

IOSUD – “DUNĂREA DE JOS” UNIVERSITY OF GALAȚI

Doctoral School of Socio-Human Sciences



PhD Thesis

**DECONSTRUCTION OF THE EGO BETWEEN
REALITY AND UNREALITY
IN MAX BLECHER’S WORK**

Abstract

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U2 Series: Romanian-Philology No.20

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CONTENTS

Abstract.....	5
Chapter I Art of the literary text psychoanalysis	13
1. Psychoanalysis vs. literature. Reading grids specific to psychoanalytical orientation...	13
2. Reconfiguration of the human psychic, from the causative and reductive endeavour of Sigmund Freud's psychoanalysis to the holistic and prospective vision, interpreted according to Carl Gustav Jung's analytical psychology	29
3. Applications of the psychoanalytical methodology proposed by Carl Gustav Jung in the artistic works. Aesthetics of the Psychoanalysis.	43
Chapter II. Max Blecher – Biography/possible biographies and types of discourse with an implicit or explicit identity	50
Chapter III Stages of critical understanding of Max Blecher's work	70
2.1 From the artistic debut to the literary canon and the post-Decembrist rediscovery.....	71
2.2 Recent critical understanding of Max Blecher.....	98
Chapter IV Deconstruction of the Ego through a regressive dynamic of Blecher's persona at the primary reality/consciousness level	108
1. Stages of a psychoanalytical interpretation method, from Carl Gustav Jung's perspective applied to Max Blecher's text.....	108
2. <i>Persona's archetype</i> versus the empiric Ego: identity conjunction or disjunction.....	114
2.1 Physical dimension of <i>Persona</i> represented by the three ages of the paper being, childhood, adolescence, maturity. Temporary intrusion of Blecher's wanderer in the immediate reality through a form of habitual withdrawal.....	114
2.2 Psychic dimension of the <i>Persona</i> materialised in antagonistic human typologies that bear the complex marks. Symptomatology of the neurotic artistically transposed in the picture of Blecher's <i>oneiric Visionary</i>	139
2.3 Cultural dimension of the <i>Persona</i> appointed by <i>Janus Bifrons</i> the mythologem, a bivalent identity as a product of duality or symbolic split	159

Chapter V Self-revelation at the immediate reality/ subconscious level through the author's fragmentation into archetypes.....	169
1. Archetype Alternatives of <i>Anima</i> as functions of the ectopsychic system (<i>thinking, intuition, feeling, sensation</i>) in Blecher's immediate reality.....	170
2. <i>Anima</i> meeting <i>The Wise Man</i> in a <i>mundus archetypalis</i> , on the border of the <i>imaginal</i> and the <i>imaginary</i> . Blecherian dichromatic reverie.....	178
3. <i>Anima-Shadow</i> contiguity in the narrative sequence of the funeral dream	187
4. <i>Trickster</i> –dia-bolic and sym-bolic hypostases of the <i>Shadow</i>	197
5. <i>Hieros gamos</i> between the <i>Shadow</i> and the <i>Self</i> in the oneiric episode of the <i>specialised city</i>	207
6. <i>Puer Aeternus</i> – the timid rebirth of the <i>Self</i>	220
7. The <i>Self</i> , a harmonious voice of nature heard in the garden of Edenic Berck.....	224
Chapter VI Exploring the collective subconscious, in a cultural register, through writing, an assumed act of <i>individuation</i>	237
1. The hero's ontic experiences (death, dream, illness, love) understood as stages of the alchemy process in the making of Blecherian <i>Magna Opera</i>	238
2. Incursion in the cultural and personal mythology of Max Blecher's writing	252
3. Occurrences of the immediate unreality (<i>wandering, mortification, dreaming</i>) corroborated with processes of psychic reality (<i>inflation, alienation, individuation</i>) making the Ego-Self axis.....	261
Chapter VII Reconstruction of the Ego, bearer of Self consciousness by checking the myth of <i>individuation</i> , in Charles Mauron's origin and classifying the author in a psychological typology.	268
Conclusions	277
Bibliography	282
Scientific Works	299

