Imagining Communities and Imagined Worlds: the Archetypal Concept of History

STANISLOVAS JUKNEVIČIUS

Lithuanian Culture Research Institute
juknevicius.s@gmail.com

The paper analyses the role of archetypes in history on the basis of some of Jung's concepts and ideas. It focuses on the study of the formation and spread of archetypes. This paper validates the idea that archetypes, although born in the unconscious, are disseminated and consolidated through the conscious efforts of members of imagining communities. The main objective of these efforts is the creation of imagined worlds, and their main method consists of actions performed and feelings experienced in typical situations. In this respect, history consists of changes in imagining communities, in the imagined worlds created by them, and in typical situations.

Introduction

The various concepts of history are more than just a theoretical issue: they have great practical significance, too. The fact of the matter is that history is created in the same way as it is explained. Perhaps the most notable example of this is provided by the heroically desperate efforts to use the Marxist understanding of history to create a communist society in the former Soviet Union. Furthermore, this can be applied to all other theories, including the theory of modernization. The USA and other Western countries base their support for democratic movements around the world on the assumption that liberal democracy – the supreme achievement of political thought – sooner or later will take root all over the world[1]. All this forces us to return to the fundamental problems of the philosophy of history and to rethink the essence, direction, and driving forces of history.

It is clear that the process of history is determined by many causes, and each historian and each school of history perceives and interprets them in their own way. To interpret history means to create a hierarchy of causes that determine the historical process. This article analyses the place and role of

---

1   Fukayama, F. *The End of History and the Last Man*, p. 39–54.

archetypes in history. By analogy with social, political or economic history, this direction of research can be called archetypal history[2]. Its place among other historical sciences completely depends on the methodological views of the researcher. In this case, we agree with Joachim Fest, who maintained that the emergence of totalitarianism was mostly due to psychological causes[3]. In our view, the same is true for all other "isms".

The role of archetypes in history manifests itself by creating, according to Carl Gustav Jung, myths, religious, and philosophies that influence and characterize whole nations and epochs of history[4]. David Lindenfeld[5], Robert Robertson[6], Hans Gunther[7], Arnold J. Toynbee[8], and many other authors investigated various aspects of the manifestation of archetypes in history. One of the important problems arising in this sphere of research is that of how archetypes change. Is the historical process shaped by the same archetypes that, according to Jung, were born in the "nebulous abyss of time,"[9] or do archetypes change with changing historical epochs:

some are born, others die, and yet others are transformed?

This work will be based on the assumption that the main role in the historical process is played not by common substratum transcending all differences in culture and consciousness[10], but only by subconscious structures typical of certain epochs, nations or groups of people. It may be that the "two-million-year-old man"[11] lives in all of us, but one should not overrate his role in history. How do new archetypes come into being? What role do conscious efforts play in the establishment and spread of new archetypes? What are the methods for the consolidation of new archetypes in the collective subconscious? These are the main problems dealt with in this paper.

The paper consists of three main parts. The first part briefly outlines the main collective subconscious structures in the context of the problems analysed by archetypal history, and the second analyses the concepts of imagined and imagining communities. We maintain that different communities are influenced by different archetypes in different ways and the concept of the imagined community, which was introduced into scientific discourse by Benedict Anderson, is used to describe such differences. In addition, some communities not only experience the effects of archetypes but are also actively involved in their creation; hence, the concept of *the imagining community*. The third section reveals the role of *typical situations* in the creation

2   The term was used by Kevin Lu in *Jung and history: Adumbrations of a post-Jungian approach to psychoanalytic history*, p. 12–17.

3   Fest, J. *The Face of the Third Reich. Portraits of the Nazi Leadership*, p. 297.

4   Jung, C. G. Approaching the Unconscious, p. 68.

5   Lindenfeld, D. Jungian archetypes and the discourse of history.

6   Robertson, R. *Jungian Archetypes: Jung, Goedel, and the History of Archetypes.*

7   Gunther, H. *Der Socialistische Ubermensch: M. Gorkij und der sovjetische Heldenmythos.*

8   Toynbee, A. J. The value of C. G. Jung's work for historians.

9   Jung, C. G. The Role of Unconscious, p. 12.

10 Jung, C. G. Commentary on "The secret of the golden flower", p. 11.

11 Anthony Stevens, A. *The Two Million-Year-Old Self.*

of imagined worlds. It maintains that archetypes are formed in *typical situations*, by following certain examples. The books in which the standard rules for conduct, thinking, and way of life are laid down can be referred to as *standard books*, and the personalities who best embody such standard qualities can be called *exemplary personalities*. Conclusions are presented at the end of this paper.

