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**Hermann Hesse's *Narcissus and Goldmund* (1930): A
Jungian Archetypal Analysis**

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the requirements for Master's degree in Literature and Civilisation*

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Dedication

To our dearest parents, for their limitless love and unwavering support, and to our
beloved ones.

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Abstract

Hermann Hesse is known for his profound exploration of the complexities of the human mind and life, which makes his literary works apt for insightful psychological readings. A Jungian archetypal analysis of Hesse's *Narcissus and Goldmund* reveals that Jungian ideas and concepts shape and drive the story. Jung's model of the psyche and his theories of the unconscious, opposites, functions, archetypes, and individuation are applied to demonstrate that the two protagonists of the novel, Narcissus and Goldmund, represent opposite tendencies in the psyche: thinking against feeling, spiritual against material, consciousness against unconscious, and masculine against feminine. Each one of them undergoes a process of wholeness through which they develop their superior functions and integrate different aspects of their psyche, growing more psychologically balanced. Archetypes, the universal psychic patterns of human experience, have a central function in the novel as they guide the psychological development of the characters. Hesse exalts art and uses it as the means through which the opposites are unified; it is the way Goldmund comes in touch with the self, the ultimate goal of individuation.

Keywords: Hesse, Jungian theory, Archetypes, Individuation, *Narcissus and Goldmund*.

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General Introduction

Psychology, with its different branches, strives to comprehend the human mind and behaviour. In the field of the humanities, it has been widely utilised as a science-based, interpretative instrument. In this regard, Carl Gustav Jung's analytical psychology holds a prominent position. This is due to its holistic view of human phenomena. Jung's unique method, his ideas on art creation, and concepts of the personal and collective unconscious, archetypes, complexes, and psychological types provide a rich framework to explore, analyse, and interpret human products, including literature.

The renowned German-Swiss, Nobel Prize winner Hermann Hesse (1877-1962) is widely recognised as one of the most significant writers of the twentieth century. His contributions to literature, ranging from novels, short stories, essays, and poems, have earned him a prominent position in German and Western literature. Hesse, who was influenced by psychoanalysis and analytical psychology, is known with his profound explorations of human experience and spiritual development. One of his most celebrated novels is *Narcissus and Goldmund* (1930), through which he inspected the dichotomy of the contemplative and experiential lives. He delved into the various ways individuals seek fulfilment and meaning and tried to unravel parts of the enigmatic nature of the human psyche. This major aspect of the novel forces the reader to ponder upon the psychological and symbolic implications of characters and events. The reader is encouraged to question the psychic origins of the differences among characters and the factors affecting their behaviour. Analytical psychology, because of its holistic richness and compatibility with the symbolic language of the author, presents itself as a highly efficacious interpretative tool.

The close reading of the novel through a Jungian lens discloses profound insights into the psychological journeys of the protagonists and the universal themes they embody. Hermann Hesse's *Narcissus and Goldmund* is shaped by Jungian themes and ideas, as its two protagonists, embodying Jungian concepts, undergo an individuation process through which they encounter and assimilate different archetypes. This raises the following research questions:

- How does Narcissus and Goldmund exhibit Jungian concepts?
- What are the Jungian archetypes at work in the novel? How do they function?
- How is the psychological and spiritual development that Goldmund and Narcissus undergo? How do they come in touch with wholeness?

To answer these questions, an analytical, literary application of Jungian archetypal theory is followed. Jung's theories, namely his model of the psyche and typology, are used to analyse the characters and explain their natures and behaviours. Images and symbols are a core focus of this research, as they are interpreted based on their psychological and archetypal significance. Two chapters are dedicated for establishing the research.

The first chapter provides a comprehensive background on the Jungian theories used in the analysis. It highlights the significance of analytical psychology in contemporary thought and the uniqueness of Jung's scientific approach. It explicates Jung's model of the psyche, focusing on the structure and principles governing consciousness and the unconscious. It focuses on key concepts such as complexes, archetypes, and individuation. The chapter also sheds light on Jung's take on art and literature and the use of his ideas in literary criticism. The second chapter applies Jungian theory on Hesse's *Narcissus and Goldmund*. It extracts the archetypes working in the story and expounds on their functions and significance in the narrative. It scrutinises the main characters, Goldmund and Narcissus, who are opposites of each other, to unveil the psychological implications of their personalities and attitudes, as well as the developments and transformations occurring to them. The chapter analyses their distinct approaches to life, and their perspectives about thoughts, emotions, faith, and art, emphasising what they can reveal concerning their psyches and the overall psychological, archetypal themes of the novel.