DECONSTRUCTION OF THE EGO BETWEEN REALITY AND UNREALITY IN MAX BLECHER'S WORK

Abstract

Key words: individuation, alienation, inflation, archetype, metanoia, synchronicity, enantiandromia

Starting from the identity issue, the interesting part of the research lies in the psychoanalytical aspect of the literary work and in the writer's moral and spiritual personality. Max Blecher is an author whose work, considered in its aesthetic dimension, conceals the epic substance by achieving a fragmentary architecture of the novel discourse and turns the writing experience into a real art of symbol codification, which enables both the work's interpretation in a psychoanalytical key and an investigation of the auctorial subconscious. A plurivalent creator with an obsessive tendency to hypostasize, betraying the complex of *persona* that endlessly reinvents himself, Blecher also struggles in his real life between identity extremes, Romanian and Jewish, child and adult, normality and malady. Starting from the *familial novel* that reveals a strange mania of the masks, by frequently changing the pseudonyms and ending with the so-called novel of releasing the creative phantasms where the split between the *abstract character* and the *real person* is invoked, identity must be intercepted in the register of alterity and ipseity. The human being's transgression between existential plans, a sinuous slide between possible universe, repression in chronotopic over/subdivisions makes Blecher a stranger, an outsider, an outcast of the world and of his own life. The biographical element is mixed with the fictional one to such an extent that no one ever knows if Max Blecher, the man, survives the tuberculosis like an empiric being or a phantasmal one building himself a pseudo-biography.

Doris Mironescu, a genuine emotional observer of Blecher's talks about „Biographical Narration and Writer without Biography”¹, in the context of a dual demystification, man and aesthete of the word.

Thus, the title of this paper, *Deconstruction of the Ego between reality and unreality in Max Blecher's work* supports the theme of the identity crisis on the edge of the possible worlds created by the author, an existentialist theme based on an inner conflict of the psychic

¹ Doris Mironescu, *Viața lui M. Blecher. Împotriva biografiei*, Timpul Publishing, Iași, 2011, p.163.

forces meant to act regressively outside the pathologic or to impose themselves prospectively in order to obtain a complete achievement of the human being.

This research paper aims at exploring the auctorial subconscious represented by the three novels of Max Blecher's, psychoanalytically emphasizing the finality of the *individuation* process as well as classifying the writer according to the psychological typology. The minute analysis of Blecher's work will follow the subconscious dynamic with the two layers of the psychic, the personal subconscious and the collective subconscious whose manifestations will influence the evolutionary stage of the Ego (*inflation, alienation, individuation*). As far as the Ego-Self axis making process and the rapport between these two identity coordinates are concerned, it will be seen if the literary work as the product of the subconscious can artistically render the individuation process, the fulfilment of both the man and the writer as a complete human being.

The originality of the thesis is confirmed by a new reading grid that can reveal other meanings and significations of the literary work to the reader, as well as their correspondent at the biographical level. Thus, researching Blecherian novels using Carl Gustav Jung's analytical psychology method is a real interpretative challenge, a familiarization and thorough acquisition of theories and notions in this field, an arduous stylistic investigation at the level of discourse, a logic and correct correlation between the writer's phantasmal activity and the dynamic of the human psychic, a synthesizing force capable of guessing the interrelation between the consciousness and the subconscious, the Ego and the Self.

The objectives proposed in this paper aim to investigate the human subconscious correlated with the Blecherian unreality dimension, to identify and interpret the symbols in the literary work, to recognise the auctorial phantasms that materialise themselves based on guessing the conflictual situations, to apply the *amplification* (a principle contributing to the expansion of the interpretation circle, the defining experiences of the protagonists are associated with alchemy symbols, myths or psychic processes meant to anticipate *individuation*), the validation of the individuation process that implies, in turn, a predisposition of the contrary forces of harmonising themselves, an evolutionary change, a synchronicity work-empirical life and the classification of the writer in a psychological typology. Thus, the applied method concerns the whole picture of Max Blecher's personality, man and writer face to face to designate *individuation*, a psychological myth, a characteristic sign that makes the human being unique and propels him to universality.