Archetypes, complexes, and instincts

To begin with, the term "archetype" was already used in antiquity and was synonymous with *Idea* in the Platonic usage.[12] However, if we understand Plato's ideas intellectually, we need to be in a certain emotional state in order to perceive archetypes.[13] And, finally, archetypes "are an instinctive trend, as marked as the impulse birds to build nests, or ants to form organized colonies."[14]

In different historical epochs and different historical cultures, the same archetypes are manifested in different archetypal images. For example, the Hero may be a Hero defeating dragons, a Police Commissioner who successfully fights against the Mafia, or a Jedi mercilessly exterminating the forces of evil. It is this diversity of archetypal images that opens up the possibility of interpreting history as a change of archetypes that, although the same, involve different images. On the other hand, we should not underestimate the importance

of new archetypes in the history of nations and cultures. For instance, the new rules of thought, work, and lifestyle that Moses proclaimed to the Jews at the foot of Mount Sinai were different from those that they followed when living in Egypt. Then, more than a thousand years later, "the kingdom of heaven was close at hand"[15] and in order to enter that kingdom one had to live differently from how the Jews lived: "You have learnt how it was said… But I say this to you…"[16]. Almost two thousand years later, Heinrich Heine expressed the feelings pent up in the collective subconscious of that time by proudly declaring: "We want to build the kingdom of heaven even here upon the earth…"[17]

"The kingdom of heaven upon the earth" is the archetypal dream of the Golden Age that has withstood the test of time. The existence of the imagination is a necessary condition for the existence of dreams. Wherever and whenever they live, people always imagine something better, more interesting, or at least different, than what is. Archetypes are the most significant and consequential contents of imagination, and this is why in archetypal psychology they are referred to as *the fundamental structures of the imagination*[18].

The concept of the archetype is closely linked to that of the complex. Jung wrote that "whereas the personal unconscious

---

12 Jung, C. G. Psychological aspects of the mother archetype, p. 75.

13 Jung, C. G. *Psychological Types*, p. 447.

14 Jung, C. G. Approaching the Unconscious, p. 58.

15 Mt 4, 17. The New Testament in Jerusalem Bible, p. 9.

16 Mt 5, 20–48. Ibid., p. 10–11.

17 „Wir wollen schon auf Erde, hier ein Himmelreich errichten". Heinrich Heine. *Deutschland. Ein Wintermärchen*, cap. 1.

18 James Hillman. *Archetypal Psychology: A Brief Account* (with a Bibliography of Archetypal Psychology compiled by Tom Cheetham), p. 15.

consists for the most part of *complexes*, the content of the collective unconscious is made up essentially of *archetypes*"[19]. However, researchers use the concepts *cultural*[20] and *collective complexes*[21], and Jung himself used the term "social complexes of an archetypal character"[22] and called the *Oedipus complex* an archetype[23]. A certain distinction between collective complexes and archetypes can be made by analysing their effects. Archetypes may exist as dreams, hopes, and expectations that do not impose any commitments whatsoever, whereas complexes always motivate a person to act in one or another way or to avoid certain actions. In this sense, collective complexes are archetypes of a compulsive nature.

Instincts are the third important element of the collective unconscious. According to Jung, archetypes and instincts are the most polar opposites imaginable, as can easily be seen when one compares a man who is ruled by his instinctual drives with a man who is seized by the spirit. But just as between all opposites there obtains so close a bond that no position can be established or even thought of without its corresponding negation. Instincts are a prerequisite for the emergence and operation of psychic energy. Just as tension between negative and positive charges produces electricity, tension between instincts and archetypes is the foundation of psychic energy[24].

In society, tensions between instincts and archetypes manifest themselves as tensions between materialists and idealists, i.e. between those for whom "a bird in the hand is worth two in the bush" and vice versa. A good illustration of this type of tension is the relationship between Moses and the Jews in the desert, where Moses, in carrying out the will of God, invites, encourages, and urges Jews to go to the Promised Land, and the Jews, exhausted by the miseries of travel, nostalgically remember their relatively safe and peaceful years spent in Egypt and only think about where to find food and water[25]. In fact, each society has its own materialists and idealists, and even the evolution of cultures can be seen as constant change in two of its forms – idealistic and sensate. The American researcher Pitirim Sorokin held the view that in the 20th century sensate culture had reached its apogee and should start to transform itself into ideational and / or idealistic[26].

