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Symbol and Artifact: Jungian Dynamics at McLuhan's Technological Interface

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AN ABSTRACT OF THE THESIS OF Mike Amana Glick for the Master of Science in Speech Communication presented November 24, 1976.

Title: Symbol and Artifact: Jungian Dynamics at McLuhan's Technological Interface.

APPROVED BY MEMBERS OF THE THESIS COMMITTEE:


Larry Steward, Chairman


Theodore Grove


Stephen Koskoff


Earle MacCannell

Our goal was to establish some form of interpenetration between the analytical work of Carl Jung in depth psychology and the views of Marshall McLuhan regarding the impact of media. It was hoped that such a correlation of contrasting viewpoints would yield additional insight in the study of mass reactions to media.

In accomplishing this purpose a "universe" based upon analytical psychology was juxtaposed with an expressly

"McLuhanesque" analysis of media and technological effects. After establishing correlations between the major dynamics of the two systems, several functional conclusions were reached. These are: (1) that media have an inescapable influence, (2) that media sustain consciousness as their content, (3) that media take a major role in the functions of the unconscious, (4) that media participate in the integration between internal and external, and (5) that media directly effect the requirements for and suitability of symbolic vehicles.

These conclusions are the product of correlations between two apparently dichotomous systems; one developed primarily through analyses of external effectors, and the other, primarily through analyses of internal elements. Since our conclusions are not in disagreement with current views in this field, the outcome of our research is in keeping with our initial goal of adding to available material dealing with the analysis of mass reactions to media.

SYMBOL AND ARTIFACT: JUNGIAN DYNAMICS AT
MCLUHAN'S TECHNOLOGICAL INTERFACE

by

MIKE AMANA GLICK


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requirements for the degree of


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TO THE OFFICE OF GRADUATE STUDIES AND RESEARCH:

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TABLE OF CONTENTS

	PAGE
ACKNOWLEDGMENTS	iii
CHAPTER	
I INTRODUCTION	1
Purpose	3
Need and Format	4
Terminology	7
II CARL GUSTAV JUNG	12
Conscious and Unconscious	15
Compensation	17
Archetypes	19
Projection	23
The Collective Consciousness	27
III HERBERT MARSHALL MCLUHAN	36
Media: Extensions of Human Sensual Systems	38
Media: The New Natural Environment	46
Secondary and Primary Environments	49
IV CORRELATIONS	57
Media and Internalization	58
Consciousness as Content	64
Patterning as Projectional Determinant	65

CHAPTER	PAGE
Sensory Ratio as Compensatory System	67
Media as Equilibrators	68
Collective Consciousness as Secondary Environment	70
V SUMMARY AND CONCLUSION	77
Summary	77
Conclusions	79
Future Directions	81
BIBLIOGRAPHY	85

CHAPTER I

INTRODUCTION

The perceptions that have guided Western man's thinking regarding media and the nature of their effect upon human behavior and world view have followed fairly categorical lines of development. Theories of the social change effected by technological innovation have traditionally been the subject matter of a sociological inquiry. The peculiar nature of the environment's impact upon the individual has been relegated to clinical and social psychology. Economics deals with financial variables; religion, with spiritual ones. Currently categorical divisions are tending to become permeable. Psychologists are using the terminology of physicists;¹ physicists, the terminology of mystics;² and cultural systems are being handled more as cybernetic networks than combinations of separate elements.

In the area of Speech Communication this coming together of terminologies and concepts from a variety of fields is very much in evidence. Theories of group discussion and the nature of the communication process are largely syntheses of psychological and sociological constructs, and the work of R. D. Laing³ in psychiatry and

George Herbert Mead⁴ in social psychology has become an integral part of a great number of theories in the area of interpersonal communication.

It is my belief that this trend toward combination is a positive step forward in the development of a more comprehensive understanding of what it means to be a human inhabitant of a technological universe. Urban renewal projects, low-cost housing programs, mass transit systems, and social reforms in general have represented extensions of the categorical perspective developed in educational research and treated as self-validating content by governmental bureaucracy. The results of most of these programs both in the past and in the present have often been detrimental to the human populations which they were supposedly designed to help. The surprise registered by experimenters in the well known "Hawthorne experiment"⁵ that men and women were working harder and more efficiently not because of the exterior lighting or hygienic conditions but because of an inner feeling of being special people having a worthwhile place in the world they inhabit is an example of the kind of misconceptions that exist concerning human needs and human relationships to the environment. The more complete viewpoint resulting from selection among a number of differing viewpoints may serve to remedy this situation.

I. PURPOSE

The present study is an attempt to develop a single perspective from the juxtaposition of differing ones. It is an attempt to determine whether the analytical psychology of Carl Jung provides a framework for explaining the effects of media as outlined by Marshall McLuhan. Both these men have developed what could be called a "world view." In our present context, a world view represents the general orientative pattern utilized for integration of the individual's mental and emotional symbolic capabilities within the physically and perceptually delineated environment. In this sense the work of Jung and McLuhan must be considered as "multi-level" in nature relating both to the external and the internal, the emotional and the rational, the conscious and the unconscious areas of human integration.

Characterizing a symbol as "the best possible expression for a complex fact not yet clearly apprehended by consciousness,"⁶ Jung emphasizes the symbolic/spiritual nature of man's perception of reality, he does this through the eyes of a psychoanalyst looking from the internal ordering of the individual outward toward the world around him. McLuhan emphasizes media's (technology's) impact upon man's sensual system(s) and deals with the effects this impact has upon man's perception of his reality. McLuhan's analysis starts externally, in the individual's surrounding milieu of stimuli, and looks inward toward internal impact;

while Jung's analysis emphasizes internal, individualized phenomena and deals with realities in terms of psychic events.

It is not the purpose of this study to draw parallels between Jung and McLuhan as much as to establish complementariness between their perspectives. A study which attempted to draw parallels between the two systems in question would not allow for the unique and comprehensive viewpoint that each system maintains with regard to human behaviors and affectivities. By using Jung's theories which are based upon assumptions that are often unique to analytical psychology to elaborate the dynamics implied in McLuhan's statements, it is hoped that a clearer understanding of the nature of the man-media interaction will result, and that the effects of media as outlined by McLuhan can be grounded within a psychological framework. This framework should enable a more thorough explanation of why a medium affects an individual in a specific way, and it is hoped that this result might aid in solving the future problem of predicting a medium's impact before it has a chance to occur.

II. NEED AND FORMAT

The technological capabilities of man have evolved to the point where any applications of technological innovations whether they be ideologic or mechanical in nature

have an impact whose scope is only exceeded by its rapidity. Dams create lakes where villages once stood; automobiles and work schedules combine to create choked highways and choking drivers; the technical jargon of "moon men" and political bureaucrats becomes tableside conversation; and "TV adventure" toys enter the marketplace almost before viewers have a chance to see the television programs upon which the toys are based. Police computers make thieves in one area into "local hoods" for precincts all over the country, and credit bureaus can create instant "stable community members" or "bad risks" for loan companies. New applications of anti-pollution devices can eliminate one set of pollutants while causing another to form, and nuclear energy simultaneously offers both continuation and potential destruction to technological civilization.

It appears to be extremely important that a relatively accurate understanding of the impact a new technology will have upon the individuals in a population be developed before a minor miscalculation becomes a major problem. The West End Boston urban renewal project⁷ is a good example of temporarily solving an unhygienic housing situation but creating a psychologically dysfunctional population. The effects of "civilizing" native tribes demonstrate a similar psychological devastation.⁸

There is already a large quantity of literature detailing the ramifications of technological impact upon

human behavior. What we hope to accomplish is an embellishment, an addition to the data currently available. The peculiarly personal interpretation of man offered by analytical psychology can provide a more concretely human depth to media analyses, and Marshall McLuhan's work has a unique appropriateness for this endeavor in that his theories encompass concepts rather than delineate interpretive techniques.

We will proceed by establishing two universes. One will center upon man's symbolic-internal characteristics (Carl Jung), and the other will find its center in the external biasing agents or media (Marshall McLuhan). After describing salient aspects from the internal and external viewpoints represented in our two universes, a discussion of general applicability and correlative applications will lead us to a position from which several statements can be made regarding man's relationship with the technologies that surround him.

The material will be separated into four parts (chaps. 2-5). Chapter 2 deals with those elements in Jung's theories which are relevant to a study of the media-man relationship. Chapter 3 presents McLuhan's views regarding media impact and discusses some implied assumptions in his statements. Chapter 4 appraises McLuhan's work in interactionist terms, utilizing Mead's terminology to establish a social-psychological symbolism

for the effects discussed. The elements from Jung's theories presented in Chapter 1 are applied to McLuhan's tenets, and functional complementarities between McLuhan and Jung are developed using Jung's theoretical base and McLuhan's proposed effects. The results of this juxtaposition are discussed and future directions for research considered in the summary, Chapter 5.

It is hoped that this attempt at the creation of a synthesis between the analytical views of Carl Jung and the phenomenologies of Marshall McLuhan will result in a beneficial addition to the current information regarding the human and technologic interface, and that this information will lead to a future position where the adverse effects of new technologies can be avoided, mitigated, or at least expected.

III. TERMINOLOGY

Before proceeding, a clarification of some of the terminology that will be used in the following pages seems appropriate. The words "media" and "technology" are used to represent "extensions of man,"⁹ external elaborations of capacities arising within the organism. Although the words will often be used interchangeably, media emphasizes the interactive properties of these extensions while technology focuses upon the extended object. Thus media normally brings to mind a communication system such as television,

radio, or telephone; while technology tends to represent the mechanical and social skills that a society has come to use; i.e., assembly lines, synthetic rubber, T-groups, etc. McLuhan makes no distinction between the two terms; their effects being the same for his purposes. We will take a similar perspective in that the psychological impact of a medium or a technology does not seem to have an appreciable qualitative variation whether that medium is used as a tool of physical or as a tool of mental manipulation. Chapter 3 will clarify this point.

"Environment" refers to the matrix of surrounding stimuli that provide input for an individual's or organism's sensual system. The origin of stimuli for the input need not be completely exterior to the organism. Thus it is possible to receive an input from memory which is based upon a past aggregation of stimuli; this would be a secondary effect of the environment as represented by past experience in the form of prototypic pattern expectancies (McLuhan's "rear-view mirror"¹⁰). Also of immediate concern in this regard would be influences from Jung's collective unconscious and the area called the "subliminal" by Frederic Myers.¹¹ The collective unconscious will be dealt with in Chapter 2.

The terms "interior" or "inner," and "exterior" or "outer" are used to establish a differentiation between stimuli from the environment outside the organism and input

that results from the translation or abstraction of that stimuli into the physiological or psychological functions of the organism. Stimuli whose intensity is derived from past abstractions could be said to be interior stimuli, while input resulting out of the immediate interaction between the individual and the environment are exterior. The importance of maintaining this distinction will become more apparent later when we deal with media as the source of secondary environmental effects. These effects include the reversal of exterior dynamics into interior determinants that bias the reactive and affectual properties of the organism (see Chapter 3).

"Individual" will be used to represent the human organism as a functioning psycho-biologic complex that has self-awareness or is conscious. The existence of consciousness implies a set of interior symbolic processes resulting in the creation and maintenance of a differentiation between the organism and its environment. Such people as George Herbert Mead have developed theoretical constructs that delineate the developmental stages in self-awareness and their concomitant experiential qualities.¹² An awareness of the complicated processes that enable the individual to translate outer stimuli into inner thoughts not only enhances conceptions of the individual as a functioning organism but also is an invaluable aid to understanding the impact media have upon the individual's sensory relationship with his environment.