The paper consists of seven chapters whose subchapters follow a systematic and thorough reading of the methodological theory and of its correct application, achieving a new interpretative study that stands the requirements of scientific research. Thus, a chapter is dedicated to the psychoanalytical theories, a chapter is for the author's biography, another chapter is a survey of the critical understanding of the Blecherian work and four chapters are rigorously conceived to achieve the scientific research in Max Blecher's work.

The first chapter, *Art of the literary text psychoanalysis* is an abstract of the psychoanalytical field that shows affinities and subtleties to literature. A parallel is made between these two disciplines, literature and psychoanalysis, being mentioned, on the one hand, the differences and, on the other hand, the similarities, the latter proving the transdisciplinarity of these two domains of the soul. Psychoanalysis, seen as a research method and not as a medical therapy is an interesting way of interpreting the symbols and the characters of the literary text, by relating to the human psychic. It is achieved an inventory of the working methods considered true *hermeneutics* of psychoanalysis (psychobiography, analytical psychology, structural-linguistic method, psycho-criticism), the names of some researchers being also mentioned (Sigmund Freud, Carl Gustav Jung, Jaques Lacan, Charles Mauron).

According to this classification, the weak and strong points of the methodological applicability with a finality is stated. From the above-mentioned methods, the analytical psychology specific to Carl Gustav Jung is chosen, this choice being justified by the global, integrating, teleological vision on the artistic phenomenon. The studies made by this Swiss psychoanalyst on some literary works confirm the efficiency of an analytical approach that reveals the writer's consciousness relating himself to the activation of the subconscious. The application of a psychoanalytical method also implies a justification of the aesthetic principle, thus plausible arguments being brought to support the choice of such an interpretative grid, capable of not interfering with the value of the literary work or denigrating the writer's prestige. Psychoanalysis is thus, of interest to the extent to which it keeps an aesthetic function, as is the case of literature, function that consists of releasing some negative energies presented in an artistic form.

Chapter II, Max Blecher – *Biography/possible biographies and types of discourse with an implicit or explicit identity*, proposes a short biographical presentation of the writer, being mentioned the hypostases of an atypical visionary problematic author that make a portrait in

the vanguard. The posture of an empirical being (man, sick, Jewish, Romanian) is completed by that of the artist with his multiple identity aspects (poet, prose writer, essayist, aphorism and epistle writer, painter), turning this protean figure into a post-mortem myth, a literary, dramatic and cinematic character. His tendency to permanently change his identity mask will be the support in the analysis of the phantasms that inhabit the fictional universe and the endless quest for identity at the level of the empirical reality will subsequently have an echo in the immediate unreality. The schizoid definition he gave himself, the polymorphism of the human being, the silence he kept faced with a cruel destiny, all this will be rendered in the act of writing, subsequently materialising in the image of some archetypes.

Chapter III, *Stages of critical understanding of Max Blecher's work* contains a synthesis of trustworthy opinions, focusing on an ontological crisis, on the crisis of the real, the ego's depersonalisation, the topic ambivalence, temporal and identity, terms of reference that will constitute the base for the psychoanalytical analysis applied in the next chapters. Thus, the compromise of an autobiography, achieved through the writing experience will describe the mundane existence like an individuation adventure.

The shallow radiography of the critical understanding of the author in the age and outside it, brought up to date, brings to the surface diverse approaches that illustrate endless valences of the Blecherian work, leading to the definite classification of the author in the literary Romanian canon. Critical, monographic, thematic, narrative, linguistic, transdisciplinary hermeneutical approaches can be identified as well as timid psychoanalytical trials leading to Freud, but there is no serious psychoanalytical study and in order to use all the resources of the analytical toolbox, such an approach is needed.