Archetypes are what lift man above the animals; they are a kind of net of ideas, feelings, and images that is cast over the sensory world and encourages man not to be satisfied with daily concerns and routines but to strive for something more. Those who prefer spiritual pursuits to material interests are most often referred to as *spiritual* people. In this sense, the archetypal history is the history of human spirituality.

19   Jung, C. G. The concept of the Collective Unconscious, p. 42.

20   Thomas Singer, Samuel L. Kimbles (eds.). *The Cultural Complex. Contemporary Jungian Perspectives on Psyche and Society.*

21   Stanislovas Juknevicius. When Imagination is a Killer: the Psychology of Racism.

22   Jung, C. G. *Approaching the Unconscious*, p. 68.

23   Jung, C. G. Flying Soucers, p. 348.

24   Jung, C. G. On the Nature of the Psyche, p. 206.

25   Ex. 15, 24; 16.3; Jerusalem Bible, p. 76; 77.

26   Sorokin, P. *Social and Cultural Dynamycs,* vol. IV, chap. XVII.

The concept of imagining communities

Although archetypes emerge within the imaginations of individual people, they start to play a greater or lesser role in the life of society only when they become part of the collective imagination. A group of people influenced by the same archetypes may be called an imagined community. According to Benedict Anderson, communities are to be distinguished by the style in which they are imagined[27]. However, members of many communities not only imagine themselves to be someone or something but also create certain images of themselves, other people, and the world; therefore, the term *imagining community* can be used concurrently with the term *imagined community*. Sometimes the same community can for some time be an imagined and at other times – an imagining community. For example, the inhabitants of some town may imagine themselves to be Catholic but live fully secular lives that are in no way related to religion; however, at some point they may start attending Mass, taking part in charitable activities, reading and discussing religious literature and become an imagining community, i.e. a community participating in the creation of a Catholic world. Anderson is right in saying that all communities larger than primordial villages are imagined[28] but some of them are also imagining.

The number of imagining communities is equal to the number of archetypes or, in a broader sense, to the number of collective imaginations. Since archetypes are usually named after literary heroes, it is possible to talk about groups of people united by the archetypes of Oedipus, Don Quixote, Cinderella, Don Juan, Père Goriot, Gobseck, Oblomov[29]. Some communities are named by their authors, i.e. *transcenders*[30] or *dharma bums*[31]. We will briefly describe the four imagining communities that have played an important role in the social and political life of the West: *fighters, leaders, true believers, and the obedient.*

The destruction of the old is a prerequisite for the emergence of the new and, therefore, each society had, has and will have those whose psychic energy is largely directed toward the destruction of old religious, moral, social, political or cultural structures. These types of people form an imagining community whose members are influenced by the *fighter* archetype. In a religious society such people fight against sin, and in a society based on moral values – against vice. With the diminishing role of religion and morality in Western society, this type of collective subconscious energy has turned to the destruction of social and political structures. Karl Marx's idea of happiness was "to fight"[32].

When old religious, moral, and social structures are destroyed, the creation of new ones begins. In this process, the imagining community of *leaders* plays the primary role. Since the desire to lead is

27 Anderson, B. Imagined Communities: Reflection on the Origin and Spread of Nationalism, p. 6.

28 Ibid.

29 Сергей Гогин. *Горизонтальная идиллия.*

30 Abraham Maslow. *Religion, Values, and Peak Experiences.*

31 Jack Kerouac. *Dharma Bums.*

32 Karl Marx's "Confession".

often associated with the *will to power*[33], the role of leaders is most often assumed by those in power. These are often cynical pragmatists and, on occasion, dreamers drifting in the haze of romanticism. As Grigory Zinoviev, one of the theoreticians and practitioners of Bolshevism, once wrote, "the Bolsheviks, covered with scars, under glorious flags peppered by bullets and torn by bayonets, march in front of them all, ...command everyone"[34]. Over time, the scars have healed, and the flags have faded, but the Bolshevik desire to be in command of everyone and everything has survived[35].

The creation of the new is not possible without a belief in the success of the creative process; therefore, the community of *true believers* plays an important role in the structure of any society. Eric Hoffer maintained that the main characteristics of the *true believers* are fanaticism, enthusiasm, fervent hope, hatred, intolerance, blind faith, and self-sacrifice[36]. And although Hoffer wrote his book, if one may say so, with a scowl directed at fascist Germany, many of his thoughts, observations, and conclusions apply to contemporary Western societies, not to mention Eastern ones.