In what follows it is hoped that the somewhat cramped literary style will cause a minimum of interference with the ideas that are presented. As human inhabitants of a planet that is all too quickly becoming an extended nightmare, men must come to the realization that the half-conscious somnambulism so characteristic of the "successful" and tunnel-visioned social integers that populate societies can no longer assuage the peculiarly human forces at work within and around us. An environment that mirrors our soul's design requires that we carry an awareness and respect for the implications within that soul. Our first task is to learn of relation and what relation implies. In order to do this we must study man, his environments, and the characteristics of their interrelationship. This brief essay is a hopeful step toward that goal.

Chapter 1--Notes

¹Carl G. Jung, The Collected Works of Carl Jung, vol. 9, part II: Aion (New Jersey: Princeton University Press, 1959), p. 260f; vol. 8: The Structure and Dynamics of the Psyche (New Jersey: Princeton University Press, 1960), pp. 214, 325.

²David Bohm, Quantum Theory (New Jersey: Prentice-Hall, 1958), p. 161.

³Ronald D. Laing, The Self and Others (New York: Pantheon, 1969).

⁴George H. Mead, On Social Psychology, ed. Anselm Strauss (Chicago: University of Chicago Press, 1934).

⁵John Madge, The Tools of Social Science (New York: Anchor, 1965), p. 325f.

⁶Jung, vol. 8: The Structure and Dynamics of the Psyche, p. 75; see also June Singer, Boundaries of the Soul (New York: Anchor, 1973), p. 140.

⁷Herbert Gans, The Urban Villagers (New York: Free Press of Glencoe, 1962).

⁸Chinua Achebe, Things Fall Apart (Greenwich, Conn.: Fawcett, 1959).

⁹Marshall McLuhan, Understanding Media: The Extensions of Man (New York: Signet, 1964), p. 23f.

¹⁰Marshall McLuhan and Quentin Fiore, The Medium is the Massage (New York: Bantam, 1967), pp. 74-75.

¹¹Frederic Myers, "Services to Psychology," in William James, A William James Reader, ed. G. W. Allen (New York: Houghton Mifflin Co., 1971), p. 158f.

¹²Mead, p. 199ff.

CHAPTER II

CARL GUSTAV JUNG

Carl Jung (1875-1961) was a psychiatrist born in Switzerland. His early years were marked by an intense introspection and desire for knowledge of what he came to call the psyche. He graduated from the University of Basel with an M.D. degree in 1900 and became an assistant (intern) at Burgholzli Mental Hospital in Zurich. It was at Burgholzli that he first began to develop a conception of mental illness as an exaggeration of processes present in all individuals whether sick or not.¹ This period also marked the beginning of Jung's professional interest in dream symbols. He found that many of the symbols in the dreams and fantasies of his patients were the same as or similar to those in mythologic and religious documents of medieval and ancient cultures.

Jung discovered and read a copy of Freud's The Interpretation of Dreams in 1900² and subsequently began a correspondence with Freud³ which led to a close relationship between the two men. The theory of the unconscious as articulated by Freud⁴ helped to solidify Jung's previous perceptions. Other men had formulated concepts of an unconscious system, but Freud's provided a framework that

made a conceptually consistent format for the correlations of ancient symbols and modern dreams and fantasies possible.

By the end of 1913 Jung's researches had driven a wedge between himself and Freud. The doctrine of sexual primacy in the unconscious which Freud espoused was not in keeping with many of Jung's basic conclusions regarding the polarity of unconscious processes. Often cited as one of the immediately evident problems that led to the schism between Freud and Jung is the definition of libido. In the Freudian system libido is directly related to sexual or erotic energy and cannot be spoken of except as a manifestation of the basic force of Eros.

The greater part of what we know about Eros--that is to say, about its exponent, the libido--has been gained from a study of the sexual function⁵

Jung came to use libido as a free-floating or general "psychic energy" which in one of its forms represents the level of potential life energy the organism has available at any given moment.

I have therefore suggested that, in view of the psychological use we intend to make of it, we call our hypothetical life-energy "libido."⁶

This psychic energy is a measurable quantity having no qualities other than the specific quantifiable potential for effecation. Jung further states:

The differentiation of specific energies, such as pleasure energy, sensation energy, contrary energy, etc., . . . seems to me theoretically inadmissible Energy is a quantitative concept that includes them all. It is only these forces and

states that are determined qualitatively, for they are concepts that express qualities brought into action through energy.⁷

Jung's overall approach is characterized by flexibility in concept construction and application. His ideas are not hard and fast laws but models designed to help the individual involved in exploration of his inner thoughts and feelings. In the following description of selected elements from the extremely copious pool of Jung's writings, it is important that the purpose for which the theories were developed be kept in focus. These are only tools or road markers; they cannot be used as facts in themselves but as symbolic representations of symbolic processes; they are therefore connotative rather than dennotative. Just as a model in Speech Communication is designed in order to hold an extremely complex and protean process in context long enough to be inspected, so Jung's personifications and constructs are designed as referents for the explorer. They are only a means to the end of a deeper conscious understanding, not an end in themselves.

In dealing with the "psyche" Jung proceeds by establishing "layers" that move increasingly deeper into the darker (farther removed from consciousness) recesses of human function. These layers are the conscious, personal unconscious, and collective unconscious systems. The nature of their functioning is simultaneous, all levels having a part at any given moment in determining an individual's motivational orientation.

We will briefly attempt to describe these systems and more particularly to deal with the operant functions that arise out of the interaction occurring between them. In what follows actual passages from the writings of Carl Jung have been used wherever it was felt that they would provide a clearer insight into the description being attempted here; most of the Jung quotes are from his collected works published by the Princeton University Press, Bollingen Series No. XX.

I. CONSCIOUS AND UNCONSCIOUS

The conscious mind develops from an unconscious base that has a collective character.

Consciousness grows out of an unconscious psyche which is older than it⁸

In addition to our immediate consciousness, which is of a thoroughly personal nature and which we believe to be the only empirical psyche (even if we tack on the personal unconscious as an appendix), there exists a second psychic system of a collective, universal, and impersonal nature which is identical in all individuals. This collective unconscious does not develop individually but is inherited.⁹

Instinctual drives such as sex, self-preservation, and territoriality are part of this collective character, but it also includes the individual's cultural and climatic heritage.¹⁰ In short, the historic, temporal past as well as the organic, evolutionary history of the species combine to give the "collective unconscious" its qualities. The collective, or "objective,"¹¹ unconscious represents the

evolutionary, anatomical, cultural, and mental processes that allow the organism to come into existence and that continue to function along with the conscious system once that existence has been established.

Just as the human body connects us with the mammals and displays numerous vestiges of earlier evolutionary stages going back even to the reptilian age, so the human psyche is a product of evolution which, when followed back to its origins, shows countless archaic traits.¹²

. . . the collective unconscious is composed of:
 . . . Subliminal vestiges of archaic functions that exist a priori and can be brought back into function at any time through an accumulation of libido. These vestiges are not merely formal but have the dynamic nature of instincts. They represent the primitive and the animal in civilized man. . . .¹³

The conscious mind which, for our purposes, can be defined as that portion of the individual's psychology which is under his immediate recall or control has certain elements aligned with it that have a specific character directly related to factors in the personal psychological composition of the individual. These are repressed experiences, subconscious memories, and traits derived from personal history and immediate social contexts. Jung relegates this personal content to the "personal unconscious."¹⁴ The personal unconscious operates in compensatory relation with the personal consciousness and both these elements, the personal conscious and unconscious systems, operate in compensatory relation with collective unconscious.¹⁵

II. COMPENSATION

The conscious and unconscious systems ideally operate in equilibrium; any content of consciousness is reflected by a complementary content or effect in the unconscious.¹⁶ When a tension such as the denial of an instinctual need causes the individual to repress or withdraw the energy that the need carries from consciousness, a compensatory reaction or absorption of the energy occurs in the unconscious with a consequent strengthening of the unconscious system (or conscious one if an unconscious content is made conscious).

The psyche is a self-regulating system that maintains itself in equilibrium as the body does. Every process that goes too far immediately and inevitably calls forth a compensatory activity. . . . Too little on one side results in too much on the other. The relation between conscious and unconscious is compensatory.¹⁷

An example from literature of the operation of this process is the hand washing exercise of Lady Macbeth as compensation for her rejection of the part she played in the murder of Duncan.¹⁸ In terms of this perspective her unconscious becomes strengthened by the rejection of her act by the conscious system, and she engages in an uncontrolled behavior in order to maintain psychic balance. In many instances an individual who exudes self-assured security will have an unconscious feeling of inferiority and be subject to the tensions attendant with insecurity;

perhaps these will be expressed by irritability or an ulcer. Or if a person is meek, his unconscious image will be proud and assertive. These examples are not realistically accurate in that they reduce the situation to one of direct connection between symptom and causation. In practice it appears that a symptom can be the expression of a relationship among several major psychic components (conscious, personal unconscious, ego, etc.), and a complete analysis of the behaviors involved would need to fit the specific symptom's function into the overall psychic structure under consideration. Simplification is used here to demonstrate the compensating dynamic more clearly.

The concept of psychic energy (mentioned above as libido) can be used to further clarify the processes involved. Psychic energy has the same properties as physical energy. It cannot be destroyed; only transformed, and any action upon it will call forth a compensatory and complementing reaction. The denial of a content by the conscious mind does not destroy that content but merely places it in the unconscious system (transforms it from conscious to unconscious) which then reintegrates it into the psychologic processes of the individual (reacts to it). The conscious, personal unconscious, and collective unconscious function simultaneously in almost all thoughts and actions of the individual. Some of the time behavior is related directly to conscious process and indirectly

related to unconscious process. At other times the unconscious has a direct connection and consciousness is only indirectly functioning in determining behavior.¹⁹ In his book, Modern Man in Search of a Soul, Jung writes:

For every piece of conscious life that loses its importance and value--so runs the law--there arises a compensation in the unconscious. We may see in this an analogy to the conservation of energy in the physical world, for our psychic processes have a quantitative aspect also. No psychic value can disappear without being replaced by another of equal intensity.²⁰

Images and symbolic formulations or physical behaviors are not just an expression of an individual's consciousness but are equally a part, perhaps even more a part, of his unconscious reality; both conscious and unconscious systems give form to their contents in the mental and physiologic functions of the organism.

III. ARCHETYPES

The collective unconscious is most often expressed through a qualitative pattern which is extended or transferred onto an internal or external vehicle such as one's self-image, one's person, another person, a people, a nation, or any available object in the environment. Jung uses the term "archetype"²¹ to characterize this function.

As expression of the collective unconscious in the conscious realm archetypes form "motifs," modes for perception, not the content of perception.²² Jung compares an archetype to the forming of a crystal; the form of the

crystal is there before the crystal is formed, but nothing is visible, no content or actual form, just the potential for formation; so it is with the archetype.