Monograph is the main research field of Radu G. Țeposu and Dorin Mironescu, their reference works *The Young Blecher's Sufferings*(1996) and *M Blecher's Life. Against Biography* (2011) proposing a holistic vision on the writer's life, highlighting the major biographical aspects that help tracing a complete outline of his portrait. A literary work which is atypical to the literary investigation is that of Iulian Băicuș, *Critical Micromonograph: Max Blecher – A Harlequin on the edge of the abyss* (2004) in which the monographic perspective becomes a pretext of contemplation and reflection on the baroque motifs, emphasising the author's bias towards the mannerist writing. The same monographic direction takes Gheorghe Glodeanu's research study, *Max Blecher and the new aesthetics of the inter-war Romanian*

novel (2005) where the existential adventures of the protagonist are insisted on, adventures whose dramatical thrill evokes the defining authenticity of the Blecherian writing.

As far as the linguistic is concerned, the study *The Time of Discourse with Max Blecher* can be recalled, study in which Rozalia Colciar analyses the verbal nuances and the types of discourse tracing the Blecherian fictional universe, emphasising a world that builds itself intra-textually. Sergiu Ailenei dedicates a study to the Blecherian imaginary, *Introduction to Max Blecher's Work* making the inventory of a series of symbols essential to closing or opening, that state, on the one hand, the degradation of the organic matter and, on the other hand, guessing the character within the coordinates of the tropism.

The biography of the critical understanding is approached by Ada Brăvescu in the study *A case of problematic and spectacular understanding* (2011) following over a period of seven decades the process of interpretations and of the trustworthy opinions regarding the axiological verdict, the typology of the novels and the style of the Blecherian work, everything mentioned being the paradigm of a writer that achieves post-mortem notoriety.

The hermeneutical interpretation of the Blecherian writing is Anca Chiorean's who, in the study *Four Real Dimensions in the Immediate Unreality. An essay on the Stratigraphy of the Blecherian Imaginary* (2015), creates an original method of interpretation of the Romanian universe, emphasised by the four dimensions that interfere: *The articulated World, Theatrum mundi, The Hell and the Purgatory*. The research Anamaria Ciobotaru did, *Max Blecher's World and Worlds. A Transdisciplinary Study* (2016) appeals to more methods of investigation, the biographical method, the symbolic and psycho-critical method, trying to separate the discourses, literary, philosophical and graphic that overlap in a paratopical narrative discourse. The latest study dedicated to Max Blecher belongs to Dorin Ștefănescu, *Reflections in sepia. The art of the image with Anton Holban and Max Blecher* (2017) that proposes a pictographic interpretation of the Blecherian writing, inferring the stratification of the fictional worlds in which living becomes a state of the full and of the empty, state felt by the self-sufficient ego.

It is worth recalling the article signed by doctor Justin Neuman, *Revelation of M. Blecher's Literature* (1937) that psychoanalyses the novel *Experiences in the Immediate Unreality* from Sigmund Freud's perspective, reducing the text value to a troubled infantile psycho-sexuality and to a phallic symbolism, determined by the Dionysian complex.

Having as a starting point this direction of the psychoanalytical interpretation, I have thought that Max Blecher's novels must be thoroughly understood in the key of the psychic life of the author. More suitable for our research is the perspective of Carl Gustav Jung's analytical psychology, taking into consideration the fact that Max Blecher's work is full of symbols and suggestive allusions towards an abyssal imaginary, correspondent of the psychoanalysis' subconscious.

