasy?

I then provided the two main hypotheses to begin answering these questions. The primary hypothesis was that Bohnhoff, Farmer and Dick wrote about protagonists in *The Meri*, *Night of Light* and *VALIS* respectively, whose cognitive processes could transcend the limits of their material universes – including the limits set by materialistic thinking – through thinking with mythology. The secondary hypothesis was that the reader of these texts is required to think mythologically to move beyond the conceptual limits of materialism. While providing these hypotheses I defined mythological thinking as, at the simplest level, the ability to think using myths, where thinking is the ability to make rational (i.e. based on reason and logic) judgements about hypothetical situations. I indicated this definition would be developed throughout the introduction in conversation with my definition of moderately mythic literature. Moderately mythic literature was defined as supernatural stories capable employing mythological archetypes to deliver cosmological worldviews that included descriptions of supernatural realms of spirit. Therefore mythological thinking was the authors', protagonists' and readers' ability to think with archetypes as symbols of higher realms of spirit.

In setting out the theoretical framework for answering the thesis questions I was able to highlight where the two main hypotheses of mythological cognition would be situated in relation to the current literature relevant to the topic, while fleshing out how they would provide an original contribution to the research field. In short, my inversion (inversion being the skill of thinking an idea in reverse) of Suvin's materialist system of cognitive estrangement in SF (and rejection of the later materialisms based on this theory) laid the groundwork for the formation of the idealist version of his system – the theory of mythological cognition (which the subsequent chapters highlighted in *The Meri, Night of Light* and *VALIS*). This inversion set the thesis up for giving a wider account of cognition than Suvin's. The primary inversion made was based on Suvin's early claim that myth is non-cognitive because it cannot be assessed as true or false. It was shown that Suvin's notion that myth is non-cognitive came from his historical materialist view (following Marx) that consciousness is formed from material social conditions. This view is the opposite of idealism, which posits material conditions can be formed from consciousness. I highlighted Suvin's materialism is the type of thinking that Bohnhoff's, Farmer's and Dick's mythological cognition challenges by blending the concept of spirit with the concept of matter in their fiction.

The primary texts' blending of spirit with matter was shown to be possible by the authors' philosophical openness towards the ontological possibility of supernatural levels of reality behind everyday material conditions. However as the theory of mythological cognition is based on the authors textual blending of spirit with matter, I presented it as epistemological and constructivist in character. That is to say, the protagonists', the readers', and the authors mythological cognition were deemed possible by the epistemological focus of blending concepts such as 'spirit' with 'matter' (and others such as 'atheism' with 'faith') through the textual interaction of these ideas.

In terms of the current literature related to the topic of mythological cognition, I made the point that while Suvin's materialist cognitive estrangement should be inverted to allow for a view of cognition that integrated idealism, the thesis should be conceptualised as taking place with Frye's mythological framework. Frye's mythological framework is the idea that all contemporary literature comes from myth. Frye argued that myth presents two contrasting worlds: 'one desirable and the other undesirable' (Frye 2020, p.139), which presents 'two contrasting states, a heaven and a hell' (Frye 1961, p.599). This is part of the mythological framework that transfers to literature. I highlighted its presence in *The Meri, Night of Light* and *VALIS*, explaining its relevance to the proposition that the primary texts present a

dialectic of material vs. spiritual/supernatural. I did this by applying another of Frye's descriptions of the mythological framework, that of 'total metaphorical identification' (Frye 2020, p.139). The idea of 'total metaphorical identification' indicates that Bohnhoff's textual devices become metaphors for universal ideas. For example Meredydd's school is a metaphor for hell, while the Sea of the Meri represents heaven; Meredydd is a metaphor for spirit, while certain of her teachers, such as Ealad-hach, represent material domination. I showed that another aspect of Frye's mythological framework transfers to the primary texts – the mythological cycle – specifically the narrative trajectory from death to rebirth. I showed how it relates to the universal ideas of heaven and hell contained in each of the primary texts. For example, in *The Meri* the school-as-hell relates to Frye's cycle from death to rebirth because hell can be considered the death of spirituality. Meredydd leaves hell and death behind on her quest to meet the Meri. Although her school is hell, the Sea of the Meri is heaven. Meeting the Meri in the sea completes the cycle because it heralds the rebirth of spirituality.

Discussing different definitions of myth allowed me to propose my own definition. I discussed two broad focuses in defining mythology: cultural vs. literary. I suggested cultural definitions of myth are based upon the immanence of social and historical conditions, whereas literary definitions are based on literary considerations (cognitive poetics, textual analysis, and so on). However, as this thesis examines SF and Fantasy texts which have never been used to uphold a system of government, I gave a literary definition of myth. I defined myths as supernatural stories capable of delivering cosmological worldviews. I qualified this by showing how the primary texts could be considered moderately mythic, i.e., not so mythological that they could be considered cultural narratives used for upholding a system of government, but mythological enough that they contained mythological archetypes to progress their narrative dynamic. Due to the fact mythological archetypes become representatives of spirit in these texts, constructivism was shown to be relevant because the authors' blending of the concepts of 'spirit' with 'matter', allowed mythological archetypes to challenge the protagonists' perceptions regarding the ontological status of matter in their respective worlds. This is because constructivism is a 'theory which regards learning as an active process in which learners construct and internalise new concepts, ideas and knowledge based on their own present and past knowledge and experiences' (Cohen 2004, p.167).