Chapter One: Background on Jungian Theory

1.1 Introduction

Analytical psychology is the school of psychotherapy formed by the Swiss psychologist Carl Gustav Jung (1875-1961), one of the pioneers in depth psychology and psychiatry. In his early career, Jung was strongly influenced by the founder of psychoanalysis, Sigmund Freud, and later he became a close associate and disciple of him. Their collaboration between 1907 and 1913 was essential in the development of psychoanalytic theory and practice. Nevertheless, a growing split in their ideas led to a break between them, after which Jung established his school of psychology, analytical psychology (Snowden 59). In the following sections, Jung's distinct scientific methods will be explored, shedding light on how his approach differed from traditional psychoanalysis and acknowledging his influence on contemporary thought. Jung's comprehensive model of the psyche, encompassing consciousness, the personal unconscious, and the collective unconscious, will be delved into while emphasising the significance of the concepts of archetypes and individuation.

1.2 Jung's Scientific Method and Techniques

With his theories on the human psyche, seeking to understand human behaviour, Jung not only focused on studying and curing psychological disorders but also on shaping guidelines for ordinary people to achieve more mature and balanced psychological states. Analytical psychology's postulates are built on Jung and his followers' prolonged clinical practice. He developed several techniques and methods to access and explore his patients' unconscious minds to facilitate their healing process, notably dream analysis and active imagination.

Dream analysis, like in psychoanalysis, is integral in analytical psychology. Jung agreed with Freud, who believed that: "*The interpretation of dreams is the royal road to a knowledge of the unconscious activities of the mind*"¹ (Freud, *The Interpretation of Dreams* 604). However, while Freud viewed dreams as mere reflections of unconscious desires repressed in waking life, Jung's view was more

¹ Author's original italics.

holistic. Jung asserted that dreams not only express repressed contents, but also seek to “compensate for the deficiencies” of dreamers’ personalities, restore their psychological balance, and prepare them for coming events in their psyche (*Man and His Symbols* 34).

The method of active imagination involves the patient consciously giving free rein to imagination and visualisation and focusing on images that they have seen spontaneously in their dreams and fantasies (Snowden 106). This process would allow them to gain access to a deeper understanding of their inner worlds. In his work, Jung constantly refers to those images and symbols produced by the unconscious as alive and autonomous and thus as capable of spontaneous transformation with just the slightest interference of consciousness. He also used art and creative activity, emphasising their importance as therapeutic tools. He claimed that “the emotional disturbance can also be dealt with...not by clarifying it intellectually but by giving it visible shape” (*Structure and Dynamics of the Psyche* 82). Therefore, he encouraged his talented patients to express themselves through activities such as painting, sculpting, and writing.

1.2.1 Jung’s Unique Approach

Unlike other psychologists who confined themselves to strictly using a scientific, systematic style in their works, Jung is distinguished by his dramatic, mythological approach. He believed that describing the contents of the psyche in a “rational, scientific language...fails to express its living character”, hence he preferred a “dramatic, mythological way of thinking and speaking, because this is not only more expressive but also more exact than an abstract scientific terminology” (*Aion* 13). To put it another way, by adopting a language that is imaginative and evocative, he aimed at conveying the sense of awe, mystery, and elusiveness that characterise the unconscious mind, and at encouraging individuals to engage with the unconscious in a deeper and more meaningful way.

Jung’s holistic approach to psychology is partially due to the fact that he drew on a range of disciplines, including philosophy, anthropology, mythology, and religion. The German philosophers whose ideas are precursors to those of

psychoanalysis, namely Immanuel Kant, Arthur Schopenhauer, and Friedrich Nietzsche, affected Jung's thinking as several of their ideas are echoed in his work. Jung was also profoundly influenced by anthropology. He affirmed that the study of mythology and folklore is essential in order to shed light on the universal patterns and themes underlying all human experience.