The next four chapters illustrate the so-called analysis of Max Blecher's novels, proving, step by step, the efficiency of such a critical exercise, even in the Jungian psychoanalytical way. By applying Carl Gustav Jung's research method, the interpretative labour presupposes a four step analysis that guides our study towards an equivalence of the literary text to the *individuation process* and an identity construct classified in a psychological typology, according to the subconscious activation. The first stage presupposes a familiarisation to the text, identifying the social archetype of the *persona* from the perspective of the physical, psychic and cultural dimensions. The second stage of the analytical approach is finding some archetypes, prototypes anticipated by the typology of the characters classified in the category of the *persona*. In the third stage the *principle of amplification* stated by Carl Gustav Jung is applied, principle by which the symbols of the literary work are correlated to other cultural circles, thus expanding the horizon of the research. The last stage has the role to validate the result achieved in the previous stages of the psychoanalytical analysis, the presence of some psychic mechanisms that secure the harmonisation of forces in the consciousness and subconscious sphere.

In the case of Max Blecher, the psychoanalytical research method has raised the problem of the Ego's deconstruction in the contingent reality which led to the understanding of this psychic dysfunction at the level of the subconscious and to the minute observation of the Self that acts prospectively, healing this psychic wound and reconstructing an integrating Ego.

Thus, chapter IV *Deconstruction of the Ego through a regressive dynamic of Blecher's persona at the primary reality/consciousness level* partially repeats the title of this research, signalling the direction of investigation of the auctorial psychic. This chapter supports the choice of a title suitable for our research, being interesting for the Jungian psychoanalytical approach because the analysis of the *Persona's archetype* shows the

relationship between Ego and society as well as the Ego's possibilities to adapt outside the empirical reality, according to the latent manifestations of the subconscious.

As social archetype, *Persona* designates the clipping of the collective psychic that will be analysed according to the three dimensions, physical, psychic and cultural, each perspective bringing an identity mask to the foreground. The physical component emphasises the hypostases of the Blecherian character/ protagonist, child, adolescent and adult, following the particularities of each age, reflected in the epic discourse, similarities as well as the changes associated with each existential stage. The common thing of these identities marks the Blecherian character's predisposition to explore the condescending/cursed spaces, which favours the outline of the Wanderer through the simultaneous worlds. The temporary escape into the cavernous topos means from a psychoanalytical perspective a habitual withdrawal of the individual into the subconscious matrix, as he cannot adapt to the rude and tedious reality. The psychic dimension of the *persona* reveals, first and foremost, the identity typologies tried by the Blecherian protagonist, the fool, the suicidal, the sick, the hero, the puppet, the clown, and on the other hand, the complexes associated to them. The self-sufficiency, especially the polarity of the complexes (*strength/false strength, vital freedom/ Thanatic freedom, tragic mask/laughsome mask*) lead to the neurotic type, the argumentation being supported by examples of symptoms specific to this psychic disorder, symptoms identified in the protagonist's behaviour. Excluding the direction of an interpretation and analysis that leads towards a pathological case and consenting to the artistic profile of the writer who deliberately builds his own literary discourse, I have preferred the correlation of the *persona* to the image of the *oneiric Visionary* who contributes to the progressive deconstruction of the empirical Ego through *misachievement* and *depersonalisation*. The cultural dimension aims at the association of the *persona* with *Janus Bifrons* the mythologem, the alterity being highlighted either by duality or by split. Both duality associated with the *motif of the Gemini*, *of the mirror, of the painting, of the picture, of the shadow* and split rendered by the hybrid image of man (*object-man or animal-man*) have been interpreted like psychoanalytical attitudes, of *extraversion* and respectively *introversion*.

The first analysis stage was exclusively dedicated to the archetype of the *Persona*, highlighting the obvious dissociation between reality and unreality, between consciousness and subconscious, by estranging the empirical Ego from the inner Ego. It has been proved that the identity mask, that is the *Persona*, does not coincide with the Image of the conscious Ego, which leads to a social inadequacy of the individual that must be corrected in a different

context. The psychic conflict exaggerated by the crisis of the real and by the identity crisis will thus be solved at the level of the personal/collective subconscious which reacts countervailing as it will be shown in the next chapters.