?
Idealism

. . . The archetype in itself is empty and purely formal, nothing but a *facultas praeformandi*, a possibility of representation which is given a priori.²³

Jung has referred to the archetypes as remnants of our evolutionary heritage,²⁴ memories of the recurrent experiences of human animals,²⁵ patterns of perception,²⁶ an expression of the life function,²⁷ a disposition to react in the same way over time,²⁸ and primordial images.²⁹ They are not just culturally learned but are attributes the organism has a priori,³⁰ as part of its basic composition. Speaking of "primordial images lacking specific content," Jung says:

They remain relatively inactive so long as the object is empathized and thus made a determinant of thought. But if the object is not empathized, and loses its dominance over the thinking process, the energy denied to it accumulates in the subject. It is now the subject who is unconsciously empathized; the primordial images are awakened from their slumber and emerge as operative factors in the thinking process, but in irrepresentable form, rather like invisible stage managers behind the scenes. They are irrepresentable because they lack content, being nothing but activated functional possibilities, and accordingly they seek something to fill them out. They draw the stuff of experience into their empty forms, representing themselves in facts rather than representing facts. They clothe themselves with the facts, as it were.³¹

The sexual denigrations cast upon the Jews during Hitler's time of power³² and upon the black people of the United States³³ are examples of the extension of inner

content (demoralized sexuality) onto environmental elements, an extension whose pervasive force comes through the operation of archetypal forms (in this case the multivarious functions of sexuality). Ideas and isms can also provide vehicles for the archetypal modalities. Since the collective unconscious is operating at all times to some degree in the processing of and reactions to stimuli, archetypes, or the vehicles of expression for the collective unconscious, are present in almost all behavior. The question is normally not whether an archetype is functioning but how much impact the archetype is having upon immediate interaction or intraaction.

The effect an archetype has upon the individual can be total. His consciousness can very easily be enthralled and overcome by the transformative energy of the unconscious.

Possession by an archetype turns a man into a flat collective figure, a mask behind which he can no longer develop as a human being, but becomes increasingly stunted.³⁴

The stern authoritarian, benevolent humanitarian, zealous religious or political evangelist, those individuals whose lives become stereotypic roles exemplify this process in action. The example of a distinguished pedagogue in his seventies who suddenly leaves his wife for a nineteen year-old student is a double demonstration of archetypal relation;³⁵ the feminine ideal of the instructor projected

upon his student, and the student's ideal of wisdom projected upon the old man. Jung calls these the archetypes of the "anima" and the "wise old man." Since we are interested in the dynamic of archetypal relation and not its specific forms, these elements will not be developed further here. The above situation is useful despite the necessary simplification of its interpretation in that the uncharacteristic and highly disruptive behavior caused by the intrusion of the archetypal mode is clear. Most often however, the impact of the collective unconscious is very subtle³⁶ and can easily be rationalized: "Things aren't going right today." "I'm not myself." "He got up on the wrong side of the bed," etc.

Again, the impact of an archetype is best and most simply explained if we refer back to the concept of psychic energy. If the amount of energy relegated to the unconscious through weariness, repressions, dissociations, denials, ignorance, etc., becomes excessive in regard to the amount of energy available to consciousness, the resulting imbalance allows the unconscious to overshadow consciousness, or willed, rational behavior, in certain areas. The archetypes represent characteristic areas through which the energy of the unconscious is expressed in actual behavior; these areas can lead to the eventual transformation of the unconscious processes involved into conscious ones. Such expression of an archetype then, need

not necessarily be negative. As mentioned, the archetypal mode is a natural counterpart of any mental and perhaps even life function.

In order to do justice to this area a psychological analysis would be required. In analytical psychology the individual expressions or forms that archetypes take in the lives of men and women are extremely important for an adequate understanding of the indirect or non-conscious effects that the environment has upon its inhabitants. This aspect of the archetypal process is not, however, directly related to the present task. Our present purpose is to establish complementariness in cause and effect analysis between McLuhan and Jung. Rather than deal with personal psychology, it is our purpose to discuss the forces that influence individual systems; the processes that model the content rather than content itself.

IV. PROJECTION

Archetypes have been described as "motifs," factors requiring "the stuff of experience"³⁷ to fill themselves out. The "filling out" of archetypal patterns is ordinarily accomplished through the mechanisms of projection which allow the externalization of unconscious content to take place through the integration of unconscious preceptive inclinations with seemingly conscious perceptive events. If we were to state it grammatically, projection

could be given the attributes of a verb, and the archetypes, those of a noun.

Jung has called a symbol with transformative power a "libido analogue";³⁸ the only way a symbol (and media can act as symbols) can have the power to transform energy from one form whether conscious or unconscious, to another is if it provides a vehicle for the projection of psychic energy libido.³⁹ In more straightforward terms, if the individual isn't "interested" in something, that thing will not hold any significance for him. The word "interest" is not meant to imply only conscious, willed choice; the unconscious can have an "interest" in something because it complements an archetypal modality thus providing a "path of least resistance" for unconscious projection.

The well-known "emotional triggers" and "propaganda techniques" used as material in many basic Speech Communication courses offer an example of the effects that unconscious factors have upon human responsive behavior. When a word acts as an emotional trigger, it calls forth a response that is out-of-context to that word's place in the immediate material; reactions to the word or act are then based upon a connotative interpretation that is more symbolic than literal. In the market place the "hard sell," the emotional appeals of most advertisements, and the corporate practice of creating new needs for new products⁴⁰ offer further evidence of the influence that

non-conscious motivation has upon individual decision making. Since it is in the nature of the conscious/unconscious balance that "everything unconscious is projected,"⁴¹ all behavior is influenced by projection.

If projections are denied, the energy which would normally be projected outward into the environment is forced to remain in the system. This state of affairs causes a tension within the organism, and other modes of expression for the contained energy are sought.

Whenever a sum of energy finds no congenial goal it causes a disturbance of the psychic equilibrium. Lacking a conscious goal, it reinforces the unconscious and gives rise to uncertainty and doubt.⁴²

The dangerous situations occurring during social upheavals could be thought of as the result of loss of empathy⁴³ with old icons or vehicles for projection. This loss of faith in old institutions creates a free-floating energy within the individuals of the culture who become very easily swayed by the promise of new "empathic" external conditions. The destruction of values, loss of hope, desperate search for stability, these phenomena of major and, on a more limited scale, minor social change are all symptomatic of the internal tension which arises from the denial of adequate integration (projective relation) within the environmental milieu.

If the conscious systems of individuals within the culture are unable to find an effective (perhaps affective would be more appropriate) means of dealing with the

increase of internal psychic energy, it becomes absorbed by the unconscious and new modes for its expression will be modeled after unconscious motifs. The resulting "invasion"⁴⁴ of consciousness by archetypal patterns leads to an autistically styled "objective" reality; internal dynamics now become a tangible part of the external environment, and a "red menace," "subversive long-hair," "perverted Jew," or "bad political regime" become perceivable as elements to be reacted against rather than ideas to be dealt with through thoughtful action. New answers to the problems facing society are also effected by this transformation of inner into outer, and reform movements such as Women's Liberation, Black Power, Communism, Nazism, Pacifism, Conservatism come to be seen as externally validated facts that have been discovered by the movement's leaders.

In discussing the reification of projections occurring in situations such as those mentioned above, Jung has used the term "the collective consciousness."⁴⁵ This concept incorporates the functions of the individual psyche as part of a totality formed by the mutual affectation arising within social environments. The sociologist Emile Durkheim has used this term in an apparently similar manner;⁴⁶ however, as Durkheim himself points out,⁴⁷ his use of the concept is a sociological one and does not base its causal analyses upon "some inner spring of human nature"

but upon "social facts."⁴⁸ The distinction between the two uses given this term is that Jung's "collective consciousness" utilizes the premises of analytical psychology while Durkheim (and sociology generally) rejects the relevancy of such factors to studies of social phenomenology.

V. THE COLLECTIVE CONSCIOUSNESS

Using the precepts of analytical psychology, Jung proposes that the amplification of affect afforded by large groups and masses of people proceeds through relegating the individual, conscious component to a secondary position causing perceptual processing to occur on a lower level, closer to the unconscious sphere. Masses of people seem to encourage "empathizing" of the collective element which results in amplification of the impact that the elements attached to the collective, the archetypal modalities, have upon the conscious system. In The Archetypes and the Collective Unconscious, Jung states:

A group experience takes place on a lower level of consciousness than the experience of an individual. This is due to the fact that, when many people gather together to share one common emotion, the total psyche emerging from the group is below the level of the individual psyche. If it is a very large group, the collective psyche will be more like the psyche of an animal The psychology of a large crowd inevitably sinks to the level of mob psychology.⁴⁹

At the end of the passage Jung recommends Le Bon's, The Crowd,⁵⁰ as offering a good analysis of this phenomenon.

The postulation of a "collective consciousness" adds an additional dimension to the threefold balance between the conscious, personal unconscious, and collective unconscious. This collective consciousness is always partially unconscious within members of the society because of its complexity. The contents of the collective consciousness tend to establish limitations upon the extent of acceptance given to the contents of the collective unconscious.⁵¹

Thomas S. Kuhn, in his book, The Structure of Scientific Revolutions,⁵² has called such a culturally conditioned (semi-conscious) perspective a paradigm or model for reality assumptions. This is a similar construct to Jung's collective consciousness in terms of its impact. Possible "real" situations are established by such a model, and those phenomena not in keeping with what can be real are either ignored or explained away as exceptional occurrences. Jung frequently uses the term "nothing but" in this regard as an example of the narrowing effect of rigid perspectives. The term is from William James, Pragmatism:⁵³ "What is higher is explained by what is lower and treated forever as a case of 'nothing but'--nothing but something else of a quite inferior sort."⁵⁴

Jung emphasizes the impact such a model has upon the distribution of energies between the conscious and unconscious systems within the individual. An uncritical acceptance of the collective conscious' premises leads to

an empathizing of the subject through the vehicle of the collective system. We could say that the collective consciousness provides a vehicle for projection of the individual's personality structure. This "empathizing" denies the individual any ability to gain an objective insight into the functions of his social milieu and maintains in him a largely unconscious position with regard to his motivation and loyalties. He in essence becomes an extension of the collective consciousness.

Thought extension into it, he becomes an extension of it. In uncritically accepting the premises and assumptions of the collective consciousness the individual opens himself up to the absorptive pressures that the collective consciousness implies. It draws his conscious faculty toward a collective foundation and tends to ameliorate that portion of his functioning which could be characterized as individual. This occurs through a social inertia which makes the easiest path the socially most common one. Social inertia orients time and space uses towards socially normalized rather than individually selected activities. The predictability of migration to the country on holiday weekends, the nightly "beer and TV" sessions, and the impressive array of tired and psychologically worn people who work nine or more hours each day and whose "relaxation" consists of cathartic attempts at sensual stimulation are examples of this operation.

When the amount of symbolic gratification (prestige, security, hope, material gain, etc.) does not keep up with the disruptive demands made upon the individual's life energy as in a situation of rapid change in social values or economic dynamics, the individual begins to deviate from the collective path, and a "social crisis" can arise. The "hippies" of the early 1960's and the now almost common wage and salary earners strikes might serve as examples. In this case the unconscious nature of the function provided by the collective consciousness as carrier for unconscious energies has failed. The failure of the external carrier throws the projected energy back into the individual's internal system. This causes an imbalance with resultant increase in tension. At a certain point a tolerance level is passed and there is a dissolution of the energetic stasis provided while the environment was able to carry a part of the responsibility for the individual's psychic energy and functions.

Through extending or investing a part of his "psychic reserve" in the environment (represented here by the collective consciousness) the individual gives that part of himself to the environment. He then becomes an extension of the environment in that the characteristic functions of the environment carry his psychic energies and, using them as environmental effectors, model the directions these energies take as internal affectors along environmental (collective) rather than individual lines.

In Jung's view human behavior is a composite of many factors, conscious processes being only one of them. The reactions of men, whether as individuals or in masses and nations, develops out of a peculiar mixing between conscious and unconscious functions. Projection represents the active part played by the unconscious in perception; it is a part that operates with an intensity and on a scale that is at least equal to and usually greater than the conscious form of man's mentality. If human behavior is understood to be simply a cause and effect matter, an error has been made; for, in its experiential actuality, man's relationship with his environment is a qualitative one and must be acknowledged in its totality in order that its parts are not erroneously thought to equal its wholeness.