As the introduction advanced so did the definition of mythological cognition from 'thinking with myth' to 'the ability to make rational judgements about hypothetical situations using supernatural stories as a field of reference'. In a discussion of Cassirer's *Philosophy of Symbolic Forms* myth was shown to be a symbolic form supplementing other symbolic

systems, such as science. I called this process of supplementation the symbolic function of mythological cognition. Contrary to Cassirer I did not subsume myth to science. Rather I suggested that mythic explanations enrich science with reference to realities currently outside the explanatory power of science. As mythic explanations can refer to realities currently outside the explanatory power of science, I suggested mythological cognition highlights the holistic capacity of human cognition.

Since the protagonists' developmental trajectories through each of the primary texts are presented in an overtly cognitive way, i.e. they find transcendence beyond the limits of their material universes (including the limits set by materialistic thinking) through thinking with mythological archetypes, it was necessary to apply theories of cognition which explained how this happened in psychological terms. As mythological archetypes invade the perceptual faculties of the protagonists as representatives of deep supernatural realities, I suggested Piaget's constructivist theory of intelligence was applicable. Piaget's theory explains how individuals go through a process of developing their conceptual structures to make sense of new information from the environment. Piaget calls this process 'the progress of intelligence', which is a perceptual adaptation relying on 'an equilibrium between assimilation and accommodation' of new information (Piaget 1952, pp.6-358). I therefore suggested the protagonists made rational judgements about their worlds using archetypes according to the processes of assimilation or accommodation. Assimilation was taken to mean a protagonist (such as Bohnhoff's Meredydd) retained a model of reality (in Meredydd's case this was a model that assumed supernatural realities existed) while integrating new information to update the model. Accommodation was defined as a protagonist's modification of a conceptual framework on a foundational level (rather than retaining the foundations as in assimilation) so that new information can be integrated. Farmer's John Carmody was the example given in this case. Carmody's atheistic materialist view that supernatural realities did not exist was challenged when he had to face them head on, requiring he finally come to modify his worldview to accommodate this information.

Assimilation and accommodation were shown to be possible through the processes of conceptual blending. I gave a definition of conceptual blending using *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities* (2003) where Fauconnier and Turner explain how it works using a riddle. The riddle details the ascent and descent a monk makes of a mountain. On the first day the monk begins ascending at dawn and reaches the summit at sunset. Several days later he begins descending at dawn and finishes at sunset. The riddle question asks whether there is 'is there a place on the path that the monk occupies at

the same hour of the day on the two separate journeys?' (Fauconnier 2003, p.39). The solution is to imagine a location at which the monk meets himself. Citing Fauconnier and Turner's argument, I stated that although the monk cannot literally meet himself, he can in our creative imaginations because we can blend his ascent with his descent in our minds. I mentioned Fauconnier and Turner call this blend 'the network model' – a cognitive network blending 'two input mental spaces': 1) the monk ascending the mountain; 2) the monk descending the mountain (Fauconnier 2003, p.xiii). I gave an example from my article 'Mythological Speculation in Philip José Farmer's The Unreasoning Mask' (2016) which analysed how, in *The Unreasoning Mask,* Farmer blended metaphors of matter with metaphors of spirit in the atheist protagonist Ramstan's mind. Farmer created a worldview where God exists both materially and spiritually. Assimilation and accommodation were shown to be possible through the processes of conceptual blending because the primary authors deliberately blend metaphors of spirit with metaphors of matter. This meant that the protagonists could either assimilate the concept of matter from an inherited spiritual paradigm, or accommodate materialist conceptual structures to a new spiritual worldview.

The philosophy of Jung was discussed in its relevance to the works of Bohnhoff, Farmer and Dick. Jung is relevant to Bohnhoff's *The Meri* because Bohnhoff accepts a collective unconscious like Jung's. Also, Bohnhoff's characters Meredydd and Wyth are driven by a transcendent function best described by Jung. Jung was shown to be relevant to Farmer's *Night of Light* because Farmer deliberately uses Jungian theory to inform Carmody's psychological development. Carmody learns to balance his spiritual unconscious with his materialistic ego through the process of Jungian individuation – a transcendent function not unlike Meredydd's in *The Meri*. Jung was discussed as relevant to Dick's *VALIS* because the text is based on Dick's vision 2-3-74, which he credits the collective unconscious with producing. *VALIS'* protagonist Horselover Fat experiences God psychologically when an archetypal personality wakens within him, forcing him to transcend the material world around him – a transcendent function not unlike Meredydd's and Carmody's. Interestingly all three texts posit the figure of the mother archetype. For Jung the mother archetype was one of the most important figures of the collective unconscious because she informed the psychological and spiritual development of both children and society in general. This is certainly the case in *The Meri*, *Night of Light* and *VALIS*.

2.2 Chapter 2

Chapter 2 analysed the spiritual Fantasy text, *The Meri*, by Bahá'í author Maya Kaathryn Bohnhoff. I chose a Bahá'í author because her Bahá'í-inspired text was a good example of both the first and second hypotheses of the thesis: 1) the protagonist Meredydd's cognitive processes could transcend the limits of her material universe (including the limits set by materialistic thinking) through thinking with mythology; 2) the reader of *The Meri* is required to use mythological thinking to move beyond the conceptual limits of materialism.