Faith, just like reason, in and of itself is not an archetype. Reason is one of the psychic functions and an important tool for knowing the world, but if reason becomes an object of admiration and worship or is turned into a cult – as during the Great French Revolution – it becomes an archetype. Similarly, if someone believes that two parallel lines will never intersect, faith for such a person is only a secondary psychic function, but if someone is determined to die for his faith – faith for him becomes an archetype.

And, finally, an important role in the history of the West, especially in totalitarian societies, was played by the imagining community of the *obedient*. If there are people in society for whom the purpose of life is to lead, there must be those who find the meaning of life in obedience. For many people obedience is an episodic phenomenon: some obey circumstances, others obey other people. Obedience as an archetype manifests itself in those cases when it becomes dominant or, to use Jung's term, an "instinctive tendency". This has been perfectly illustrated by Leon Trotsky in his autobiographical book. When Leon Trotsky (then schoolboy Bronstein) criticized the principal of his gymnasium, one of his classmates expressed his sincere outrage by declaring that" he is our chief. If the chief orders you to walk on your head, it is your duty to do as you are told, and not criticise him"[37].

The functions of imagining communities

Imagining communities perform three main functions: they create and perfect imaginary worlds; they create and perfect the language used in the creation of imaginary worlds; and they embody these imaginary worlds.

---

33 Friedrich Nietsche. *Beyond Good and Evil,* p. 152–153, 259.

34 Бухарин Н И Железная когорта революции, с. 35, 38.

35 Конституция СССР. Глава 1, статья 6.

36 Hoffer, E. *The True Believer. Thoughts on the Nature of Mass Movements.*

37 Trotsky, L. *My Life,* p. 68.

While the communities that exist in different spheres of theoretical and practical activities – science, art, politics, religion or morality – are very different, they all share the same goal: to create a coherent, complete and influential imagined world. For example, the imagined Catholic world with its heaven and hell, repentance and redemption, saints and sinners, is the result of a long and tireless creative process of the imagining Catholic community. Similarly, the imagining Bolshevik community spent many years creating, perfecting, and improving the model of a future communist society. And although reality proved to be much more complex and controversial than even its most refined models, the 20ᵗʰ century history of Russia would be incomplete and not always comprehensible without the study of such models. As Bertrand Russell wrote, "to understand Bolshevism it is not sufficient to know facts; it is necessary also to enter with sympathy or imagination into a new spirit"[38].

Imagined worlds are crucially important for the development of any society. The relationship between the imagined and the sensate world can be compared to that between a design for a building and its realisation. The design does not participate in construction, but it is the cause of the activity of all the people engaged in a building's construction. In a similar way, imagined religious, moral, social, and political worlds exist only in the imagination, even though they dictate the actions of the people creating such worlds. Imagined worlds create tension between what is and

what should or could be and are the main source of human activity.

Language is the main tool for the creation of imagined worlds. First, language is necessary in order to translate an individual imagination into a collective one. In order to make the feelings, meanings or emotions born in someone's imagination accessible and comprehensible to others, this person must use an already existing language or create one of his own. In this sense, the imagining community is a group of people who speak the same language and create or support the same content of their imagination.

Some imagined worlds are created on the basis of spoken language, but usually each imagining community creates a language of its own that can be understood only by its members. This is especially clear in science and art but is true for practically all spheres of activity. We will illustrate this with the following example. In the classic Chinese work by Laozi we read:

> There is something formlessly created
> Born before Heaven and Earth
> So silent! So ethereal!
> Independent and changeless
> Circulating and ceaseless
> It can be regarded as the mother of
> the world.
> I do not know its name
> Identifying it, I call it *Tao*[39].

In the beginning the Tao emerged in the imagination of one man, then it appeared in the imaginations of many, yet

---

38 Russell, B. *The Practice and Theory of Bolshevism*, p. 17.

39 *Tao Te Ching. Tao and Virtue Classic.* Chapter 5.

later it became the key category of Chinese philosophy and culture. Based on this and other categories, a model of being is created, which turns into a form of collective imagination typical of the Chinese.