Chapter 2--Notes

¹Carl Jung, Memories, Dreams, Reflections, ed. Aniela Jaffe (New York: Pantheon, 1961), chaps, II-IV.

²Ira Progoff, Jung's Psychology and Its Social Meaning (New York: Anchor, 1973), pp. 18-23.

³William McGuire, ed., The Freud/Jung Letters (New Jersey: Princeton University Press, 1974); Introduction.

⁴Sigmund Freud, The Ego and the Id (New York; Norton, 1960), pp. 3-8.

⁵Idem, An Outline of Psychoanalysis (New York: Norton, 1949), p. 8.

⁶Carl G. Jung, The Collected Works of Carl Jung, vol. 8: The Structure and Dynamics of the Psyche (New Jersey: Princeton University Press, 1969), pp. 17, 61-66.

⁷Ibid., p. 15.

⁸Idem, vol. 9, part I: The Archetypes and the Collective Unconscious, p. 281.

⁹Ibid., p. 43.

¹⁰Idem, vol. 10: Civilization in Transition, pp. 18f, 487, 924.

¹¹Progoff, pp. 45-46; see also Jung, Structure and Dynamics, p. 291.

¹²Carl Jung, Psychological Reflections, eds. Jacobi and Hull (New Jersey: Princeton University Press, 1970), p. 15.

¹³Idem, vol. 7: Two Essays on Analytical Psychology, pp. 303-304.

¹⁴Idem, Structure and Dynamics, p. 133.

¹⁵Idem, Civilization in Transition, pp. 18-19.

¹⁶Idem, Two Essays on Analytical Psychology, p. 177.

- ¹⁷Idem, Modern Man in Search of a Soul (New York: Harcourt, Brace, and World, 1933), p. 17.
- ¹⁸William Shakespeare, The Complete Works of William Shakespeare, ed. Peter Alexander, vol. III: Macbeth (London: Collins Classics, 1958), pp. 412-416, 430, 431.
- ¹⁹Jung, vol. 9, part II: Aion, pp. 3-7.
- ²⁰Idem, Modern Man in Search of a Soul, p. 209.
- ²¹Idem, Psychological Reflections, p. 38.
- ²²Idem, Man and His Symbols (New York: Dell, 1964) pp. 57-58.
- ²³Idem, Memories, Dreams, Reflections, p. 381.
- ²⁴Idem, Psychological Reflections, p. 265.
- ²⁵Idem, Two Essays on Analytical Psychology, pp. 69-70.
- ²⁶Idem, The Structure and Dynamics of the Psyche, p. 133.
- ²⁷Idem, Psychological Reflections, p. 69.
- ²⁸Idem, Two Essays on Analytical Psychology, p. 111.
- ²⁹Idem, Mandala Symbolism (New Jersey: Princeton University Press, 1972), p. 100.
- ³⁰Idem, The Archetypes and the Collective Unconscious, p. 79.
- ³¹Idem, vol. 6: Psychological Types, p. 305.
- ³²Wilhelm Reich, The Function of the Orgasm (New York: Touchstone, 1973), pp. 244-246.
- ³³For a descriptive example, see John Howard Griffin, Black Like Me (Boston: Houghton Mifflin Co., 1960-61), pp. 91-95; Malcolm X, The Autobiography of Malcolm X (New York: Grove Press Inc., 1964), pp. 119, 121.
- ³⁴Jung, Two Essays on Analytical Psychology, p. 234.
- ³⁵Idem, this example appears in vol. 9, part I of the Collected Works.

³⁶Idem, Two Essays on Analytical Psychology, p. 95.

³⁷Ibid., p. 21.

³⁸Idem, The Structure and Dynamics of the Psyche, p. 48.

³⁹The transformation can be intra-unconscious; energy can be shifted from one archetype to another in the unconscious.

⁴⁰John Kenneth Galbraith, The New Industrial State (New York: Mentor, 1967), p. 208f.

⁴¹Jung, Two Essays on Analytical Psychology, p. 197.

⁴²Idem, Civilization in Transition, p. 122.

⁴³Ibid., p. 20.

⁴⁴Idem, Analytical Psychology: Its Theory and Practice (New York: Vintage, 1968), p. 24.

⁴⁵Idem, The Structure and Dynamics of the Psyche, pp. 217-218.

⁴⁶Emile Durkheim, The Elementary Forms of Religious Life (New York: The MacMillan Company, 1915), pp. 209, 221, 223, 347.

⁴⁷Robert A. Nisbett, The Sociology of Emile Durkheim (New York: Oxford University Press, 1974), pp. 246-247.

⁴⁸Ibid., p. 247.

⁴⁹Jung, The Archetypes and the Collective Unconscious, p. 125.

⁵⁰Gustave Le Bon, The Crowd: A Study of the Popular Mind (London: Ernest Benn Limited, 1896-1930).

⁵¹Jung, The Structure and Dynamics of the Psyche, pp. 219-220.

⁵²Thomas S. Kuhn, The Structure of Scientific Revolutions (Chicago: University of Chicago Press, 1970), p. 43f.

⁵³William James, Pragmatism: A New Name for Some Old Ways of Thinking (London and Cambridge, Mass.: 1907), p. 16.

⁵⁴Jung, vol. 12: Psychology and Alchemy, p. 10fn;
Psychological Reflections, p. 11fn.

CHAPTER III

HERBERT MARSHALL MCLUHAN

Marshall McLuhan was born on July 21, 1911, in Edmonton, Alberta, Canada. He was raised in Canada and entered the University of Manitoba as an engineering student. During his course of study McLuhan became interested in English literature, and, after completing his degree work at Manitoba (B.A.--1933, M.A.--1934), he entered Cambridge University in England (B.A.--1936, M.A.--1940, Ph.D--1942). Among his particular interests were Medieval education and Renaissance literature.¹

In 1936 McLuhan began his career as a teacher at the University of Wisconsin. It was at Wisconsin that McLuhan began to use advertisements as a form of literature for his introductory literature courses. His classes became involved with analyses of the impact of "real" messages behind popular commercials.

During the years between 1936 and 1951 McLuhan continued to investigate ads and popular forms of mass entertainment; his literary criticism of this period contains the seeds of many of his later formulations.² In 1951 McLuhan published his first book, The Mechanical Bride, which is a series of dissections dealing with ad material

as "The Folklore of Industrial Man." This book is rather judgmental when compared to his later work where an attempt is made to present a descriptive account rather than a qualitative evaluation of media as vehicles for human identity.

In 1962 and 1964 McLuhan published two books that were to mark the beginning of his public notoriety, The Gutenberg Galaxy and Understanding Media. He has since become director of the Centre for Culture and Technology at the University of Toronto where studies of media's characteristics and means for impact prediction are being pursued.

Died
1979 or 1980

The work of two authors has influenced McLuhan's thinking in such a pronounced way that they need to be mentioned. First, Harold Innis, an historian at the University of Toronto, whose books, The Bias of Communication and Empire and Communication, are the actual foundations of McLuhan's own theoretical perspectives; McLuhan himself says that his work is a footnote to Innis.³ Second, James Joyce whose use of metaphor and peculiar interstitial perspective has provided a model for the style that McLuhan utilizes in the major part of his writing; especially influential is Joyce's Finnegan's Wake.

This chapter is divided into several sections designed to provide an overview of McLuhan's perspective.

First some functional attributes of media as the tools of man are presented, followed by a brief discussion of some of the implications that the environments represented by media have for human existence, and, in conclusion, a clarification and emphasis of certain characteristic modalities of relation between man and the environmental systems represented by technology. Most of the material is derived directly from McLuhan, some is indirectly derived, and a small portion is based upon implications that are not explicitly developed by McLuhan but seem to be factors in his point of view.

I. MEDIA: EXTENSIONS OF HUMAN SENSUAL SYSTEMS

McLuhan specifies several primary modalities and/or repercussions of media with regard to the human sense apparatus; for our present purposes four of these primary functions will be considered.

1. Media serve to amplify a specific sense or congeries of senses at the expense of other senses or sensual networks.
2. Media "extend" the senses thus amplified away from the individual and into that individual's environment.
3. Media through "extending" a sense from the individual serve to "dull" the extended sense.

4. This sensual amplification, extension, and "numbing" causes a modification in the "sensory ratio" of the individual.

There are several areas in the preceding items which need further clarification. These points will be sequentially developed:

1. Media serve to amplify a specific sense or congeries of senses at the expense of other senses or sensory networks.

This statement is most easily explained through the use of an example; in this case, the articulation of the visual sense in literate Western man. McLuhan speaks of

. . . the phonetic alphabet which abstracts the visual component from the sensory complex.⁴

. . . technically the "civilized" man is, whether crude or stupid, a man of strong visual bias in his entire culture, a bias derived from one source, the phonetic alphabet.⁵

Print asks for the isolated and stripped-down visual faculty, not for the unified sensorium.⁶

In his book, The Bias of Communication, Harold Innis deals with print as the instigator of "a type of civilization dominated by the eye rather than the ear."⁷ He further states that the effects of print would not have been as they were had print not been coupled with the phonetic alphabet.

The phonetic alphabet is made up of segmented "particles" or signs that only gain meaning through being

arranged in an order of some kind. Unlike the Chinese alphabet of symbols representing complex gestalts,⁸ the phonetic alphabet is highly dependent upon the ordering of its signs into special groupings in order to impart meaning. A diphthong or single letter has no meaning outside the context of a word. Any alphabet already tends to bias its user toward the visual sense by its emphasis upon ordering and placement of signs in juxtaposition. When coupled with printing, this latent tendency toward an ordered, visual bias becomes very much enhanced. The consistent repetition of the printed page with its homogenous reproduction of letters and its uniform linear pattern subconsciously emphasizes a visual bias in its user. Visual input thus becomes amplified while the other sensual inputs (audio, tactile, etc.) become secondary "noise." The result is an amplification of the visual sense at the expense of other senses.

Other media operate upon other senses; the net result being a similar amplification at the expense of those senses not related to the primary media. Thus it is possible to say that a society which utilizes television as a primary tool of interaction between its people and the environment will be subject to the sensory emphasis inherent in television as a media of interaction (integration), just as in the case of print. With regard to the specific effect of television as a primary media, McLuhan says:

In television there occurs an extension of the sense of active, exploratory touch which involves all the senses simultaneously, rather than sight alone.⁹

So we see that different media develop different affective patterns from the sensual networks operating within the environments that are formed by these media.

Each medium gives explicitness and stress to one sense over another. Noise weakens touch and taste; sight diminishes the range of the audible, and of taste and smell.¹⁰

2. Media "extend" the senses thus amplified away from the individual and into that individual's environment.

. . . medium--that is, of any extension of ourselves.¹¹

The amplified sense's impetus for amplification is not to be found in the individual but in the subtle relationship between the individual and his environment. To say that media have the effect of extending a sense refers to the separation and projection of that sense into the environment.

The multiplication of possible interactive situations by the telephone can demonstrate this process of extension. The use of a phone enables the individual to physically broaden (or "extend") the range of his vocal interaction with others. This direct effect has an impact upon the emphasis given to the use of the audio sense by the individual's environment. The environment allows him to

make greater use of his audio sense apparatus and, in so doing causes him to amplify the audio sense. The inner amplification of the audio sense is a counterpart of the external environmental situation. A situation which gives primary emphasis to the usefulness of the audio sense at the expense of other possible sensual avenues of relation between the individual and the environment external to him. The internal amplification is a reflection, an assimilation, of the basic external situation. The technological device creates a biased environmental stimulus milieu orienting the assimilative trends within individuals who rely upon this environment for integrative (in the psychological sense)¹² stimuli toward the particular biases established through the technology's operational modality.