Evidencing the first hypothesis, Bohnhoff's protagonist Meredydd's cognitive processes were shown to transcend the limits of her material universe (including the limits set by materialistic thinking in characters such Ealad-hach) through thinking with the Bahá'í-inspired spiritual faculty (a cognitive faculty allowing for knowledge of the supernatural realm). According to Piaget's model of intelligence this faculty allowed Meredydd to assimilate materialism from a spiritual point of view. As indicated in the thesis introduction, Frye's mythological framework transfers to *The Meri*. Frye's idea of 'total metaphorical identification' indicates that Meredydd's teacher Ealad-hach represents the concept of materialism (Frye 2020, p.139). Ealad-hach was directly identified by Meredydd as a materialist. Worse though was that he allowed his beliefs to constrict the learning experiences of students in his school. However, Meredydd as a metaphor representing spirit, counterposed this domination. Narratively, she transcended it with the Bahá'í-inspired spiritual faculty. The spiritual faculty was mythologised by Bohnhoff with the spiritual metaphor of the Divine Art, Bohnhoff's version of harnessing magic – a supernatural energy emanating from God. As such, the spiritual metaphor of the Divine Art opposed the material metaphors of Ealad-hach, Wyth, Old Mors and Ruhf. Meredydd's quest as an apprentice adept was to become more accomplished in practising the Divine Art so she could eventually meet the supernatural being named the Meri. The Meri would decide if she were ready to graduate to the role of teacher of the Divine Art. I argued a successful pilgrimage meant progressing through the levels of the Bahá'í Mirror-Stage (a theory I named inspired by Lacan) powered by the Bahá'í Transcendent Function (a theory I named inspired by Jung).

I defined the Bahá'í Mirror-Stage using two systems: the Bahá'í faith and the Lacanian Mirror-Stage. The definition required providing a Bahá'í definition of spiritual selfhood using 'Abdu'l-Bahá's definition of the rational soul. It also required highlighting 'Abdu'l-Bahá's and Bahá'u'lláh's comments about how the material world and human soul are mirrors for the spirit of God. I used the spiritual metaphor of the mist-cailin as an image of a pure supernatural being that Meredydd would learn to mirror throughout the text on her

quest to meet the Meri. I posited the Lacanian Mirror-Stage as a materialist definition of selfhood based on assumptions of fragmentation and alienation, where a person's mirror-image leads to the construction of an imaginary ego, based on the processes of misrecognition and desire. Again, using inversion (the skill of thinking an idea in reverse), Lacan's materialist assumptions of fragmentation and alienation (and thereafter processes of misrecognition and desire) were reversed to provide a more expansive description of the Bahá'í Mirror-Stage than current Bahá'í scholarship provides. Reversing Lacan's assumptions of fragmentation, alienation, misrecognition, and desire reveals assumptions like an individual is unified and integrated with the universe, can discover their unity and integration with the universe, and can live in a state of being-beyond-desire. This reversal displays the symbolic function of mythological cognition which supplements other symbolic systems with new explanations.

Using Jung, I defined the Bahá'í Transcendent Function as the process of making any unconscious knowledge of one's essential wholeness conscious. The Bahá'í aspect of this Transcendent Function in *The Meri* is that Meredydd's unconscious mind is the nature of the Bahá'í God. I argued that the Bahá'í Transcendent Function is the aspect of the soul driving the Bahá'í Mirror-Stage to reveal the deep structures of blended reality. As Meredydd moves towards a state of being-beyond-desire, through learning to mirror the attributes of the supernatural kingdom in her thoughts and behaviour, she transcends her own material desire for revenge, to discover the unconscious nature of God within her.

Regarding the secondary hypothesis I discussed how the reader of *The Meri* is required to use mythological thinking to move beyond the conceptual limits of materialism. This involves suspending their disbelief that there cannot be a spiritual faculty allowing people to use the magic. It also involves an understanding of the Bahá'í metaphorical process that allows the Bahá'í Transcendent Function, and the Bahá'í Mirror-Stage to take place.

The Bahá'í metaphorical process was defined (using the work of John Hatcher) as the method by which Bahá'ís use the physical realm as a metaphor for the supernatural kingdom to learn more about God. The reader is taken through this metaphorical process when reading about Meredydd's lessons with her teacher Osraed Bevol. I discussed these lessons in the context of conceptual blending, where Bevol constructs Meredydd's learning about how the material realm is blended with the spiritual realm using metaphors.

Bohnhoff could be critiqued for her hardline assimilation of matter and all material processes. This hardline assimilation of matter comes from the belief that the material world is simply an emanation of spirit. However spirit is a fuzzy concept in Bahá'í scholarship. It

apparently has some contradictory attributes. For example: it is infinitely transcendent yet embodied; it is ultimately unknowable to us but composes who we are. The physical ontology of any actual material and spiritual blends beyond conceptual blending, remain unclear in the Bahá'í paradigm and in Bohnhoff's writing. Hopefully this does not mean Bahá'í idealism is solipsistic. Can spirit ever be studied as more than a psychological concept? Another criticism, again based on fuzzy thinking, is Bohnhoff's belief that Jung's attempt to unite biology with a spiritual psyche meant man is irrevocably animalistic. Jung simply wished to avoid a lack of clarity by stating spiritual processes, in the form of the collective unconscious, were biologically situated. In my opinion Jung's theory of personality and formulation of the collective unconscious highlights the limitations of current Bahá'í scholarship on personality and cognitivism in general.

2.3 Chapter 3

Chapter 3 analysed how Philip José Farmer used the philosophies of Nietzsche, Jung, and Campbell to develop his own mode of mythological cognition in *Night of Light*.