Religion is also a cornerstone of Jungian thought. Besides his Judeo-Christian background, Jung drew heavily from Eastern religions and philosophies such as Hinduism and Buddhism and different mystic and occultist systems like Gnosticism² and alchemy³. He was interested in how these schools of thought have enriching implications for psychology, and in this regard, he recognised a difference between the thinking of the Western man and that of the Eastern man. He observed that the development of Western thought since the Enlightenment “has succeeded in isolating the mind in its own sphere and in severing it from its primordial oneness with the universe.” (*Psychology and Religion* 476). Therefore, Eastern philosophies, being less affected by this impoverishment, could be a valuable source for a psychology such as Jung's.

Alchemy was of particular significance for Jung. In fact, it was he who revived it from the oblivion of being known only in the context of the history of science and changed its bad reputation of being the “erroneous pre-chemistry” and “the fraudulent art of turning base metals into gold” (Biedermann 06). Jung specified a whole volume titled *Psychology and Alchemy* (1944) to elaborate on the relationship between the two. He upheld that the alchemists were projecting⁴ their unconscious images onto

² A heretical religious movement of the 1st and 2nd centuries Christian Church. One of its core beliefs is the demiurge, a lesser divinity that controls the material world (Taliaferro and Marty 98).

³ The medieval antecedent of chemistry that is rumoured to seek turning base metals into gold and finding the philosopher's stone or the elixir of life (Biedermann 06).

⁴ In psychology, projection is when inner, psychic contents are experienced indirectly in objects in the world. For example, a man may deny his bad intentions by projecting them outside and experiencing them as belonging to others (Samuels et al. 113).

the primal matter they were working on, hence, they were transforming their psyches as the matter transformed (Jung, *Psychology and Alchemy* 245). This is why Jung considered the alchemical process, with its stages resembling his theory of individuation⁵, to coincide in a “most curious way” with analytical psychology (*Memories, Dreams, Reflections* 205). Accordingly, he used alchemical symbolism heavily to interpret images produced by the unconscious in dreams, fantasies, myths, art, and literature.

1.2.2 Jung’s Influence on Contemporary Thought

Jung is considered one of the pillars of psychology and psychiatry, as most of his theories and clinical findings are key to today’s understanding of the psyche. With his development of analytical psychology, Jung emphasised the importance of the unconscious, not as a mere storehouse of repressed, dangerous material, but also as a valuable source of psychic energy, creativity, and insight. More than their role in treating psychological disorders and illnesses, his ideas inspired new ways for individuals to self-comprehension and personal growth.

Jung’s contributions to the twentieth and twenty-first centuries’ thoughts transcend the field of psychology to reach many other areas. As philosopher Richard Tarnas puts it, Jung’s depth psychology “offered a fruitful middle ground between science and the humanities” (Tarnas 385). His ground-breaking ideas on the concepts of the unconscious, archetypes, and the relationship of the psyche with the outer world, have enriched the current philosophical understanding of the world, particularly in the branch of existentialism⁶. For many theologians, Jung, who shed light on the spiritualist experience from a psychological perspective, represents an opportunity to link religion and spirituality with the science of psychology. Additionally, anthropologists and folklorists use Jung’s theory of the collective unconscious to study and compare different cultural practices, beliefs, and products.

⁵ Find definition on page 30.

⁶ The movement in philosophy that is mainly interested in themes of man and his relation to the world, being, and existence (Proudfoot and Lacey 132).

Art, literature, and popular culture reflect Jung's influence on contemporary thought. Jungian themes are found in the works of the many renowned artists and writers who have been inspired by his ideas. For instance, Surrealist⁷ artists like Max Ernst⁸ derived highly from his work on the unconscious and dreams to express the inner workings of the psyche. In literature, new genres, such as Magical Realism⁹, were also influenced by him in their dependence on symbols and archetypes. This, in turn, was influential in the foundation of Jungian literary criticism focused on exploring and analysing Jungian themes in literary and artistic works.

Finally, Jung's ideas have touched upon even the layman who never studied his ideas. For example, many terms and words that are used today daily, whether correctly or misused, like introvert and extrovert, were introduced or popularised by him. This is why his contributions to our current understanding, especially concerning the psyche, can hardly be overestimated.