Environments are not passive wrappings, but are rather, active processes¹³

This same statement goes for all media: each offers a unique presentation of reality,¹⁴

All environments have a latent tendency, when given a human subject, to establish a definite sensory balance within that subject. The exact nature of the balance established is dependent upon prior sensory and psychological states, but the sensual system that becomes emphasized remains constant between subjects with regard to a specified media.

A sensual system is extended to the extent that it is a function of the environment over the individual.

Since the individual is continuously under the influence of some environment it follows that the problem is not whether or not a sense is being extended, but the manner in which and the degree to which the environment is affecting the sensory balance. The severity or amplification level of a sensual extension is a critical factor in any analysis of media's impact upon the individual. Some of the factors involved in the determination of the severity of this impact will be considered in Chapter 4.

3. Media, through "extending" a sense from an individual, serve to "dull" the extended sense.

McLuhan states:

An extension appears to be an amplification of an organ, a sense, or a function, that inspires the central nervous system to a self-protective gesture of numbing the extended area, at least so far as direct inspection and awareness are concerned.¹⁵

Every new technological innovation is a literal amputation of ourselves in order that it may be amplified¹⁶

The extension (or projection) of a sense establishes a separation of the subject from responsibility for that sense's influence upon him. That a sense is extended implies a collaboration between the environment and the individual focusing around the extended sense. In such a situation, the sense's "ownership" or locus of control is really not in the individual but in the peculiar relationship of the individual and the environment. Both the individual and the environment bear a part in the

maintenance of the relationship; however the environment functions in a very pervasive way because of its lack of ambiguity relative to the individual's perception of it, while the individual operates under the specific gravities of his multivarious psychophysiologic systems which again are dependent upon relation with the environment for their continuation. In such an imbalanced situation where one of the parties involved can be consistently used as a vehicle for the embodiment of an important aspect of the other, and in fact functions as a vital factor in the other's self-preservation, control or consciousness of affect becomes very much a moot point.

The situation of the individual in such a relationship is one of enmeshment; he is too close to the relationship, has too much at stake, to be able to take up the impartial vantage point required for conscious, selective behavior. It is possible to say that the qualitative effect of such a situation is a "numbing" of the sensual system which forms the focal point of the interaction.

4. This amplification, extension, and "numbing" causes a modification in the "sensory ratio" of the individual.

. . . every culture that is or ever was . . . possesses a unique ratio of sensory life. . . . Any technological innovation . . . at once changes all these sensory ratios¹⁷

The effects of technology do not occur on the level of opinions or concepts, but alter sense ratios or patterns of perception steadily and without any resistance.¹⁸

A new extension sets up a new equilibrium among all of the senses and faculties leading, as we say, to a "new outlook"--new attitudes and preferences in many areas.¹⁹

The individual operates in terms of a balance between sensory inputs. If no balance or perceptual matrix was maintained, the individual would be subjected to an unfiltered milieu, a perceptual world having no referent. Such a state is foreign to the systemization of reality which we call consciousness.

The idea of a ratio between senses encapsulates the dynamics of extension, numbing, and amplification into a perceptual framework. If in fact media do operate in the manner outlined above (and it appears that they do), then the amplification of one sense at the expense of others, the extension of that sense as an integral part of the subject-environment relationship, and the consequent unconsciousness or numbing of the extended sense are processes that mold the total perceptual pattern of the individual in definite ways. Sensory ratio, perceptual matrix, and perceptual pattern are synonymous terms that hold the same (or a very similar) meaning as the "world view" of anthropology, the *imago mundi*, or *Weltanschauung* of theology and psychotherapy.

It is therefore evident that media and technologies are not mere tools that man uses to manipulate his environment, but are manipulators in their own right. Media are the go-between carriers of man's perceptive

mechanism into the field of stimuli around him. They not only aid him in finding out more things about his world. They are an important factor in the creation, maintenance, and modification of that world. Media operate within the individual in terms of establishing sensory ratios. They also operate within the environment by creating physical and temporal delimitations, and they operate within the individual/environment relationship by acting as a catalytic agar in which the conscious processes of the individual grow or die.

The statement by the Chinese philosopher Chuang-Tzu is true of all media.

. . . I have heard my teacher say that whoever uses machines does all his work like a machine. He who does his work like a machine grows a heart like a machine, and he who carries the heart of a machine in his breast loses his simplicity.²⁰

Modern Western man uses media to accomplish the work of life; he perceives (or lives in) a world formed by his media; his basic world view is intimately intertwined with his media; and as a consequence he loses touch with the basic functions of his life (numbed through extension). Man's technological prototypes of today create stereotypes in the human world of tomorrow.

II. MEDIA: THE NEW NATURAL ENVIRONMENT

A species' natural environment is any environment in which it is common to find a member of that species existing. In the case of Twentieth Century man we normally expect to

find him enmeshed in an environment largely composed of artifacts which technology has made available to him. It is very reasonable to perceive the old nature as content of the new, technological nature; the national forest reserves have indeed become a "museum where the 'old world' can be viewed."

The new media are not bridges between man and nature: they are nature.²¹

"Nature" became the content of a man-made environment.²²

The extensions of man with their ensuing environments, it's now fairly clear, are the principle area of manifestation of the evolutionary process.²³

Quite naturally they take over the evolutionary work that Darwin had seen in the spontaneities of biology.²⁴

The new media are not ways of relating us to the old "real" world; they are the real world and reshape what remains of the old world at will.²⁵

Evolution as process has shifted from biology to technology. The resulting acceleration is like a time-capsule.²⁶

Biologic experiments with hereditary manipulation are merely the most obvious example of technology's displacing of natural evolution. The life situation of man (or any animal for that matter) is intimately woven-up with his environment. The nature of the environment makes certain demands and determinations regarding the survival or destruction of members of species within that environment. Media are vital processes just as much "alive" as the dynamic flux of any "natural" phenomenon; the effect of a move from the country to the city dramatically

demonstrates the immediate impact that a technological world carries for its inhabitants.

The ebb and flow of technical development quickly comes to replace the old seasons, weather, etc. If it is raining we get into our raincoats, use our umbrellas to enter our temperature-controlled cars, and drive to a covered mall to do our "harvesting." The seasons have no immediate meaning other than making recreational facilities usable.

Any article of furniture, clothing, and even food that we come in contact with has the mark of technology upon it and bears little resemblance to the source from which it is derived. Rough-hewn wood is a novel conversation piece, and many people are not really certain whether a strawberry grows on a bush or a tree. Coconuts and other foods from plants many people have never seen populate the markets. We read books and look at maps in order to "see" the world. Movies are our pageants and television has taken the place of the town meeting.

Technological development has supplanted or modified the natural environment on every level of human existence from excretory functions to burial rites. There can be no question that media are indeed the new "nature" and that what used to be seen as man's natural habitate or state must now be modernized. The question becomes not whether this is the case, but what this fact implies in terms of

effects upon human survival and dignity? What is the character of this new environment; and what impact does it have upon its creator and chief inhabitant, man?

III. SECONDARY AND PRIMARY ENVIRONMENTS

In the preceding sections we have dealt with some of the characteristic effects that media have upon the human sensory apparatus. Amplification, extension, numbing, and consequent modifications have been mentioned, and the replacement of past natures by a man-made natural environment has been discussed. In this section some of the implications of this situation will be investigated.

Man is the product of a long evolutionary process in which he has developed organismic capacities in intimate conjunction with his environment. The organism is just as much an extension of his environment as media are an extension of our sense systems. The environment that through past millenia has formed our species is not just an historic curiosity but functions as the genetic pool from which our present physical and mental character is inherited. The qualities of being human--the fragile psychophysiologic balance, desires, needs, satisfactions--these qualities of the human animal have been formed and nurtured by our past interaction with nature.

Any environment sets boundaries upon its inhabitants' expression and satisfaction of their needs. The difference

between the environment provided by nature and the new nature provided by technology is that the old nature allows a far greater flexibility of expression in that it does not carry a concretized (through material extension) set of specific perceptual derivations and assumptions. The current situation could be likened to a witch doctor actually forming demons and "forest spirits" out of machine parts and casting the newly formed robots loose in the jungle to terrorize the natives; internal projections become externalized environmental artifacts through a process of external transformation that results in sensory perceptions of concrete, external objects often being identical with unconscious, projected objectifications. The ability to extend sensory balances (world views, perceptual sets) as external environments makes mankind's psychic deficiencies environmental ones. Note the current case of national approach/avoidance towards ecological and energy conservation; also, wars and violence, etc. Technology carries express purposes and very specific effects. Consequently it limits available means of expression because it is actually a tool designed from a set of specific elements and developed for use in specified ways.

Natural environments of our past have had a profound effect upon our evolution as a species; our capacities as animals have been established through the natural selection of these past environments. Technology has functioned to

help us win our struggles against the selective mechanisms of the environment. Modification of the physical world by our technologies has been carried to the point where now we must develop technologies to protect us from the "natural" selection established by our technologies. New schools of psychology, encounter groups, the drug industry, and pollution control devices are examples of responses made to the pressures of the new environment. Man is now living in a secondary environment, a derivation, a hybridization of the primary environment from which he originated.

Since the new information environment are direct extensions of our own nervous system, they have a much more profound relation to our human condition than the old "natural" environment. They are a form of clothing that can be programmed at will.²⁷

Because the new nature is a hybridization, its impact is "more profound"; the forces acting upon the individual are more intense. An analogy can be drawn between the effects media have upon human beings and the effects they have upon nature. Media carry a definite qualitative impact (as has been discussed above). When an aspect of nature is amplified, other possible forces of nature are de-emphasized. The luxury liner makes the ocean over into a dramatic seascape. The automobile does the same thing to the land. Concepts of time and distance are reformulated and reality becomes large or small in accordance with technological evolution. The new nature provides a closed environment, an environment where man's own extensions are setting

delimitations upon man's developmental process. The effect of the new nature is incomparably greater than that of the old. It is not merely a new environment but a transformation of man's sensual foundation into his objective reality, and it carries a pervasiveness as powerful as Narcissus' reflection in the pool.

After centuries of participation in the cosmic energies, the rise of civilization reshaped human awareness visually.²⁸

With the ideograph we begin to move from the reverential to the referential.²⁹

In a summary formula we might say that for the nonreligious men of the modern age, the cosmos has become opaque, inert, mute; it transmits no message, it holds no cipher.³⁰

The machine process in the technological universe breaks the innermost privacy of freedom and joins sexuality and labor in one unconscious, rhythmic automatism.³¹

Frankenstein fantasies depend on the horror of a synthetic robot running amok in revenge for its lack of a "soul." Is this not merely a symbolic way of expressing the actual fact that many people have become so mechanized that they feel a dim resentment at being deprived of full human status?³²

In this reality man is the slave and the victim of the machines that have conquered space and time for him³³

It is man who is the content of and the message of the media, which are extensions of himself. Electronic man must know the effects of the world he has made above all things.³⁴

It is important to understand that both Hitler and the Japanese had the totality of the latest electric technology built into their cause and their psyche. When ideological enemies of such regimes appeal to mere concepts that condemn

such political structures, they tend to overlook the fact that these structures are the product of our own latest technologies.³⁵

It is not so much our proximity to media which allows a certain validity for the preceding emotion-toned quotations; it is the close kinship which is created because of our existence in a secondary environment made real by media. Media have become more than tools; they are partners in adaptation (and consequent evolution). Not only does this cater to the megalomaniac in man's nature by enhancing his feelings of power and self-extension; it deepens a growing fragmentation that seems to be an inherent part of our style of "knowing" something. An abstracted and one-sided form of the differentiation arising in the development of consciousness is now part of the natural state of the perceptible world. In primary nature man creates fragmentation in order to apprehend and manipulate;³⁶ in secondary nature fragmentation becomes an a priori, and the perceptions of man are predigested, manipulated, and channeled. The state of external bias is transformed into a determinant of internal possibility giving rise to a "syntax" of human response that sets limits upon the range of potential interpretations for stimuli. This leads to a form of tunnel-vision and one-sidedness that make equilibrium within the psychological system a rare exception.