To show how the text was a strong example of the hypotheses I highlighted Farmer's belief that a science fiction protagonist has access to both mythic and realistic traditions because scientific motifs can be written into magical futures. I argued Farmer favours the romantic traditions of promoting the individual over the universe, the journey narrative, and reappropriating mythological archetypes into new conceptual spaces, over the more realistic concerns of scientific thinking. The chapter tracked the psychological development of Farmer's psychopathic protagonist, Carmody, from a materially self-interested wife murderer to a spiritual superman. Carmody's development evidenced Campbell's psychological function of myth: the function that enables a person to experience the spiritual nature of the universe through mythological archetypes. Farmer's adoption of Campbell's psychological function allowed him to highlight how Carmody's cognitive processes transcended the limits of his own materialistic thinking, by learning about spiritual reality through the mother archetype. I argued that according to Piaget's model of intelligence Carmody accommodated a spiritual paradigm to his already existing materialist conceptual structures. Following Frye's idea of 'total metaphorical identification' where a textual device, such as a character, can represent a universal idea, conceptual blending was highlighted in Farmer's juxtaposition of images of matter vs. images of spirit (Frye 2020, p.139). I argued that Carmody embodied both images of matter and images of spirit. On one hand he was a metaphor representing

material will-to-power. On the other he was a metaphor for Jung's spiritual self-realisation. I noted Farmer's text is like Bohnhoff's *The Meri* because it is a search for transcendence.

Evidencing the first hypothesis I argued that Carmody underwent the Jungian process of individuation to discover the spiritual truth of himself and his universe. Farmer forced Carmody to become acquainted with his unconscious mind in a mythological textual environment to highlight how mythology can drive the process of individuation. This required Carmody meet the shadow archetype and the mother archetype. Regarding Farmer's use of Nietzsche, I argued he attempted to unify the contrasting drives of the Dionysian and Apollonian in *Night of Light*. That is, Farmer attempted to unify the drives of anarchy and irrationality with the drives of order and rationality throughout Carmody's development. I noted that although Farmer was originally a materialist like Nietzsche (and an atheist), he later became interested in the spirituality of Jung. Therefore, the unification of the Apollonian with the Dionysian in Carmody's psyche was not on a materialist axis of equivalent ontological status as it was in Nietzsche. In fact, I argued Farmer, like Jung, took these two psychological trends in art and transferred them into his own religious psychoanalytic framework, placing Apollo higher than Dionysus as a symbol of religious consciousness, where Dionysianism represented unconsciousness. This Jungian trajectory displays the symbolic function of mythological cognition by supplementing Nietzsche's system with new explanation.

In my discussion of how *Night of Light* placed Apollonian law higher than Dionysian anarchy, I argued Farmer used Jung's feminine principle as a spiritual metaphor to reframe Nietzsche's Dionysian principle throughout Carmody's development. Citing Campbell's influence on Farmer, I suggested Campbell's psychological function of myth can cause spiritual transformation, and that Farmer's integration of the mother archetype embodied this transformation. I noted that Campbell agreed with Jung, that viewing Apollo and Dionysus religiously, aids the psychological function of myth to take place.

Setting the story on a planet where dreams materialise outside allowed Farmer to play with mythological images while positing the mother Goddess of the alien religion Boontism as the supernatural cause of the dreams. By juxtaposing the materialistic will-to-order of the Church with the mythic unconsciousness of Boontism, Farmer demonstrated mythology driving forward the spiritual process of individuation. Individuation allowed Carmody to confront his unconscious shadow through exposure to the anarchic Dionysian forces of Boontism, while allowing him to reassess the shallow Apollonian will-to-order of the Church. The successful outcome of this journey required Carmody equilibrate the external forces of

Boontism, and Christianity with the Dionysian and Apollonian drives present in his own psyche.

To demonstrate how Carmody embodied images of matter, I highlighted that his ego embodies Nietzschean will-to-power in his instinctive drive for survival, by citing examples of how he mirrors the material-vitalistic aspects of the universe. Using other examples, I showed how Carmody embodied images of spirit. These highlighted he is less-than-ideal in the Jungian sense, and lacks awareness of his own shortcomings, which holds him back from spiritual self-realisation. I demonstrated that the transcendent function of Carmody's Dionysian unconscious (guided by the feminine principle and symbolised and represented by the external dreams) forces him to face projected images of his wife that he murdered. Encountering his shadow in such a way encouraged him to overcome his desire-for-power, and to enter a spiritual plane of ideal self-realisation.

Carmody's coming to terms with his own internal shadow (i.e., his material will-to-power) is also presented as coming to terms with the spiritual reality of the external alien religion Boontism. When Carmody acknowledges he is a heartless murderer he overcomes his material will-to-power to achieve spiritual self-knowledge. When he accepts the spiritual reality of Boontism, and that the Great Mother Boonta is God, he achieves knowledge of the spiritual nature of the universe. My analysis showed these realisations come when Carmody's psychopathic persona collapses guided by the feminine principle of the Mary projections, and when he decides which alien archetype should be the next father of Boontism. When Carmody's psychopathic persona collapses, he realises he is spiritually lacking inside. However, when he chooses the good god Yess to be the next father of Boontism, he must procreate with the Great Mother to give birth to Yess. He is therefore spiritually refreshed by integrating with the spiritual centre of the universe. By the end Carmody has transferred from a materialist Nietzschean universe to an idealist Jungian equivalent.