Chapter V *Self revelation at the immediate reality/ subconscious level through the author's fragmentation into archetypes* reveals the phantasmal pulverisation of the author in his work, the Blecherian *reality vs. unreality* contributing to the manifestation of some prototypes of the personal or collective identity. At the level of Max Blecher's writing the archetypes of the personal/collective subconscious (*Anima, the Wise Man, The Shadow, Trickster, Puer Aeternus, the Self*) are identified and interpreted, then some connexions among them meant to foretell the manifestation of the Self, the centre of the psychic apparatus, are established. The *Anima* archetype is first and foremost, correlated with the image of the woman in Max Blecher's prose and, of course, with the erotic experience of the protagonist, as a possibility of remaking the unfulfilled human being, stressed by his hybrid image. Seen as a personification of the low value function at the level of the subconscious, *Anima* proves to be, in turn, an activation of *sensation, intuition, thinking, feeling*, having the tendency to move to the left, which confirms the possible success of the *individuation*, but the sudden change of manifestation to the right brings the protagonist back to the situation in which he assumes the failure of an Ego that cannot really know the alter being, the Self. In relation to other archetypes, *Anima* has the privilege to go deeper into the unreality sphere, crossing the personal subconscious that corresponds to the imaginary topos and the collective subconscious that defines the *imaginal, mundus imaginalis*, renamed by Carl Gustav Jung *mundus archetypalis*. This imaginary world built through an *active imagination* enables *Anima* to meet the archetype of the *Wise*, an allusion to the prototype of the *Self* through the white colour which is subsequently metamorphosed in an archetype of the *Persona*, contaminating him with a bloodlike colour. Through the fusion with the archetypes *Anima* meets, she contributes to the completion of individuation, re-establishing the psychic order, as well as renegating the integrality of the human being, as this *Anima* is insidious, treacherous and uncertain.

Judging by her place in the reality of the writing (feminine character), in the topos of the reverie (*Anima*) as a hypostasis propelled into the area of the *imaginal*, the feminine archetype is captured in the oneiric space, too. The dream is the space suitable for the Ego-Self communication, thus, in this context, *Anima* is a sudden manifestation of the non-Ego and the symbolism becomes ambiguous. *Anima* meeting the *Shadow* facilitates thus, the

identification of some symbols whose detailed interpretation confirms an evolution towards integrality, by accepting and assuming the hidden sides of personality. Thus, the process of individuation takes place as a consequence of seeing the almighty Self, built through integrating specific symbols, starting from the prototype of the mandala.

Competing with *Anima*, the archetype of the latent femininity, the *Shadow* has an important place in the subconscious sphere, being an archetype with a rich complex content where the frustrations are rectified. An alternative to the *Shadow* is the *Trickster*, an archetype that seeps through all the pages of the Blecherian novels, for the writer is the creator of a world par excellence carnivalesque. The buffoon, the clown, the jester, the tumbler are puppet-men that make the Blecherian harlequinade. This major feature of the writing paradoxically emphasises an imagery of the Self, just because unreality seems to be more authentic than reality, as the writer himself states. The *Trickster* triggers duality endlessly tried by the Blecherian hero, his temporary success admitting the existence of a subconscious governed by the *Self*. With a contrastive aspect, this archetype reveals the angelic and demonic face, referring both to a weakness of personality and a constructive instinctuality. But the oxymoronic manifestation of the buffoon stressed by the chromatic geometrisation marks an inherent conflict at the level of the psychic and, thus, *individuation* is postponed. If this fragmentary copy has not achieved its teleological purpose of the human being personalisation, then, the *Shadow* as an original archetype facilitates, at the level of the Blecherian dream, a Faustian deal with the empiric Ego, so that *individuation* can finally occur. The *Shadow* face to face with the *Self* reveals the parable of the human existence, translated into the psychoanalytical language through the deciphering of the symbols biased to *individuation*. The oneiric Ego becomes the traveller who explores the strangeness of the subconscious universe and takes part in the historic meeting between the Shadow and the Self, the latter being an untraced instance which is still everywhere in the frame atmosphere, in the weird objective and in the beings that cross the possible world. Once the Self is guessed in this unreality, variations of the prototype are looked for, and one of them is *Puer Aeternus*. The *infans* prototype illustrated in Max Blecher's novels brings about an utopian, still nostalgic world, as the protagonist being an adult now, cannot bring the past to life only by anamnesia or he is incapable of placing himself in the future without cheating death. Thus, the reverie is the redeeming solution of mingling with the Self, the archetype of the archetypes, the centre of the human psychic and of the Blecherian world, too. As the archetype of integrality, this is a voice of nature which is perceived only by that who wants to be indeed