If the only danger arising from such an imbalanced situation was a loss of potential knowledge, we would be saddened, but there is a much more serious threat in the schizophrenic effect this manner of existence has upon its victims.

What we call "normal" is a product of repression, denial, splitting, projection, introjection and other forms of destructive action on experience. . . . It is radically estranged from the structure of being.

Society highly values its normal man. It educates children to loose themselves and to become absurd, and thus to be normal.

Normal men have killed perhaps 100,000,000 of their fellow normal men in the last fifty years.

We are not able to think adequately about the behavior that is at the annihilating edge. But what we think is less than what we know; what we know is less than what we love; what we love is so much less than what there is. And to that precise extent we are so much less than what we are.³⁷

That which should remain conscious becomes unconscious or never enters consciousness. A dark emptiness is experienced in the contiguity of men's internal functions, and men become unconscious slaves to a mechanically adapted and sustained awareness.

Chapter 3--Notes

- ¹Raymond Rosenthan, ed., McLuhan: Pro and Con (New York: Funk & Wagnalls, 1968), pp. 16-17.
- ²Marshall McLuhan, The Interior Landscape, ed. Eugene McNamara (Toronto: McGraw-Hill, 1971).
- ³Idem, The Gutenberg Galaxy (New York: Signet, 1969), p. 65.
- ⁴Ibid., p. 52. ⁵Ibid., p. 134.
- ⁶Idem, Understanding Media (New York: Signet, 1964), p. 269.
- ⁷Harold Innis, The Bias of Communication (Toronto: University of Toronto Press, 1972), p. 138.
- ⁸Marshall McLuhan, War and Peace in the Global Village (New York: Bantam, 1968), p. 93.
- ⁹Marshall McLuhan and Quentin Fiore, The Medium is the Massage (New York: Bantam, 1967), p. 125.
- ¹⁰Idem, Counter-Blast (New York: Harcourt, Brace & World, 1969), p. 61.
- ¹¹Idem, Understanding Media, p. 23.
- ¹²Harry Stack Sullivan, The Interpersonal Theory of Psychiatry (New York: W. W. Norton, 1953), chap. 3.
- ¹³McLuhan, The Medium is the Massage, p. 68.
- ¹⁴Marshall McLuhan and Edmund Carpenter, Explorations in Communication (Boston: Beacon, 1966), p. 175.
- ¹⁵McLuhan, Understanding Media, p. 157.
- ¹⁶Idem, War and Peace in the Global Village, p. 73.
- ¹⁷Ibid., p. 136.
- ¹⁸Idem, Understanding Media, p. 33. ¹⁹Ibid., p. 119.
- ²⁰Idem, The Gutenberg Galaxy, p. 41.

²¹Marshall McLuhan et al., Verbi-Voco-Visual Explorations (New York: Something Else Press, 1967), sec. #14.

²²McLuhan, War and Peace in the Global Village, p. 178.

²³Ibid., p. 19. ²⁴Ibid., p. 37.

²⁵Idem, Counter-Blast, p. 52. ²⁶Ibid., p. 53.

²⁷Idem, War and Peace in the Global Village, pp. 36-37.

²⁸Marshall McLuhan and Harley Parker, Through the Vanishing Point (New York: Harper & Row, 1969), p. 28.

²⁹Ibid., p. 39.

³⁰Mircea Eliade, The Sacred and The Profane (New York: Harcourt, Brace & World, 1959), p. 178.

³¹Herbert Marcuse, One-Dimensional Man (Boston: Beacon, 1964), p. 27.

³²Marshall McLuhan, The Mechanical Bride (Boston: Beacon, 1967), p. 100.

³³Carl Jung, The Undiscovered Self (New York: Mentor, 1957-58), p. 52.

³⁴Marshall McLuhan and Barrington Nevitt, Take Today: The Executive as Dropout (New York: Harcourt, Brace, Jovanovich, 1972), p. 90.

³⁵Ibid., p. 200; see also Carl Jung, "Wotan" in Civilization in Transition, The Collected Works of Carl Jung, vol. 8 (New Jersey: Princeton University Press, 1964).

³⁶An exception would be an apprehension based upon a balanced perceptual set acknowledging the position of the perceiver in relation to that which is perceived. Current ecological perspectives are an initial step in this direction, seeing cybernetic systems, but their scope tends to gravitate about external and biochemical relationships.

³⁷R. D. Laing, The Politics of Experience (New York: Balantine, 1968), pp. 27-28, 30.

CHAPTER IV

CORRELATIONS

In Chapter 2 several of the psychic dynamics proposed by Carl Jung were cited as being relevant to a correlation between Jung and McLuhan. The nature of the conscious and unconscious areas of the psyche, compensation, the archetypes, and projection were mentioned as well as the collective consciousness. These general, functional processes have been described in Jung's context. In Chapter 4 an attempt will be made to utilize these previously described elements from Jung's theories to give a deeper explanation of the effects of media as outlined by Marshall McLuhan.

There are five major variables involved in McLuhan's perspective (as I have presented it in Chapter 3): the immediate effect of media as sensual amplifier; the subsequent functions of extension and numbing; the idea of sensory ratio; and the secondary effect of remodeling environments. These areas of media impact have already been described, but before we proceed to an analysis of complementary applications of Jung and McLuhan, something should be said about the internalization of media as a part of the organism's psychology. If the tenets developed by McLuhan are to be accepted as pervasive, generalizable

factors rather than "nothing but" a possible secondary effect, some social-psychological foundation for the functions of media must be examined. McLuhan unfortunately does not provide any such analysis, but the work of George Herbert Mead can be used to gain some understanding of the processes involved.

I. MEDIA AND INTERNALIZATION

The process of internalization whereby the human being (an "I")¹ becomes an object unto himself (a "me")² as a consequence of the milieu of his social environment holds great implications for the study of the effects of media extending beyond their content. The model for the transference of symbolizations found in De Fleur's Theories of Mass Communication³ can be used to clarify this matter (almost any of the many other available communication models would suffice). The origination point or source of a symbolization holds an historic involvement pattern of symbols, or past experiences which have been internalized in symbolic form as signifiers. The result of this is that symbolic gestures or words which are passed outward by the transmitter (sending individual) are the result of the transmitter's past (and present) functions as destination⁴ (observer or recipient of input). The internalized past communication episodes of the receiver and also of the sender create a commonality of signifiers which act as the

determinants of the message which is received at the destination point. Hence any communication of symbolizations is the result of a process of transmission and reception, internalized as a potential for action.⁵

A technological device could be said to carry the implicit past interactive episodes (cultural heritage) and, through its sensory transforming function, the groundwork for future interactive patterns of its creators. Since the ratio of the senses involved in the initial formulation and development of a technology extends current and future trends in the sensory systems of its creators,⁶ the pre-orientative dispositions which accompany these trends and are necessary for the initiation and continuance of interaction are implicit in the effects of a technology's operation and lead to a delimiting "syntax"⁷ for the transference of information or effectuating content (communication). This "syntax" has the same effect as a history of past communicative events (involvement patterns) in that it establishes a commonality of symbolic patterning between the individual's decodification of stimuli and the medium's biases or "encodifications." An historic involvement pattern can therefore exist between an individual and a medium in a manner similar to that between two individuals within a given culture (with the exception that media very often have a similar impact upon individuals irrespective of cultural connections). This "common ground"

between a medium and an individual functions on the level of sensory modalities effecting initial perception and manipulation of content. It does not provide a commonality of content, but a mutual orientation toward content, a prototypal format. See Thomas Kuhn's use of paradigm mentioned in Chapter 1⁸ and also Marshall McLuhan's use of archetype in his book, From Cliche to Archetype.⁹ McLuhan's usage here is largely a temporal-literary rather than a psychological one.

The similarity of the foregoing to the operation of the archetypal modalities might imply the extension of a basic internal psychic mechanism into the environment. Perhaps the projection of certain sensory elements (central nervous system, sensory ratio, etc.) occurring through the extensions initiated by media, also extend the archetypal inclinations gravitating around those sensory elements (the "seat" of collective unconscious contents in the anatomic structure is only hypothetically mentioned by Jung).¹⁰ If this is in fact the process that is occurring, then the apparent extension of the archetypal symbolic inclination as an element in the active dynamics of the extrapersonal environment would be made more comprehensible. However, it is very possible that environmental natural law has a peculiarly archetypal character of its own (witness the existence of "synchronistic"¹¹ phenomenon); at any event, the similarity can be noted, but

postulations concerning its origin and the implications arising from that origin must be regarded as hypothetical postulations.

Continuing our present discussion, if Mead's analysis of the mechanism by which a person becomes a self and interiorizes exterior events as cognizable interior dialogue is accepted, then we would conclude that the interaction spectrum would be the crucial factor in enabling any technological environment to become interiorized as a part of the individual's "inner drama."¹² Or, to put it another way, the objective perspective becomes subjective only through participating in the interaction of the community of minds¹³ which make up the individual self. This participation can occur only through a process of encoding accomplished by constant testing for "consensually validated"¹⁴ meanings. The responses of others, or feedback from the environment, is consequently of vital importance to the internalization of an environmental process as an internal participant in cognition. It is the seemingly superficial acceptance of a medium of communication or production as a fact of everyday life in the environment that in essence causes the individual to interiorize it as a backdrop (or background prop) for his inner thoughts ("inner conversation").¹⁵ A feedback effect comes into play in the pervasiveness or generalization of acceptance spread throughout the population at large. As Durkheim

puts it, a thing becomes part of the "collective conscience"¹⁶ only if given general social acceptance. An example of this effect can be seen in the printing press. By operating in conjunction with radio and telegraph,¹⁷ the press creates the potential for mass, assembly-line-like distribution of information as in the newspaper. The printing press becomes the medium through which the news is displayed before the masses of the populace who, through interaction and discussion or even vague allusion to the "news," create a feedback effect among themselves. This effect is internalized by each individual through the construct of a general "public" which acts as an internal social fact (the idea of "public" is reified). The news consequently becomes an element in the internal processes of the individual in that it provides a backdrop (general pattern) for his personal content (figure). In one of his later books, McLuhan begins to toy with this phenomenon using the figure/ground relation as his point of focus.¹⁸

The conclusion taken from the above is that feedback is not of necessity a result of immediate interaction between one person or object and another person or persons. Feedback as a function of the inner dialogue necessary for thought can occur as an internal phenomenon in lieu of any direct physical process. Thus allusions to television as an evening activity or to the content of television are in effect enough stimuli to create a history of prior related

stimuli which act as catalysts for the creation of an inner dialogue which is used in interiorizing the effects of the medium of television as a functional part of one's thought perspectives. The implications of this feedback quality and the syntactic perceptual manipulation that is inherent within any given medium's operation (once it is given social acceptance) are exemplified in Innis' description of the impact of new methods of communication in creating the potential for new ideologies.¹⁹

Hopefully this excursion has provided some idea of the subtle manner in which technology becomes transformed from exterior phenomenon into interior process. This particular problem, although closely related, is not the subject of the present work and will be left for a later inquiry. In order to do it justice a much more thorough treatment would be required. Herbert Marcuse,²⁰ Ernest Becker,²¹ Hugh Duncan,²² Erich Fromm,²³ and an increasing number of other exceptionally good authors deal with this phenomenon in great detail.