Creations that existed only in imagination are given a sensate form, i. e. are personified. The simplest example of this is when an image created in an artist's imagination is transformed into a sensate shape. However, embodiment takes place in virtually all spheres of theoretical and practical activity. Embodiment in social and political creation occurs when attempts are undertaken to translate an imagined model of a perfect society into reality, i.e. make it perceptible to the senses. As the popular Soviet song goes, "We were born to turn a fairy-tale into reality..."[40]

An important aspect of the creation of imagined worlds is the development of empathy, the ability to experience certain emotions with respect to certain sensate objects or contents of imagination. For instance, an artist encodes certain feelings, images, and meanings in a work he is creating, and they later evoke a certain response in the psyches of its apprehenders. Sometimes the response is what the artist expected; at other times it is completely different. Similarly, an historian interpreting the past always endows historical figures with certain emotions that may or may not have anything in common with the emotions of those real people[41].

Art plays an important role in the cultivation of empathy for historical events or figures. Art – first of all, literature – allows everyone to feel like a participant or even a hero of past events. The writer, therefore, does not have to be faithful to so-called historical truth; take, for instance, Alexandre Dumas, whose books made it possible for millions of readers to feel like musketeers and to experience their adventures and emotions.

Man, as an individual, can cultivate any kind of emotions within himself, but as a member of society he is always encouraged to feel emotions that are important both socially and politically: love for one's country, hatred of her enemies, etc. An important role in the shaping of such emotions is played by propaganda. Emotions are contagious; therefore, the longer, the more often, and the more intensively they are instilled, the more likely it is that they will spread to those who do not or do not even want to feel such emotions. Orwell's *1984* is a perfect example. The novel's hero is a dissident living in a communist-type totalitarian state. In real totalitarian states such people were usually destroyed or isolated. There was, however, a third possibility – *re-education*. Re-education was considered a success when the hero's consciousness was fully subjugated to the complex dominant in the society and he not only behaved, talked, and thought but also felt *the right way*. This is what happens to the hero of this novel: he gradually becomes infused with the same emotions and at the end of the novel feels that he *loves Big Brother*[42].

Propaganda is just one way, albeit a significant one, of instilling socially important

40 „Мы рождены, чтоб сказку сделать былью..." *Авиамарш.*

41 See Magdalena Nowak. The Complicated History of *Einfühlung.*

42 Georges Orwell. *1984*, p. 173.

emotions. It has long been noted that the formation of the subconscious is most effective when the person is an active participant, not just a passive observer of events. For example, by participating in Christian liturgical rites and imitating the actions of believers, even a nonbeliever can begin to believe[43]; therefore, all societies pay great attention to rituals – regularly done actions during which people experience (or at least are taught to experience) the same emotions.

Typical situations, exemplary personalities, and standard books

As Jung put it, "there are as many archetypes as there are typical situations in life. Endless repetitions has engraved these experience into our psychic constitution, not in the form of images filled with content, but at first only as *forms without content*, representing merely the possibility of a certain type of perception and action. When a situation occurs which corresponds to a given archetype, that archetype becomes activated and a compulsiveness appears, which, like an instinctual drive, gains its way against all reason and will, or else produces a conflict of pathological dimensions, that is to say, a neurosis"[44].

Thus, a person's choices are limited by behaviour in typical situations just as instincts limit the choices of animals. Every animal can choose in which direction to go when searching for food or under which tree to lie down to rest, but in a typical situ-

ation, when a male sees a female in heat or nearby prey, instincts kick in, and an animal behaves only in a certain way. Similarly, in most cases man is free to choose how to behave, but when he finds himself in a typical situation, he must behave only in a certain way, and this is why by classifying and analysing the typical situations existing in a society we can gauge the importance of these archetypes in the life of the members of this society.

Initiation, marriage, and death are by far the most common and best studied typical situations. In fact, every society and every culture has its own set of typical situations in which members of imagining communities experience or are taught to experience the same emotions or perform the same acts. The most popular typical situations in contemporary Western societies are sports competitions, concerts, political rallies, public holidays, and elections. Those who do not take part in mass events have their own typical situations and customs. Those who disregard them experience spiritual discomfort, which may even develop into neurosis. For example, a man who spends a couple of hours in front of a TV with a bottle of beer every night will be very unhappy if, for any reason, he is not able to do so.