1.3 Jung's Model of the Psyche

Since his early years at university, Jung observed that while science had allowed humanity to conquer unprecedented amounts of knowledge, the area of the psyche was little known and noticed, despite the fact that without the latter "there would be neither knowledge nor insight" (*Memories, Dreams, Reflections* 98). Jung considered the psyche a unique and complex phenomenon, "a field on its own with its own peculiar laws" (*Practice of Psychotherapy* 17). Therefore, in order not to violate its "idiosyncrasy" (17), he stressed approaching this phenomenon of the psyche with principles other than those of the other sciences.

⁷ Surrealism is the movement of art and literature that flourished in the first half of the twentieth century. It is "characterised by a fascination with the bizarre, the incongruous, and the irrational" (Chilvers 576).

⁸ A German-born, American, and French "painter, printmaker, collagist, and sculptor" and one of the major figures in Dadaism and Surrealism (199).

⁹ The literary movement that flourished mainly in Latin America in the mid-twentieth century. Magical Realists incorporated both fantastic and realistic elements in their writing (Milne 437).

By psyche, Jung referred to the totality of the mind with both its conscious and unconscious sides. He was against the traditional view that separated the mind or the soul and the physical body, as well as the rational and the spiritual. Rather, he recognised the reciprocity between the domains of biology and psychology:

The separation of psychology from the basic assumptions of biology is purely artificial, because the human psyche lives in indissoluble union with the body...Although psychology rightly claims autonomy in its own special field of research, it must recognize a far-reaching correspondence between its facts and the data of biology (*Structure and Dynamics of the Psyche* 114).

This view leads to several results. Jung posited that when the body's instincts, with their compulsiveness, interact with "the psychic situation of the moment", they result in structures and patterns that are determinants of human behaviour (*Practice of Psychotherapy* 115). In other words, when instincts of physiological origin are combined with the psychic factor, they give birth to "a modified instinct" that regulates behaviour, the process that Jung termed psychisation (115). For Jung, what is called offhand an instinct, such as hunger and sexuality, is already a psychised instinct.

Moreover, Jung maintained that the psyche and the body share some characteristics in their dynamics and structures. He asserted that like instincts in the body, there are patterns and structures in the psyche that function in a similar way; the archetypes¹⁰. This fresh perspective on the relationship between the body and the mind, combined with his disagreement with the mechanistic view of the psyche, allowed Jung to reach a more thorough image of the human phenomenon.

Both Freud and Jung attempted to draw a comprehensive map of the structure of the psyche. The former divided the mind into three parts that are governed by the two conflicting principles of pleasure and reality: the conscious, the preconscious,

¹⁰ Find definition on page 18.

and the unconscious. The conscious mind comprises the mental processes that one is aware of; the preconscious represents the contents that are not under awareness in the present but can be recalled easily from memory; and the unconscious includes the repressed mental contents that are outside the field of consciousness (McLeod).

On the other hand, Jung disagreed with this division. He regarded Freud's approach as reductive and one-sided because of its exclusive focus on the personal nature of the unconscious and on sexuality as the determining factor of behaviour (*Structure and Dynamics of the Psyche* 19). For him, the unconscious is more than a mere reservoir of repressed contents. He stressed that these personal aspects represent only one side of it, named the personal unconscious, while there is also another impersonal side, the collective unconscious (*Archetypes and the Collective Unconscious* 03). These two sides together constitute the unconscious, which, combined with consciousness, forms the totality of the human psyche.

1.3.1 Consciousness

For Jung, consciousness is the only part of the psyche that can be studied experimentally because it consists only of materials that can be experienced directly (*Structure and Dynamics of the Psyche* 139). He proclaimed that its contents rely on the outside world, which flows into it in the form of "sense-perceptions" (140). Consciousness is a system of processes working together in a complex manner that Jung classified into seven main categories: the process of perception, the process of recognition (thinking), the process of evaluation (feeling), the intuitive process (intuition), the volitional processes (will), the instinctual process, and dreams (140-142).