Regarding the secondary hypothesis I suggested the reader of *Night of Light* uses mythological thinking to process Farmer's metaphorical use of archetypes. Just as Farmer's use of archetypes is supposed to challenge Carmody's materialism, it is also meant to challenge our understanding of materialist theory such as Nietzsche's will-to-power.

Like Bohnhoff, Farmer could be critiqued for fuzzy thinking. Farmer's pantheism in *The Unreasoning Mask*, as evidenced by his equation of the creator with the creation – where God is a cosmic giant – highlights the demarcation between concepts of matter vs. spirit is sometimes unclear. Similarly, Farmer's materialist explanation for the creation of the soul (the *wathan*) in Riverworld appears contradictory. The proposition that an alien race lacking

in self-awareness could invent scientific technology seems absurd. As science requires inductive thought and creative imagination, this should allow an entity to conclude they have a mind. That said, by the publication of *Night of Light*, the distinction between the mythological image of spirit in the form of Boonta, and the actual spirit this image represents is more clearly drawn. Unfortunately this indicates a mind-body dualism where the intervention of spirit upon matter is not described beyond conceptual blending. This happens because Farmer favours mythological to categorical explanations of spiritual phenomena, personified in beings such as Boonta. Of course, as a mythological SF writer he can be forgiven for lacking definiteness. However, for letting Carmody of the hook for murdering his wife, not at all.

2.4 Chapter 4

Chapter 4 analysed how Philip K. Dick blended ancient metaphysics with recent psychoanalytic theory to develop his own version of mythological cognition in *VALIS*. Specifically, Dick's metapsychoanalytic method develops Fat's transcendence by synthesising a sophisticated blend of Jungian archetypal philosophy with Platonic and Gnostic metaphysics throughout Fat's psychological development. This allows Fat to discover divinity within by coming into contact with the God-archetype, both psychologically, and in the form of the character Sophia.

I argued that Fat was able to transcend the limits of his material universe by developing an idealist paradigm that assimilated materialist theory. This assimilation relied upon Dick's use of the following conceptual blends: Fat's theory of the macrocosmic mind (which blended dark vs. light principles); the tension between the materialist characters Kevin, Phil and Sherri and Fat's spirituality (which blended the concepts of matter vs. spirit in Fat's psyche); the concepts of the Black Iron Prison vs. the Palm Tree Garden as oppositional archetypes of place which encouraged Fat to develop transcendence over matter through time (by blending the concepts of materialism vs. spirituality within a historical context).

To highlight how Fat's cognitive processes transcended the limits of his personal situation, I updated Kim Stanley Robinson's critique of Dick's dual-protagonist structure. Robinson suggested that Dick used a dual-protagonist structure in texts like *The Penultimate Truth* (1964) to explore tensions between a character who represented – according to Jameson's wish vs. alibi schema – a bourgeois alibi for a system of material government (St. James), versus a disempowered working-class equivalent who wished for a better world

(Adams). My update displayed the symbolic function of mythological cognition because it highlighted the materialist limits of Jameson's theory which forgets archetypal religious experience. My update was that these diverging material perspectives crystallised into a case of materialism vs. spirituality by the time *VALIS* was published. I argued these diverging perspectives were later unified through Dick's developing idealism. I highlighted that in *VALIS*, Dick employs two protagonists (Fat and Phil Dick) to provide shifting narrative perspectives and two separate realities. This allows Dick to blend matter with spirit because one character is a metaphor for each. However, although they are two separate characters, they deliberately represent different aspects of Dick's own psyche – spiritual wish vs. materialist alibi. I explained that the materialist Phil Dick eventually accepts God, in the form of the female God-archetype Sophia, who erases the distinction between his materialism and Fat's spiritual theorising by uniting them as one character.

I argued throughout that Dick's metapsychoanalytic method (his blending of ancient metaphysics with modern psychoanalysis) was made possible by his inductive analogical thinking processes, which manifests in his development of a paradigm of spiritual evolution. It is this inductive-analogical theory of spiritual evolution that allows Fat and Phil Dick to reconcile their differences as they both come to understand their metapsychoanalytic link to the VALIS satellite – the device that relays the God-archetype to the spiritually aware.

I demonstrated that Dick became aware of his inductive analogical thought processes by analysing his own SF in his philosophical text *The Exegesis*, which was in turn, implicated in constructing *VALIS*. I highlighted Dick's analysis of *The Penultimate Truth* in *The Exegesis* as an example of his inductive analogical thought processes. As he stated *The Penultimate Truth* contained the deep structures required to house the spiritual content his later work would reveal, Dick forms the inductive hypothesis that the development of his *oeuvre* represents an individualised version of spiritual evolution. Like Farmer then, Dick became more theological towards the end of his career.

Dick referenced Whitehead's process philosophy to posit God is involved in the general ordering process of an evolving world. For Dick, induction uncovers this general ordering process. For example, Dick's hypothesis that the universe is a mirror-image of an infinite and all-powerful Creator (the Urgrund), which it projects to develop self-knowledge, is inductive. I showed throughout my analysis of *VALIS*, that it is these analogical and inductive thought processes that Dick carries forward into Fat's Exegesis-writing and theorising about the nature of God. Due to the inductive and analogical nature of Dick's and

Fat's theories of spiritual evolution, it became necessary to update Stilling's materialist metapsychoanalysis to an idealist equivalent.