An archetype forms only if the actions performed in typical situations do not deviate from a certain example or are performed in accordance with certain rules. The books in which these rules are laid down can be referred to as standard books. The most famous books of this type that had the greatest impact on the history of mankind are the *Liji* (The Book

---

43 Pascal's *Pensees*, p. 68.

44 Jung, C.G. The concept of the Collective Unconscious, p. 48.

of Rites[45]) in ancient China, the *Mānava-Dharmaśāstra* (Laws of Manu[46]) in ancient India, and the Jewish *Law[47]*. Books that shape a worldview, a perception of the world, and a way of life, that prescribe a hierarchy of values or enjoy the highest and a virtually unquestionable status should fall into the category of standard literature, too. For Marxists these are the books by Marx and Engels (Lenin, Stalin, Trotsky, and Mao Zedong); for Christians – the Gospels, the writings of the Church Fathers, papal encyclicals, etc.

In addition to standard books, role models worthy of imitation, i. e. exemplary personalities, play an important role in the formation of archetypes. The word "true" is often used to describe such people: a true soldier, a true gentleman, a true Catholic, etc. The existence of exemplary personalities and / or standard books in society is a prerequisite for the formation of an archetype. Archetypes are formed through multiple repetitions but only on the condition that none of these repetitions deviate from a certain model or example. An exemplary personality is the visible or virtual embodiment of such a model.

One of the best-known attempts to create a method for imitating a personality with the highest moral authority in Christianity is *The Imitation of Christ* by Thomas à Kempis[48]. As the role of religion and morality in Western culture diminished,

the role of social reformers and political figures became more important. As a rule, the exemplary personality of a country is (or at least used to be) portrayed on the country's coins and banknotes. As the process of individualization grew stronger[49], the number of exemplary personalities increased, and their role diminished. Halldór Laxness' novel *World Light* contains a satirical depiction of the exemplary personality selection process in a community of "true Icelanders": "They held a ballot in the Society about who was the most exemplary man who had ever been born ... Out of almost two hundred votes, Jòn the snuffmaker got sixty one, and Pètur brîhross only sixty. Napoleon the Great got seventeen, Jùel Jùel Jùel fifteen, and the secretary five. Jesus Christ got only one"[50].

If such a poll were to be carried out in another Western country several decades earlier or later, the names would be different, but the result would be the same. *Bowling alone[51]* does not encourage social integration or the search for common goals, values, or ideals. There are many people who have no role models; some look for them and find them in their own environment. This may be Jón the snuffmaker, Pétur Þríhross, a James, a Peter or a Mary. Some parts of society, in particular young people, choose sports, movie, or rock stars as exemplary personalities. Some try to imitate them as much as possible, while for

45 Antonio S. Cua. *Human Nature, Ritual, and History: Studies in Xunzi and Chinese Philosophy,* p. 39–72.

46 John Murdoch. *The laws of Manu; or, Manava Dharma-sástra.*

47 Lv; Nb. *Jerusalem Bible*, p. 106–187.

48 Thomas A. Kempis. *The Imitation of Christ.*

49 See Ester P., Halman L., and Ruud de Moor, (Eds.) *The Individualizing Society*: *Value Change in Europe and North America.*

50 Laxness, H. *World Light,* p. 512.

51 Robert D. Putnam. *Boling alone. The Collapse and revival of American Community.*

others they flicker on the periphery of their spiritual life as a reminder of unrealisable or unrealised dreams. However, exemplary personalities cannot disappear completely because the disappearance of typical situations, exemplary personalities and standard books would mean the disappearance of archetypes, and this in turn would mean that society has turned into a herd ruled by instincts and trammelled by laws.

History consists of changes in imagined and imagining communities, typical situations, standard books and exemplary personalities. Once the old typical situations are destroyed – as was the case after the Great French Revolution or the Bolshevik coup in Russia – feverish efforts to create new situations begin because societies based only on physical persecution are not sustainable. Since archetypes are important for the integration of society, research into their formation and distribution is the main goal of archetypal history.

Conclusions

The concept of archetypal history is based on the assumption that history is shaped by both conscious efforts and a certain force originating in the subconscious. The historical role of the subconscious can be seen from the fact that the theories which were most significant and played a major role in human history were created not through someone's conscious efforts but through revelations, inspiration and insights. At all times and in all nations there have been people whose imaginations produced images of a better and more perfect world or of fragments of such a world. The fight for the implementation of such images is the driving force of history.

Psychic images born in someone's individual imagination are significant only if they can excite, attract or at least interest certain groups of people. Archetypes are nothing but these significant and emotionally charged images. Communities whose members are under the influence of certain archetypes can be called imagined communities. On the other hand, those communities that take active part in the consolidation and dissemination of archetypes may be referred to as imagining communities. The process of consolidating and disseminating archetypes most often takes place in typical situations, by adhering to certain rules set forth in standard books or following certain exemplary personalities, which may be people who actually lived or live or a product of imagination.