initiated in the immediate unreality. The episode of the garden in his dream constitutes *unus mundus*, where the Self could be perceived both as a flow of internalness out and as a change in exterior size inside the human psychic. If till now, the archetypes have anticipated such a process of human being's integration into totality, the last manifestation of the *Self* that crystallises at the level of the immediate unreality has fulfilled *individuation* up to the end.

The archetype interrelationship anticipates the human being integrality into totality, through the Ego-Self axis, and chapter six, *Exploring the collective subconscious, in a cultural register, through writing, an assumed act of individuation* comes to confirm the dynamic of the subconscious at the level of the literary work. Thus, the principle of amplification stated by Carl Gustav Jung is applied, principle based on the analysis of the epic matter with the aid of some vast cultural symbols having a correspondent at the level of the collective subconscious. There will be alchemy and mythology associations, and the results obtained will concern *individuation*, a process of becoming, which is previously explained through the logic of the psychoanalysis. The ontological adventures that the Blecherian hero goes through (*Thanatic experience, dream illness and love experiences*) on the profile of which the symbols and all the archetypes reflect themselves, are correlated with the four phases of the alchemy process: (*turning black, white, yellow and red*) which contribute to the creation of the Great Work, named *lapis philosophorum*, through the integrating experience of writing. Also, the act of writing is supported by the literature-mythology correlation, an identification of the cultural myths being necessary (Narcissus, Pygmalion, Sisyphus, The Minotaur, Icarus, the Demiurge) inserted in Max Blecher's novels, which put together will make the personal myth of the author, the *myth of the individuation*, in the psychoanalytical sense. Both the connection to the alchemy and mythology will lead to the same process of individuation. The analytical psychoanalysis, thus, turns to the cultural references, and the passage from the collective subconscious to the personal one, is achieved by equivalating the three leit-motifs of the novels: (*wandering, mortification, reverie*) with the psychic processes (*inflation, alienation, individuation*). Each process marks the bound between the Ego and the Self, emphasising the stage where the individual finds himself and to what extent he draws near the *individuation*, that is completion of the human being

If the Self overlaps the Ego, it is inflation, if the Ego renegades the Self, it is alienation, but a recognition and acceptance of the Self on the part of the Ego leads to *individuation* and at the same time to fulfilment as totality. This stage of the method implies a close observation of the subconscious dynamic and of achieving the Ego-Self axis,

identifying, in turn, an imbalance (*inflation, alienation*) and a harmonization of the psychic (*individuation*) signalling, in fact, the reconstruction of the Ego.