Displaying the symbolic function of mythological cognition, I retained Stilling's definition of metapsychoanalysis (as the blending of ancient metaphysics with psychoanalysis to heal psychologically fragmented characters) but not his Freudian restrictions on the theory. I opposed Stilling's idea that Fat and friends obeyed the Freudian Reality Principle because it is based on a materialist conception of human selfhood which ignores Dick's blended idealist view. Freud's materialist definition of people as animals with mental states purposed towards satisfying biological desire is too restrictive. Although Stilling's metapsychoanalysis is useful for uncovering the therapeutic theme, the analogical and inductive direction of Dick's method permits him to move beyond Stilling's Freudian materialism. For example, Fat and his psychoanalyst use Plato's idealist theory of mind to explain how God brings order to chaos to heal Fat's depression.

For the remainder of the chapter, I analysed how Dick's inductive and analogical theorising powers Fat's inductive and analogical theorising, his metapsychoanalytic connection to the VALIS satellite, and how this reveals God through the God-archetype. Recalling Robinson's use of Jameson's wish vs. alibi schema he used to define Dick's early work such as *The Penultimate Truth*, I mentioned Fat's inductive and analogical theorising allows him (and Dick) to overcome the dogmatic materialism and reductive analytic conclusions associated with characters like Phil Dick. This displays the symbolic function of mythological cognition because it highlights the limits of their materialisms. Fat's wish (inductive and analogical reasoning) for a spiritual world is more powerful than Phil's materialist alibi for a material one. Dick therefore favours metaphors of transcendence over metaphors of domination as he reveals Fat's blended reality.

Displaying how spiritual evolution is mandatory for Fat, I highlighted he is subject to archetypal spiritual invasion in a complex of images representing the God-archetype. Thomas, the master personality from ancient Rome inside Fat, functions as a partial cause of Fat's idealist-inductive method. I showed Thomas is a spiritual messenger from the supernatural macrocosmic mind functioning to makes Fat's unconscious knowledge of spiritual reality conscious by stimulating his inductive theorising. To further highlight how Fat theorises inductively to evolve spiritually towards a sophisticated idealist paradigm, I demonstrated how Fat develops his own archetypal explanations for spiritual evolution, to better explain his pre-existent sense of divinity within. Fat's theory named Zebra is his inductive hypothesis that God is a dualistic entity that blends two archetypal concepts: the

Black Iron Prison of materialism (an archetypal representation of hell) and the Palm Tree Garden of idealism (an archetypal representation of heaven). I discussed the Black Iron Prison of materialism and the Palm Tree Garden of idealism by examining their representative characters Nixon and Sophia. Ultimately, I showed the light principle overcomes the dark (i.e., spirit assimilates matter) through Dick's saviour mechanism – the light principle of Zebra manifested on blended Earth – the female God-archetype, Sophia.

While Dick, like Bohnhoff and Farmer could be critiqued for fuzzy thinking he could also be criticised for overthinking. On one hand, his panentheism creates contradictions at various places in his *oeuvre*, including during much of *VALIS* where the creator is insane because the material world appears so. On the other hand, these contradiction are overcome by Fat's literally overthinking himself into theological transcendence by adopting the next suitable paradigm; he spawns theory after theory with little respect for analysis or empirical reality. Likewise the analogical and inductive method of Dick's *Exegesis* knows no philosophical bounds. Beyond attempting to establish differences between material and spiritual theory, Dick never delimits his idealist enthusiasm nor generates a categorical philosophy. His philosophical musings are always poetic. Even the stops and checks carried out on Fat's developing idealism are established by a *mise-en-abyme* version of the same idealism, which conveniently for Fat reflect his own. As such Dick could be accused of circular reasoning where his paradigm becomes valid just because he believes it is.

3. Synthesis

Grouped together the primary texts display the natural tendency towards idealism present throughout the history of thought. The definition of idealism provided earlier was Novack's:

> The basic element of reality is not matter but mind or spirit. Everything […] comes from mind or spirit and depends on its operations. […] Mind or spirit is identical with or emanates from the divine, or at least leaves open the possibility of supernatural existence, power and interference. (Novack 1993, p.6)

The protagonists have the capacity to uncover a spiritual level to their worlds, and the ability to shape material reality based on this. These imaginary powers enable the primary authors' symbolic critique of materialism in our world, where materialism is perceived to have become dogmatic and harmful.

The texts evidence a dialectic between material and spiritual concepts. This reflects the dialectical thinking present throughout the history of philosophy, the primary example cited earlier being Marx's materialist inversion of Hegelian idealism. Although I have not adopted Hegel's inductive hypothesis that absolute spirit is the fundamental cause of history,

his point that cognition becomes holistic aligns well with my point about mythological cognition. As philosopher Leszek Kołakowski stated regarding holistic cognition in Hegel:

> The false assumption is to suppose that man and the Absolute are 'on opposite sides' in the process of cognition […]. Reason, thinking of the Absolute, must be able to give a meaning to its own thought by relating itself to the Absolute; otherwise it condemns itself to a contingent role, by the illusory attempt to embrace an Absolute which does not comprise the activity of our intellect concerning it. In thinking about the world we must be aware that our thought is itself part of the evolution of the world, a continuation of the very thing to which it relates. Hegel is not writing about the Mind: he is writing the Mind's autobiography.[157]

The function of 'thinking of the Absolute' that provides 'a meaning to its own thought by relating itself to the Absolute' is what mythological cognition attempts to accomplish by being holistic. For the primary authors (and their protagonists) this 'thinking of the Absolute' necessarily entailed thinking of God. However, I investigated attempts to think about absolute reality as part of dialectical conceptual processes informed by various theological paradigms. Anything suggested of God-as-concept was something proposed about the constructivism of human psychology.