The important consideration to be gleaned from the foregoing is that a medium need not be in direct relation with an individual to affect him. The relationship of a medium's "user" to that medium can be an indirect one and have a significance equal to a direct contact. This allows a much broader application of McLuhan's variables than a simple cause and effect relationship would make

possible because the action of media upon individuals can now be seen as an internal mental condition as well as an external situation, a symbolic as well as interactive association.

II. CONSCIOUSNESS AS CONTENT

McLuhan has stated that the user of a medium becomes content for that medium.²⁴ This effect is accomplished through the extension of the sensual (integrative) apparatus of the individual as an element in the environment because of the amplificatory potential inherent in the medium. Within the subject the sensual system that is extended through the use of media becomes numbed.²⁵ This means that to some degree the individual has lost control over the functioning of his sensory apparatus. The environment created by media becomes the basic conscious frame of reference for the individual user of media through the delineatory ability given the individual by media. If no differentiation was possible no conscious position could be taken. A stance or mental perspective, world view, is taken up in relation to something, from a vantage point.²⁶ The media of man enable man as their user to create a world for which he then becomes the content. A young boy says that there is a tree on the seashore that he wants to play under and immediately he has become the content of the perceptual patterning that allowed him to

see treeness, seanness, and the relation between them.²⁷ In the same way technologies alter sensual patternings and cause alterations to integrative content analysis. Processes of exploration and adaptation are one factor in the determination of consciousness; they result in an ordering or filterable matrix²⁸ containing the immediate stimuli of the outside world. This process makes it possible for the individual's sensual network to establish a serviceable relation with the environment. The elements that make up the psychological potential for conscious continuation, the individual's personal conscious and personal unconscious systems are thus allowed a foothold, a "real" world, in which to continue the performance of their function.

III. PATTERNING AS PROJECTIONAL DETERMINANT

Technology, as the go-between for the relation of man to the world around him, acts as a determinant of possible avenues of expression. In giving the world a predetermined pattern structure media create or deny possibilities for projection. A technology such as radio emphasizes the audio sensual mechanism²⁹ and creates a series of pattern shifts in the perceived environment that give rise to a finite number of possible avenues for conscious (and unconscious) expression. These possibilities serve as focusing agents for conscious attention as in the case of the boy and the tree. They act in a manner

similar to dream motifs by creating a peculiar set of reality assumptions into which the life operations of the dreamer are placed as content.³⁰ In the case of radio an audio integrative set is emphasized with a consequent heightening of past verbal interactive memory traces which leads to a more involved, delineated, "hot" world.³¹ The radio listener is called upon to relate to the medium of radio as to another person's voice. This supplies an accentuation of the functions inherent in his associations with other persons' verbal messages. By tuning in with his ear he develops a predisposition to absorb the "rapid fire" sounds of radio as a resonating web enmeshing him as content in its screen of sound.

As the individual's sensory system becomes adapted to this modification, other forms of sensual interaction take a second place, and the matrix of perceived stimuli becomes refocused with the audio mechanism acting as its central guide in patterning sensory input. Through this phenomenon, the qualities (biases) of facts in the individual's world are determined by media. Because the projections of psychic energy which are a necessary part of experience "draw the stuff of experience into their empty forms, representing themselves in facts rather than representing facts"³² the biased environments established by media model the available avenues for psychic expression and thereby create or deny possibilities for projection.

IV. SENSORY RATIO AS COMPENSATORY SYSTEM

In the case of the radio example used in the preceding, the sensual universe was redefined in auditory terms. The ratio of involvement between the senses in integration of the individual with his environment becomes modified in such a situation in order to become a function of an auditory universe. In other words, his sensory ratio is adjusted to the new environment. The use of radio causes an extension of the sense of hearing into the environment as an environmental phenomenon with a consequent "numbing" for the hearing modality. This loss of responsibility occurs because of the unbalanced relation caused by the amplification of the auditory function into an environment containing the individual (and thus making him unconscious of its operation, as a fish is of water).³³ This numbing effect represents a modification in the processes of internalization or decoding³⁴ that operate within the individual to allow intellectual, conscious manipulation of sensory inputs. We see here that the patterning of the exterior universe through its modification by a sensual extension is accompanied by a similar transformation of the interior system. Not only is the exterior, physically perceived environment modified, but the interior psychological state is also changed at the point where the immediate world becomes abstracted as memory or in Mead's terms interiorized as potential for action.

The idea of a sensory ratio is therefore a phenomenological expression of a psychic process of compensation. Sensory ratios are compensatory systems operating on both physiologic and psychologic levels to maintain a proper balance between the organism and its environment and within the organism. A shift in the perceptible environment is thus accompanied by a compensatory movement within the individual toward creating a balanced chain of relation³⁵ between sensual inputs and the processes of internalization that comprise thought and memory. Any modifications to the sensory ratio of an individual are accompanied by compensatory shifts within the psychological structure toward adaptation of psychic process to external bias.

V. MEDIA AS EQUILIBRATORS

The compensatory reaction to media impact discussed above implies a disruption of the psychic equilibrium, the balance of energy and power for control between the conscious and unconscious systems.³⁶ Referring to the radio situation used above, the introduction of radio and the resulting auditory emphasis in a previously non-auditory (at least with respect to the biases implicit in radio's operation) environment creates a situation where projections of psychic material will become adjusted to the character of the transformed vehicles offered by the environmental shift (as outlined in the two preceding sections).

Unconscious contents projected into the pre-auditory environment may be denied projection in the auditory situation and thrown back into the unconscious energetic pool of the individual with a consequent loss of equilibrium between the conscious and the unconscious systems.

In Chapter 2 it was stated that the personal psychic systems are developed out of a deeper collective unconscious strata that remains as an operative matrix providing necessary psychic energy for the operation of the personal conscious and personal unconscious.³⁷ Thus projected material includes elements from all levels of the individual's psychological structure, the darker (more removed from conscious control), collective unconscious areas of the psyche as well as the spheres of consciousness and the personal unconscious. The denial or sustenance of projections therefore has an effect upon the level of psychic energy relegated to all areas of the psyche, having an impact upon equilibrium throughout the entire system from the deepest unconscious, "psychoid,"³⁸ and physiologic strata to the immediate, passing states of consciousness.

In modeling perceptual environments and creating inherent biases in the vehicles of projection ("facts"), the environments created by technologies cause changes to occur in the equilibrium between the personal and collective systems, both conscious and unconscious.

The final section of this chapter will deal with the general concepts of the "collective consciousness" from Chapter 1 and secondary environments from Chapter 2.

VI. COLLECTIVE CONSCIOUSNESS AS SECONDARY ENVIRONMENT

The collective consciousness can be seen as an internal counterpart of the technologic secondary environment external to the organism at any given point in time. It forms a powerful equalizing factor in self-reflective and behavioral assumptions just as the secondary environment equalizes sensory biases among individuals. A secondary environment is the end product of a complex interlacing of technologic influences. Similarly, the collective consciousness is the end product of the complicated conscious and unconscious processes influencing individuals and groups within a society. Both the collective consciousness and secondary environments represent powerful influences for a society's inhabitants; the former instills psychological assumptions, while the latter instills sensory assumptions. Working in conjunction with each other these internally and externally based environments establish the parameters of behavior instigated in the shadow of their assumptions.³⁹

Since the technologies or media of a given society effect the possible avenues of projection and have a consequent impact upon the psychic equilibrium of members

of that society, media and the collective consciousness function as effector and affector respectively in determination of the collective psychological gestalt, the stereotypes, ideals, and goals of a society. An external shift in media bias is complemented by an internal adjustment of the psychic balance resulting in modification of the ideals and images that give content to the collective consciousness. As an example, the introduction of television occasioned a shift from a "hot," delineated, "spell it out" world (radio) to the "cool," undifferentiated world of the universalized image, the role that is filled in by the personality of the viewer.⁴⁰

Just as the secondary environments formed by media extend the internal sensorium as an external environment, the collective consciousness extends the social personality of the individual into the external world as an environment. And just as in the case of sensory extensions, the extension of the personality via the vehicle of the collective consciousness has a numbing effect upon the individual's psychologic system placing it outside his personal control. What is internal becomes an extension of that which is external under these conditions, and the individual becomes subject to control by a complexity of forces which makes a conscious recognition of the situation presented to him almost impossible.

It is because of this characteristic interwebbing between internal and external that the collective

conscious often gives an adumbration of an external outbreak (social crisis, war, etc.).⁴¹ A foreshadowing is perceivable because internal orientations offer a filtered world of percepts that can yield some immediate indication of external trends which in reality have already passed on to new transformative/integrative relationships for the individuals involved. The ongoing external occurrences appear to be anticipated internally because they are perceivable in internal structural terms prior to their conceptualization externally. They are already happening, but man is incapable of noting their occurrence. His internal reactions to events provide a codification for what he is externally unable to codify. The tension felt in ghetto areas prior to riot situations is an instance of the effect postulated above, but this area is beyond our present purposes.

Both the collective consciousness and the idea of secondary environments express a functional relationship arising out of the necessity for integration of internal with external. A necessity that finds its roots in the very nature of the processes involved in the initiation of consciousness.⁴² If the human and environmental dynamics described above are accurate, the extent of the effects precipitated by such a powerful relationship cannot be underestimated. In establishing adaptation through environmental modification mankind has not only

changed the physical relation between body and external world, nor has he only effected his primary instinctual demands for sustenance, safety,⁴³ and dominion.⁴⁴ The evolutionary systems that come together to give man vitality currently hold not only a natural external power but have come to carry the internal power given them as new (secondary) environments, environments finding their sources in the functions of man himself.

Man's gods have died; icons bereft of power.⁴⁵ An environment that once represented participation and involvement has been transformed into inert material for manipulation;⁴⁶ extension and projection having removed the potential for awareness far into darkness. In extending the mechanisms that compose his physiologic and psychologic functions, man creates a nature of over-abundant stimulation⁴⁷ whose reverberations inundate perception in an amorphous cloud of excitation. The disruption of unity in the external that has formed a nature of dehumanized objects ("I-it") rather than mutual sustaining processes ("I-thou")⁴⁸ can very easily become a phenomenon in this new nature, so that the reversal of internal into external will effect a fragmentation within the organism making that which was once human into a thing--inane.

Chapter 4--Notes

¹George H. Mead, On Social Psychology, ed. Anselm Strauss (Chicago: University of Chicago Press, 1934), pp. 96-99.

²Ibid.

³Melvin L. De Fleur, Theories of Mass Communication (New York: David McKay Co., Inc., 1970), p. 92.

⁴Ibid., p. 351.

⁵Ibid., p. 100f.

⁶National Association of Educational Broadcasters, Marshall McLuhan, Consultant, Report on Project in Understanding New Media (June 30, 1960), Recommendations Section p. 3.

⁷Previously mentioned in Chapter 3.

⁸Thomas S. Kuhn, The Structure of Scientific Revolutions (Chicago: University of Chicago Press, 1970), p. 43f (see Supra p. 28).

⁹Marshall McLuhan and Wilfred Watson, From Cliche to Archetype (New York: Pocket Books, 1971), pp. 3-10, 18-23, 117-130.

