

DOING BRICOLAGE

Addressing a significant role in the process of identity-formation of post-formal education and cultural pedagogy, Kincheloe (2005; 2008; also Kincheloe and Berry, 2005) conceptualized *bricolage* as drawing from multiple theoretical and methodological resources, including hermeneutics, phenomenology, and narratology, while retaining the rigor of the best critical thought. The term *bricolage* was coined by French anthropologist Claude Levi-Strauss (1966) with regard to spontaneous human action grounded in the characteristic patterns of mythological thinking and in the context of structuralism defined as the search for the underlying patterns of thought in all forms of human activity. Gilles Deleuze and Felix Guattari referred to the bricolage as a “schizoanalytic” (1972), transgressive, mode of production.

Deleuze’s post-structuralist philosophy, which has been inspirational for expanding the range of qualitative methods in educational research (St. Pierre, 1997a, 1997b) and has made a significant contribution to educational theory (Semetsky 2006; 2008), will be addressed in detail in chapter 6 as it pertains to Tarot hermeneutic. A *bricoleur* constructs the object of study paying particular attention to the webs of relationships, processes, and interconnections among phenomena within which he himself is situated.

For Kincheloe, *doing bricolage* involves marginalized practices and the development of transgressive conceptual tools as well as exploring the breadth and wealth of typically underestimated human cognitive capacities. A *bricoleur* embedded in phenomenology of lived experience acts as the first explorer to discover new territories, trying new strategies, and opening new avenues for research while aiming to help people in reshaping their lives. While hermeneutics came to connote the ambiguity of meanings, the bricolage implies the fictive and imaginative elements present in research methodologies.

From this perspective, Tarot hermeneutic represents the work of a *bricoleur*. A *bricoleur* – a genuine Tarot reader – makes a creative and resourceful use of the “material at hand” that is, the images and symbols on Tarot pictures. My research was grounded in the broad material provided within the framework of Carl Gustav Jung’s analytical, or *depth*, psychology. As for the empirical data presented in chapter 8, they were grounded in naturalistic inquiry employing both phenomenology and hermeneutics.

The essential identity of human experiences reflected in worldwide myths and folklore led Jung to postulate the existence of the collective unconscious as *objective psyche*, which is shared at the deepest level by all members of humankind and manifests itself through archetypal, symbolic and latent, images. Jung called the deepest level *psychoid* and asserted that it is at this level where, in a holistic manner,

body and mind, *physis* and *psyche*, become united as two different aspects of one world, *Unus Mundus*.

The archetypes underlying our subjective perceptions and judgements are “located” at the unitary level of objective reality that transcends both the human mind and the external physical world. Jung’s great achievement was his anti-dualistic and unifying approach to what we today call human sciences. He insisted on the multiplicity of inner, spiritual, meanings for the unconscious that would have exceeded its overt, even if latent, meaning posited by Freud as merely repressed.

These deep evolving meanings express themselves through archetypal images that act as symbolic transformers capable of making unconscious contents manifest at the level of conscious awareness. Archetype is seen by Jung as a skeletal pattern, filled in with imagery and motifs that are “mediated to us by the unconscious” (Jung, CW 8, 417), the variable contents of which form different archetypal images. In his memoirs, *Memories, Dreams, Reflections*, reflecting on his own development as an adult and on his own “second half of life”, Jung said that the years when he was pursuing his *inner images* were the most important in his life; it is via images that the essential decisions were made.

The unconscious is capable of spontaneously producing images “irrespective of wishes and fears of the conscious mind” (Jung, CW 11, 745). *Typos*, as the composite of the archetype, means imprint, stamp or pattern. As the multiplicity of dynamic patterns “acting” in the collective unconscious, archetypes exist *in potentia* and are beckoned forth by our experiences. The unconscious “archetypes [as] ...structural elements of the psyche ...possess a certain autonomy and specific energy which enables them to attract, out of the conscious mind, those contents which are better suited to themselves” (Jung, CW 5, 232), thus helping us achieve much wider scope of awareness than rational thinking, in terms of solely cognitive reasoning deprived of what Jung called feeling-tones, is capable of providing.

The actualized archetypes are charged with psychic or spiritual energy, exceeding Freud’s solely sexual libido. For Jung, “psychic energy is a very fastidious thing which insists on fulfilment of its own conditions” (Jung, CW 7, 76). Archetypes “reside” in the dynamic field of the collective unconscious and form an unorthodox virtual foundation upon which many individual real-life experiences lay down their own structures. Multiple combinations of innumerable experiences – the constellations of the actualized archetypes – produce diverse archetypal images that manifest overtly through their effects at the level of the body in the form of particular behavioral unconscious patterns.

The activity of archetypal dynamics determines where an individual stands within the process of individuation, the goal of which, for Jung, is the achievement of a greater personality culminating in the Self, the archetype of wholeness. Wholeness as the integration of the unconscious into consciousness is marked by a change of attitude when the centre of the personality shifts its position from the Ego to the Self. We will see the unfoldment of archetypal dynamics in real-life individual experiences expressed by the constellations of Tarot pictures in chapter 8 as symbolic stopovers in the individuation process. We will also see the elements pertaining to