The main goal of imagining communities is the creation of imagined worlds. Imagined worlds create tension between what is and what should or could be and are the main source of human activity. The greater the number of imagining communities described by the historian and the more comprehensive the portrayal of their imagined worlds (i. e. the place and role of archetypes in the structure of imagined worlds, the rational motivation, faith and moral attitudes behind the actions of the members of such communities, the reflection of such worlds in art as well as the role of art in the formation of imagined worlds), the more complete, accurate, and at the same time truthful the image of history created by such an historian.

References

Anderson, B. *Imagined Communities: Reflection on the Origin and Spread of Nationalism*. Revised Edition. London: Verso, 1996 (1983), p. 124.

Cua, A. S. *Human Nature, Ritual, and History: Studies in Xunzi and Chinese Philosophy*. Washingtom: The Catholic University of America Press, 2005, p. 406.

Ester P., Halman L., and Ruud de Moor, eds. *The Individualizing Society*: *Value Change in Europe and North America*. Tilburg, The Netherlands: Tilburg University Press, 1993, p. 311.

Fest, J. *The Face of the Third Reich. Portraits of the Nazi Leadership.* Translated from the German by Michael Bullock. New York: Da Capo Press, 1999, p. 297.

Fukayama, F. *The End of History and the Last Man.* New York: A Free Press; A Division of Macmillan, Inc., 2006 (1992), p. 464.

Gunther, H. *Der Socialistische Übermensch: M. Gorkij und der sovjetische Heldenmythos.* J. B. Metzler Verlag, 1993, p. 239.

Heine, H. *Deutchland. Ein Wintermärchen.* Philipp Reclam jun., 1974 (1884) (www.gutenberg.spiegel.de).

Hillman, J. *Archetypal Psychology: A Brief Account*, (with a Bibliography of Archetypal Psychology compiled by Tom Cheetham), Uniform Edition of the Writings of James Hillman, volume 1. Putnam, CT: Spring Publications, 2004.

Hoffer, E. *The True Believer. Thoughts on the Nature of Mass Movements.* Harper & Brothers, 1951, p. 176.

Jerusalem Bible. General Editor Alexander Jones. Reader's Edition. Darton, Longmam&Todd, 1968, p. 1340 (the Old Testament) and 355 (the New Testament).

Juknevicius, S. When Imagination is a Killer: the Psychology of Racism. *Sovijus: Interdisciplinary studies of Culture, vol. 1,* 2013, p.117-136 (www.sovijus.lt/english/issues/archives/2013 vol.1).

Jung, C.G. Approaching the Unconscious. In Carl Gustav Jung (ed.) and M.-L. von Franz, Joseph L. Henderson, Jolande Jakobi, Aniela Jaffe. *Man and His Symbols.* London: Dell Publishing, 1964, p. 413.

Jung, C. G. Commentary on "The secret of the golden flower. In W. McGuire (Exec. Ed.), Sir H. Read, M. Fordham, G. Adler (Eds.). *Collected works of C.G.*

Jung, volume 13: Alchemical studies. (R. F. C. Hull, Trans.). Princeton University Press, 1967 (1929), p. 1–56. P. 11.

Jung, C. G. The concept of the Collective Unconscious. In W. McGuire, (Exec. Ed.), Sir H. Read, M. Fordham, G. Adler (Eds.). *Collected works of C.G. Jung, volume 9i: The archetypes and the collective unconscious*. (R. F. C. Hull, Trans.). Princeton University Press, 1969 (1936), p. 42–53.

Jung C. G. Flying Soucers. In W. McGuire (Exec. Ed.), Sir H. Read, M. Fordham, G. Adler (Eds.). *Collected works of C.G. Jung, volume 10 t. Civilization in transition.* (R. F. C. Hull, Trans.). Princeton University Press, 1970 (1958), p. 307–433.

Jung, C. G. On the Nature of the Psyche. In W. McGuire (Exec. Ed.), Sir H. Read, M. Fordham, G. Adler (Eds.). *Collected works of C.G. Jung, volume 8: The structure and dynamics of the psyche*. (R. F. C. Hull, Trans.). Princeton University Press, 1969 (1947), p. 159–236.

Jung, C. G. Psychological aspects of the mother archetype. In W. McGuire, (Exec. Ed.), Sir H. Read, M. Fordham, G. Adler (Eds.). *Collected works*

of C.G. Jung, volume 9i: The archetypes and the collective unconscious. (R. F. C. Hull, Trans.). Princeton University Press, 1969 (1938), p. 75–110.