Though each primary author displays the symbolic and holistic functions of mythological cognition they do so differently: Bohnhoff is monotheist; Farmer is pantheist; Dick swings between panentheism and monotheism. These varying conceptual paradigms inform the diverse presentations of mythological cognition. While Frye suggested a unitive conception of literature when he stated, 'the true father or shaping spirit of the poem is the form of the poem itself, and this form is a manifestation of the universal spirit of poetry', and there are elements of similarity between each of the primary authors methodologies, the differences between them cannot ignored (Frye 2020, p.98). Yes the protagonists of *The Meri*, *Night of Light* and *VALIS* all display a Jungian-like transcendent function, each text uses conceptual blending, and each references a mother archetype. However something new can be proposed regarding the differences in how mythological cognition is presented by each writer while preserving a holistic view.

Each primary text is based on a paradigm – an underlying worldview based on a pattern of assumptions. As assumptions are also hypotheses, these patterns of assumptions are also patterns of hypotheses. The patterns of initial assumptions and hypotheses, and subsequent assumptions and hypotheses, constitute a structural framework of concepts in each paradigm. This is nothing new, however synthesising the varying paradigmatic structural frameworks of each primary text into the terms of geometry is. Regarding geometry, philosophers Ernest Nagel and James R. Newman state in *Gödel's Proof* (1958):

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[157] Leszek Kołakowski, *Main Currents of Marxism* (London: Norton, 2005), p.50.

> It is not presented as an experimental science whose theorems are to be accepted because they are in agreement with observation. This notion, that a proposition may be established as the conclusion of an explicit logical proof, goes back to the ancient Greeks, who discovered what is known as the "axiomatic method" and used it to develop geometry in a systematic fashion. The axiomatic method consists in accepting without proof certain propositions as axioms or postulates (e.g., the axiom that through two points just one straight line can be drawn), and then deriving from the axioms all other propositions of the system as theorems. The axioms constitute the "foundations" of the system; the theorems are the "superstructure," and are obtained from the axioms with the exclusive help of principles of logic.[158]

The idea that 'the axiomatic method consists in accepting without proof certain propositions as axioms or postulates […] and then deriving from the axioms all other propositions of the system as theorems' is analogous to the idea stated above that: the patterns of initial assumptions and hypotheses in a paradigm, and the subsequent assumptions and hypotheses in that paradigm constitute a structural framework. This is because the propositions of a theorem, though deduced from axioms, remain hypothetical to the extent that certain axioms are accepted without proof. A fitting example of axioms being accepted without proof is Dick's analogically inductive method where he generates hypotheses by inferring general statements about spiritual reality from particular instances of material phenomena. My criticism was that he and Fat never delimited their idealist enthusiasm, acquiring theological transcendence by simply hypothesising one theory after another with little respect for deduction.

Synthesising an integrated exposition of mythological cognition which respects both a unitive conception of the primary texts and the diversity between their paradigms (monotheism, pantheism and panentheism) is made easy by Plato's comments on astronomy, painting and geometry:

> These sparks that paint the sky, since they are decorations on a visible surface, we must regard, to be sure, as the fairest and most exact of material things but we must recognize that they fall far short of the truth, the movements, namely, of real speed and real slowness in true number and in all true figures both in relation to one another and as vehicles of the things they carry and contain. These can be apprehended only by reason and thought, but not by sight […]. We must use the blazonry of the heavens as patterns to aid in the study of those realities, just as one would do who chanced upon diagrams drawn with special care and elaboration by Daedalus or some other craftsman or painter. For anyone acquainted with geometry who saw such designs would admit the beauty of the workmanship, but would think it absurd to examine them seriously in the expectation of finding in them the absolute truth with regard to equals or doubles or any other ratio.[159]

Plato here argues that astronomy and the (mythological) paintings of Daedalus are best described by geometry, and that geometry, as a method of knowing the eternal Platonic forms, is superior to both. For Plato we can only understand the true form and significance of

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[158] Ernest Nagel and James R. Newman, *Gödel's Proof* (Abingdon: Routledge, 2005), p.3.
[159] Plato, *The Republic* (Medford and Summerville, MA: Tufts University, 2018), pp.514a-541b (pp.529c-530b) <http://data.perseus.org/citations/urn:cts:greekLit:tlg0059.tlg030.perseus-eng1:7>

things – such astronomy and mythological images – through understanding their geometric proportions. While Plato uses his ideas on geometry to argue for the existence of eternal forms caused by God, my point is the primary authors monotheism, pantheism and panentheism are cognitive forms – geometric maps, or constellations of concepts used for perceiving the world.

The primary authors' theories of idealism are sometimes converging, other times diverging cognitive architectures – geometric theorems built on axioms of belief. As with the axioms of mathematical geometries, the axioms of belief are not necessarily derivable from the theorems they give rise to.[160] They are always hypothetical structures. The hypothetical nature of their structures is also true of the geometric theorems of materialism, built on the axiomatic assumption that the concept of spirit is fallacious. In defence of both materialism and idealism, it is only by extending each and every geometry to its logical conclusion, and by comparing these conclusions, that the holistic constructivism of our cognitive potential can be properly understood. However, since extending every geometry to its logical conclusion seems an impossibly infinite task, we must continue to let mythology do some of the work for us.