¹⁰Carl G. Jung, The Collected Works of Carl Jung, vol. 9: The Archetypes and the Collective Unconscious (New Jersey: Princeton University Press, 1959), p. 19.

¹¹Idem, vol. 8: The Structure and Dynamics of the Psyche, pp. 418-531.

¹²Hugh D. Duncan, Symbols in Society (London: Oxford University Press, 1968), p. 70.

¹³George H. Mead, Mind, Self, and Society, vol. 1 (Chicago: University of Chicago Press, 1934, 1962), p. 142.

¹⁴Harry S. Sullivan, The Fusion of Psychiatry and Social Science (New York: W. W. Norton & Co., Inc., 1964), p. 163.

¹⁵George H. Mead, The Philosophy of the Act (Chicago: University of Chicago Press, 1938), p. 659.

¹⁶Irving M. Zeitlin, Ideology and the Development of Sociological Theory (New Jersey: Prentice-Hall, 1968), p. 243f; Durkheim also uses the term "collective consciousness." See Emile Durkheim, Professional Ethics and Civic Morals (Glencoe: The Free Press, 1958), p. 50.

¹⁷Marshall McLuhan, Understanding Media (New York: Signet, 1964), pp. 184, 226.

¹⁸Marshall McLuhan and Barrington Nevitt, Take Today: The Executive as Dropout (New York: Harcourt, Brace, Jovanovich, Inc., 1972), pp. 3f, 24f.

¹⁹Harold A. Innis, The Bias of Communication (Toronto: University of Toronto Press, 1951), pp. 31-32.

²⁰Herbert Marcuse, One-Dimensional Man (Boston: Beacon Press, 1966, 1969); An Essay on Liberation (Boston: Beacon Press, 1969); Five Lectures (Boston: Beacon Press, 1970).

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²²Duncan, Symbols in Society.

²³Erich Fromm, The Sane Society. (Connecticut: Fawcett Premier, 1955).

²⁴McLuhan, Take Today, p. 145.

²⁵See Chapter 3, pp. 43-44.

²⁶Mead, On Social Psychology, p. 201f.

²⁷Heinrich Zimmer, Philosophies of India, ed. Joseph Campbell (New Jersey: Princeton University Press, 1953, 1969), pp. 288-289, 331.

²⁸Aldous Huxley, The Doors of Perception/Heaven and Hell (New York: Harper Colophon, 1954-56, 1963), pp. 7, 22, 23.

²⁹McLuhan, Understanding Media, pp. 261-262.

³⁰Sigmund Freud, The Interpretation of Dreams (New York: Avon Books, 1965), pp. 90-91.

³¹McLuhan, Understanding Media, pp. 36, 261.

³²Jung, vol. 6: Psychological Types, p. 305; see Chapter 2, p. 21.

³³Marshall McLuhan, Culture is Our Business (New York: McGraw-Hill, 1970), pp. 191-192.

³⁴Charles T. Brown and Paul W. Keller, Monologue to Dialogue (New Jersey: Prentice-Hall, 1973), p. 15.

³⁵Alfred Adler, Understanding Human Nature (Connecticut: Fawcett Premier, 1927, 1954), p. 28.

³⁶See Chapter 2, p. 17.

³⁷See Chapter 2, p. 15.

³⁸Jung, The Structure and Dynamics of the Psyche, pp. 176-178.

³⁹Idem, vol. 10: Civilization in Transition, pp. 221-223.

⁴⁰McLuhan, Understanding Media, pp. 277-278.

⁴¹Jung, Civilization in Transition, pp. 180-181, 219-220.

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⁴⁷Desmond Morris, The Human Zoo (New York: Dell Publishing Co., 1969), pp. 176-177.

⁴⁸Martin Buber, I and Thou, 2nd ed. (New York: Charles Scribner's Sons, 1958), p. 23ff.

CHAPTER V

SUMMARY AND CONCLUSION

I. SUMMARY

Five major characteristics of media and the human relation to them have been established; these characteristics are:

1. A medium need not be in direct relation with an individual to affect him.

Media have an influence upon all individuals subject to the social milieu of which those media form a part irrespective of direct use or contact with the media. Since all functional individuals participate in the social milieu to one degree or another, this implies an inescapability for the influences that media carry.

2. The media of man enable man as their user to create a world for which he then becomes the content.

By patterning the environment, media create perceptual matrices for the integration of conscious operation with incoming stimuli; thus conscious operation ("figure") acts as content of the media that effect environmental elaboration ("ground").¹

3. The environments established by media model the available avenues for psychic expression and thereby create or deny possibilities for projection.

Projection represents one of the primary operational factors of the unconscious system; by establishing possibilities for projection media take an integral role in the operations of the unconscious.

4. Any modifications to the sensory ratio of an individual are accompanied by compensatory shifts within the psychological structure toward adaptation of psychic process to external bias.

The sensory balance utilized to modulate incoming stimuli and the conscious and unconscious function as a cybernetic system to maintain the integration between individual and environment, between internal and external.

5. The environments created by technologies cause changes to occur in the equilibrium between the personal and collective systems, both conscious and unconscious.

Psychic equilibrium forms the basic ingredient for the operation of the entire psychic system and has an immediate, decisive influence upon psychological well-being; modification of this equilibrium implies a substantial shift in the nature of the conscious and unconscious balance of psychic energy giving previously innocuous

environmental artifacts the potential to become powerful symbolic images.² Media have this impact directly,³ throughout the entire psychic structure by acting upon both the conscious and unconscious levels of the psyche.

II. CONCLUSIONS

Our functional conclusions are then, that media:

1. have an inescapable influence.
2. sustain consciousness as their content.
3. take a major role in the functions of the unconscious.
4. participate in the integration between internal and external.
5. directly effect the requirements for and suitability of symbolic vehicles.

From the foregoing we can come to the conclusion that media do not only create or deny avenues for projection externally as a function of the environment's influence upon perceptual patterning but also have an influence upon the specific material to be projected, effecting projection internally as well. This results as a consequence of the oscillation between internal and external that occurs as a part of the interaction between sensory and psychological operations⁴ and which can be characterized as follows.

External projections of internal elements are selectively influenced due to biases in the "avenues of projection," which in turn occasions a compensatory movement in the internal balance of psychic energy directed toward creating a better adaptation of internal need to external situation. The resulting modifications to the psychic equilibrium lead to the creation of new requirements for projection internally that become embodyable externally according to the current environmentally established biases. The net effect of this is that external biases become internal operational determinants and function as part of the internal factors determining the character of relationships that are established externally. This is basically the same process outlined by Mead in his concepts of the internalization of external phenomenon⁵ and the development of the potential for future action⁶ only that in the present case the nature of the operational elements (perceptual matrices) underlying the content of the act (perceived or conceptual objects) are modified rather than the content alone being subject to modification.⁷

The conclusions that we have reached are in keeping with current views of media impact and functioning. As was initially hoped, an addition to current data has been made through coming to similar conclusions by establishing the relationship between intimate aspects of human function, such as the unconscious, and apparently impersonal

technological apparatus. In view of the extent of media's effects upon the internal structure any analyses of technological impact cannot be considered complete unless they include a psychological investigation that takes account of the symbolic functions existing in human behavior and of the psychic dynamics indicated by a given situation, giving them equal importance with external effects in determining the environmental impact of new media. For the objects and biases of the external environment become subject to the principles of symbolic transformation when internalized as conscious and unconscious content, and external operational biases become transformed into internal affective determinants.

III. FUTURE DIRECTIONS

Before ending, it seems appropriate to propose a future area of emphasis. The theologian and philosopher Martin Buber, whose work is a major influence in both philosophic and psychotherapeutic circles, has proposed a view of relationship which takes the "presentness"⁸ of experienced relation as its foundation. Buber's concept of "the between"⁹ and his "philosophy of the interhuman"¹⁰ both emphasize man's experienced existence over a factual recounting of that existence. The act of relationship, in itself, is given a reality that is separate from the conceptual realities which participate in that relationship.¹¹

Many systems of mystic and religious thought utilize a similar perspective, specifically, the tenets of Zen¹² and the Chinese Tao.¹³ Christianity,¹⁴ Buddhism, and Sufism¹⁵ also allude to a similar transformation by means of the qualities of relationship. That religious philosophies provide some embodiment for man's felt existence is not surprising. Religion is one of the few areas where both the emotions and the intellect can be acknowledged and exercised for "problem solving."

In studying communication it is the investigator's responsibility not to artificially limit his researches in accordance with prestructured milieus. His primary objective lies in the actualities of human responsive behavior. Buber's work appears to allow for the presently unembodiable yet experienced unity arising out of man's relationship with his environment. Because knowledge in itself is empty and because those among us who are alive in deed as well as fact do not live by knowledge alone, this unembodiable yet existent element must be given its place in our thinking. It is certain that in order to exist as a living being, and more specifically, as a human being, man must be capable of entering into a relationship with that which forms his world. Even if it must be connotative and symbolic, an understanding of the qualities and forces that come together to form what is experienced as relationship appears to be a necessary future aim.

Mystic

Chapter 5--Notes

¹Marshall McLuhan and Barrington Nevitt, Take Today (New York: Harcourt, Brace, Jovanovich, 1972), pp. 3f, 24f.

²Carl Jung, The Collected Works of Carl Jung, vol. 8: The Structure and Dynamics of the Psyche (New Jersey: Princeton University Press, 1969), pp. 219-222.

³Marshall McLuhan and Quentin Fiore, War and Peace in the Global Village (New York: Bantam Books, 1968), p. 82.

⁴See "Collective Consciousness as Secondary Environment," Chapter 4, p. 70.

⁵George H. Mead, On Social Psychology, ed. Anselm Strauss (Chicago: University of Chicago Press, 1934), p. 209f.

⁶Ibid., p. 110.

⁷The work of the Russian psychologist, Lev Semenovich Vygotsky, is more descriptive of the functional transformation that takes place in that patterns of perceptual organization (sets, complexes) are modified and changes instigated in the assumptions that lead to the categorical manipulation of the environment. Of course, in the case of media's psychic impact the degree or depth of the postulated pattern transformations is more far reaching than Vygotsky's analyses implies.

⁸Maurice Friedman, To Deny our Nothingness (New York: Delacorte Press, 1967), pp. 109, 366.

⁹Martin Buber, The Knowledge of Man (New York: Harper Torchbooks, 1965), p. 112; for example see Martin Buber, Between Man and Man (New York: The MacMillan Company, 1966), pp. 5-6.

¹⁰Buber, The Knowledge of Man.

¹¹Ibid., p. 112; also Martin Buber, I and Thou, 2nd ed. (New York: Charles Scribner's Sons, 1958), pp. 32-33; Buber, The Eclipse of God (New York: Harper Torchbooks, 1957), p. 67; Buber, Pointing the Way (New York: Harper & Brothers, 1957), p. 95.

¹²Shunryu Suzuki, Zen Mind, Beginner's Mind (New York: Weatherhill, 1970, 1973); Daisetz Teitaro Suzuki, Manual

of Zen Buddhism (New York: Grove Press, 1960); Paul Reps, comp., Zen Flesh, Zen Bones (New York: Doubleday and Company, 19--).

¹³Lao Tsu, Tao Te Ching (New York: Vintage Books, 1972).

¹⁴1 Cor. 13.

¹⁵Abu Bakr Siraj Ed-Din, The Book of Certainty (New York: Samuel Weiser, Inc., 1970); also related: Carlos Castenada, A Separate Reality (New York: Simon and Shuster, 1971); Castenada, Journey to Ixtlan (New York: Simon and Shuster, 1972).

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