Thus, if the social archetype (stage I) and the emotional, moral, existential (stage II) archetypes referred to a possible *individuation*, the ontological adventures of the Blecherian hero, the myths and the leit-motifs, analysed from the alchemy mythology and analytical psychology perspective, (stage III) have confirmed at this point of the analytical approach, the achievement of this psychic process at the level of the literary work, through the soteriological experience of writing. It has been shown that the author's personal myth is of psychoanalytical nature and it can be discovered through the plurivalent analysis, following only one direction: *individuation*. If Alexandru Protopopescu talks about the *myth of the essence*², accepting ontological premises, Doris Mironescu states the *literary myth*³ of the malady experience, although Blecher himself deliberately deconstructed this myth: „I would like to destroy the myth of suffering. To show that suffering is an imposture”⁴, the personal myth, from the abyssal psychoanalysis perspective of Carl Gustav Jung is the *individuation* which explains the comprehension of the Self and, thus, an effective ageing process of the human being.

The last chapter *Reconstruction the Ego, bearer of Self consciousness by checking the myth of individuation, in Charles Mauron's origin and classifying the author in a psychological typology* is a synthesising stage of our research in which the process of the individuation is validated, returning to a consciousness that has emerged from the subconscious. *Enantiodromia* and *metanoia* are mechanisms of the psyché that describe the psychological evolution of man, processes that come to support *individuation*. *Enantiodromia* is an energy transfer by which the content of the psychic can change its poles, the balance between consciousness and subconscious being then re-established. *Metanoia* represents an evolutionary movement of the psychic in the sense that the human being is willing to grow up accepting challenges and major changes constructive for the definition of the accomplished personality. At the same time, the synchronicity phenomenon contributes to the totality consolidation of the human being, coincidences between life and the literary work being revealed, the tendency of the fractal identity being a constitutive reference element of illness,

² Alexandru Protopopescu, *Volume and Essence*, Eminescu Publishing House, Bucharest 1972, p. 78

³ Doris Mironescu, *op. cit.*, p.82: „, Experience from Berck, codified in *Healed Hearts* and partially in *The Shining Den, will become the base of Max Blecher's literary myth*”

⁴ Mădălina Lascu, *The less known M. Blecher. Correnspondence and Critical Understanding*, Hasefer Publishing House, Bucharest, p.321.

as Daniela Luca, a Romanian psychoanalyst states, admitting the intrinsic paradox „we cannot run away from ourselves – it is only possible by paying the price of a serious malady”⁵. Classifying Max Blecher in the introverted sensation type and emphasizing the ethnic ubiquity close the argumentation that the novels of this problematic author end the individuation process both at the level of fiction, of the immediate reality, of the subconscious and in the sphere of reality and of consciousness that comes to life in the light of the Self.

This stage of our study represents a confirmation of the fact that the artistic product, irrespective of its nature, is the equivalent of a psychoanalytical myth, *individuation*, only by checking a consciousness that has admitted and assumed, at this moment, the origin of the subconscious nature. Thus, our method, with the aid of the psychoanalysis grid of Carl Gustav Jung which can be applied to any artistic product, presupposes four important stages: the analysis of the social archetype at the level of consciousness, the identification of the emotional moral and total archetypes in the sphere of the subconscious, exploring the collective subconscious in its cultural dimension, checking the integrity of the creative human being by means of the consciousness and subconscious contiguity. The structure of the textual analysis can be reduced to four successive entries into the literary work which reveal the spheroid dimension of the psychic apparatus: conscious, personal and collective subconscious, collective subconscious and conscious.

Literature and psychoanalysis have shown, thus, two different perspectives of the same inner identity, on the one hand an alter-ego, wanderer through the imagery dimension of the text, an alter figure whose manifestation is temporary and follows the sinuous line of a phantasmal existence, and on the other hand, the Self, the true essence of the world and of the human being, the archetype of totality to which the individual aspires, subscribing to the eternal collective memory of humanity.

Thus, Max Blecher stays in the consciousness of the initiated readers a writer who plays his role no more. He evokes that part of himself which is alienated neither by the fictionalising labour of literature nor by the insinuating mythology of the illness”⁶.

⁵Daniela Luca, *Words in the Negative. Psychoanalytical Essays*, Tracus Arte Publishing House, Bucharest, 2016, p.128.

⁶ Doris Mironescu, *op. cit.*,p.10.

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