4 Further research

Based on the thesis questions there are several possible avenues of further research. The thesis explored: how contemporary SF and Fantasy authors challenged materialism; how they contributed to our understanding of human cognition; how theories of cognitive constructivism (especially Piaget's equilibration and the theory of conceptual blending) contribute to our understanding of SF and Fantasy.

4.1 Critical Theory and Textual Analysis

The theory mentioned in the introduction which best described how Bohnhoff, Farmer and Dick challenged materialism was conceptual blending. My work on conceptual blending exposed how the concepts of matter and spirit are blended within a relatively narrow field of texts. Regarding textual analysis, further research could be done on which other texts this method could be applied to. I detail some other texts from Bohnhoff, Farmer and Dick below. This field could be widened to include other authors.

[160] See Nagel and Newman (2005) for why the axioms of mathematical geometries are not necessarily derivable from the theorems they give rise to.

Also contributing to the theoretical framework was the work of Northrop Frye. As mentioned, Frye believed all Western literature contained a mythological framework inherited from myth. He argued the Bible was the most influential inheritor of the mythological framework. I mentioned some components of this framework were 'total metaphorical identification', images of heaven and hell, and death and rebirth (Frye 2020, p.139). Frye succeeded in highlighting how this framework inhabits and extends the Biblical framework in texts like Dante's *Divine Comedy* and Milton's *Paradise Lost*. A lot of research has been done on how other SF and Fantasy extend the Biblical mythological framework. Examples of SF texts that achieve this, and have been studied as such, are Shelley's *Frankenstein* (1818), Lewis' *Perelandra* (1943), and Butler's Xenogenesis trilogy (1987-89). The links between the Bible and Fantasy literature are even better known. For example, the connections between the Bible and Lewis' *Chronicles of Narnia* (1950-56), and Tolkien's *Lord of the Rings* (1954-55), have been studied extensively. That said, further research could be done on how the concepts of matter and spirit interact within Frye's (Biblical) mythological framework, both in critical theory and in individual SF and Fantasy texts. This would require: 1) showing how Frye's mythological framework can be understood through the lens of conceptual blending; 2) applying this understanding to excavating the material and spiritual blends in SF and Fantasy texts. According to the direction taken by this thesis a natural progression would be to further research Frye's mythological framework and conceptual blending in the texts related to *The Meri*, *Night of Light*, and *VALIS*: Bohnhoff's *Taminy* and *The Crystal Rose*, Farmer's *Riverworld*, and Dick's *Radio Free Albemuth*, *The Divine Invasion* and *The Transmigration of Timothy Archer*.

Regarding 1) – showing how Frye's mythological framework can be understood through the lens of conceptual blending – so far, I have simply adopted Frye's mythological framework and placed conceptual blending within it. More could be done to show how the texts Frye analyses to highlight his mythological framework – Dante's *Divine Comedy* (1320) and Milton's *Paradise Lost* (1667) *et al* – themselves use conceptual blending. Extending conceptual blending to add more detail to Frye's mythological framework would do more to highlight the critical capacity of mythological cognition; it would explain how mythological cognition has allowed mythological structures to inhabit literature throughout history whilst critiquing the materialist thinking of the time periods associated with this literature.

Also contributing to the theoretical framework was the work of Carl Jung. Jung's theory – the archetypes of the collective unconscious – was directly relevant to each author studied. The mother archetype was adopted by each author as the cause and goal of each

protagonist's psychological quest to achieve spiritual realisation. Jung's transcendent function explained how the mother archetype became this cause and goal. More could be done to show how other texts either deliberately utilise the Jungian transcendent function, or mimic its developmentary trajectory unconsciously. This is certainly the case with the above mentioned texts from Bohnhoff, Farmer and Dick. However plenty work on the transcendent function has already been done on authors like Le Guin and Tolkien. For example, Slethaug's 'The Paradoxical Double in Le Guin's *A Wizard of Earthsea*' shows how Le Guin's protagonist learns to integrate his own shadow after chasing it through an imaginary Fantasy world.[161] Similarly in *Where the Shadows Lie: A Jungian Interpretation of Tolkien's the Lord of the Rings*, Skogemann interprets Tolkien's trilogy using Jungian theory tied to the transcendent function.[162] Based on the links I have made between Frye's mythological framework, conceptual blending and Jung's transcendent function throughout, perhaps examining the transcendent function in other texts, could happen within the context of Frye's mythological framework and conceptual blending.

Neither Slethaug nor Skogemann places Jung within a framework made up of Piaget's constructivism and conceptual blending. Neither explains the transcendent function of protagonists (such as Ged or Frodo) through recourse to the conceptual blending of concepts of matter and spirit, nor to the constructivist processes of assimilating or accommodating the material universe into a spiritual paradigm. Likewise, the transcendent function of the protagonists in Bohnhoff's *Taminy* and *The Crystal Rose*, Farmer's *Riverworld*, and Dick's *Radio Free Albemuth, The Divine Invasion* and *The Transmigration of Timothy Archer*, have not been explained in terms of constructivism and conceptual blending.

[161] Gordon E. Slethaug, 'The Paradoxical Double in Le Guin's A Wizard of Earthsea', *Extrapolation*, 27.4 (1986), 326-333.
[162] Pia Skogemann, *Where the Shadows Lie: A Jungian Interpretation of Tolkien's the Lord of the Rings* (Wilmette, IL: Chiron Publications, 2009).

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