Jung, C. G. *Psychological Types.* In W. McGuire, (Exec. Ed.), Sir H. Read, M. Fordham, G. Adler (Eds.). *Collected works volume 6i: Psychological Types.* (A revision by R. F. C. Hull of the Translation by H. G. Baynes) Princeton University Press, 1971 (1921), p. 608.

Jung, C. G. The Role of Unconscious. In W. McGuire (Exec. Ed.), Sir H. Read, M. Fordham, G. Adler (Eds.). *Collected works of C. G. Jung, volume 10 t. Civilization in transition.* (R. F. C. Hull, Trans.). Princeton University Press, 1970 (1918), p. 3–28.

Kerouac, J. *Dharma Bums.* The Viking Press, 1958, p. 187.

Laxnes, H. *World Light.* Translated from the Icelandic by Magnus Magnusson. First Vintage International Edition, 2002 (1969), p. 606.

Lindenfeld, D. Jungian archetypes and the discourse of history. *Rethinking History: The Journal of Theory and Practice. Volume 13, Issue 2,* 2009, p. 217–234.

Lu, K. Jung and history. Adumbrations of a

post-Jungian approach to psychoanalytic history. In G. Heuer (Ed.), *Sexual Revolutions.* London: Routledge, 2011, p. 11–34.

Luigi, Z., and Donald, W. (eds). *Jungian Reflections on September 11: A Global Nightmare.* Daimon Verlag, 2012 (2002), p. 218.

Marx, K. *Karl Marx's „Confession".* www.marxists/org/archive/marx/works/1865/04/01/htm

Maslow, A. *Religion, Values, and Peak Experiences.* Penguin Books, 1964, p. 144.

Murdoch, J. *The laws of Manu; or, Manava Dharma-sástra, abridged English translation.* London: Christian Literature Society for India, 1898, p. 112.

Nietsche, F. *Beyond Good and Evil.* Edited by Rolf-Peter Hordtmann and Judith

Norman, translated by Judith Norman. Cambridge University Press, 2002 (1886), p. 193.

Nowak, M. The Complicated History of Einfühlung. *ARGUMENT 1 (2),* 2011, p. 301-326 (www.philpapers.org/rec/NOWTCH)

Orwell, G. *1984,* p. 173. www.msxnet.org/orwell/print/1984.pdf Pascal's *Pensees.* Introduction by T.S. Eliot. New York: E.P. Dutton&Co., INC., 1958, p. 298.

Putnam, R. D. *Boling alone. The Collapse and revival of American Community.* New York: Simon & Schuster. 2000, p. 544.

Robertson, R. *Jungian Archetypes: Jung, Goedel, and the History of Archetypes.* Nicolas-Hays, 1995, p. 303. Russel, B. The Practice and Theory of Bolshevism. Cosimo, Inc. 2007 (1920), p. 132.

Singer, T., Kimbles Samuel L., (eds.). *The Cultural Complex. Contemporary Jungian Perspectives on Psyche and Society.* Hover and New York: Brunner-Routledge, 2004, p. 279.

Sorokin, P. *Social and Cultural Dynamics.* Vol. IV. Cincinnati: American Book Company, 1941, p. 804.

Stevens, A. *The Two Million-Year-Old Self* (Carolyn and Ernest Fay Series in Analytical Psychology). Foreword by David H. Rosen. Second Print. Texas A & M University Press, 2005, p. 140.

Tao Te Ching. Tao and Virtue Classic. Translation by Derek Lin. www.Taoism.net and *Tao Te Ching: Annotated & Explained*, published by SkyLight Paths in 2006.

Thomas A. Kempis. *The Imitation of Christ.* Aeterna Press, 2015, p. 154.

Toynbee, A. J. The value of C. G. Jung's work for historians. *Journal of Analitycal Psychology, 1(2),* 1956, p. 193–194.

Trotsky, L. *My Life.* New York, Charles Schribner's Sons, 1930, p. 459.

Авиамарш. Советская песня 1923 года. Музыка Юлия Абрамовича Хайта, слова Павла Давидовича Германа.

Бухарин Н. И. Железная когорта революции. *Избранные произведения.* Москва: Политиздат, 1988, с. 499.

Гогин, С. *Горизонтальная идиллия.* www.rus.ru/pole/Gorizontal-naya/idilliya

Конституция СССР 1977 года. www.hist.msu.ru