These contents and processes, however, cannot form a conscious personality without a subject, a centre around which they are all directed and organised. This centre is what Jung calls the ego. It is "the complex factor to which all conscious contents are related. It forms, as it were, the centre of the field of consciousness...[it] is the subject of all personal acts of consciousness" (*Aion* 03). The ego, then, is the complex of psychic processes that maintain a person's sense of existence and individual identity.

In analytical psychology, ego-consciousness holds a vital role because of its position as the mediator between the outside world of experience and the inner world of the psyche. It “is an apparatus for adaptation and orientation” (*Psychological Types* 518). In other words, it works as the intellect that translates the unknown unconscious and orients it according to the perceived reality. For this reason, it is necessary to develop a strong ego to be functional in society by balancing between the needs of the inner and outer worlds (Snowden 89). Jung stressed, however, that being the centre of consciousness does not make the ego the centre of the entire psyche as well. Instead, he used the term self to refer to the total personality that encompasses both the conscious and the unconscious, making the ego a subordinate and a part of a whole (*Aion* 05).

After many years of clinical experience with his patients, self-analysis, and an extensive study of the earlier attempts to classify personality types, Jung brought about his own typology theory, which is thoroughly explained in his 1921 book *Psychological Types*. He observed that human behaviour, though highly variable, follows certain typical patterns. These patterns, in his model, are based on the way a person's “libido” moves and their preferred way of functioning in the world (Sharp 12). According to Jung, libido is psychic energy in general, that goes beyond sexual impulses and includes various aspects of human behaviour, such as thoughts, feelings, and will (*Freud and Psychoanalysis* 247). Through his analytical experience, he realised that psychic energy is directed differently from one person to another.

Jung's typology is built on two personality attitudes: extroversion and introversion, and four functions of consciousness: thinking, feeling, sensation, and intuition, that are all arranged in oppositional pairs. The extroverted attitude directs psychic energy outward, focusing on the objects of the world, whereas the introverted attitude directs it inward, focusing on the inner subject (Sharp 13). Consequently, an extrovert tends to have an “outgoing, candid, and accommodating nature that adapts easily to a given situation, quickly forms attachments, and, setting aside any possible

misgivings, will often venture forth with careless confidence into unknown situations” (Jung, *Two Essays on Analytical Psychology* 44).

On the other hand, an introvert has “a hesitant, reflective, retiring nature that keeps itself to itself, shrinks from objects, is always slightly on the defensive and prefers to hide behind mistrustful scrutiny” (44). Nevertheless, these two attitudes do not amount to a full description of human behaviour because they are both present in every person in variable degrees and because they exist in association with the four functions, which is why there are no pure extroverts and introverts.

Jung postulated that each of the functions represents a way of perceiving and interpreting the data in the world. The function of thinking entails intellectual and logical cognition, while its opposing function, feeling, refers to evaluating things subjectively. Sensation is perceiving the world through sense organs. On the contrary, intuition is, as Jung described it, the “perception of unconscious contents” (*Psychological Types* 518). Each of the functions can either be extroverted or introverted, which gives eight main possible variations. Humans tend to develop only one function fully: the “superior function”, which results necessarily in the underdevelopment of the other functions, especially the one that is opposed to the dominant one: the “inferior function” (340, 450).

While the superior function dominates and guides consciousness, the inferior one gets repressed into the unconscious, which leads to an imbalance and one-sidedness in personality (518). For example, a man who is too relying on his thinking ends up with an infantile and undeveloped feeling function. His consciousness would be occupied by rationality, and thus he would find difficulty in matters that demand emotions. The other two functions in the middle remain only partially differentiated, which means a certain degree of them gets repressed in the unconscious. The collection of all the repressed functions forms a sort of “counterpersonality” which has its own autonomous existence (521).

Despite its repressed nature, the inferior function has a significant impact on the conscious mind. It acts in ways that disturb the dominant function; it acts

obsessively, appearing and disappearing in an unpredictable manner. Being the opposite of the superior function, it displays tendencies that one feels are alien to them. For instance, the thinking type's unconscious is characteristically "impulsive, uncontrolled, moody, irrational, primitive and just as archaic as the feelings of a savage" (Jung, *Psychological Types* 521), and an introverted consciousness' unconscious is extroverted. It is important to note that all four functions are equally substantial for a complete psychological experience. This is why, in analytical psychology, it is the individual's role to attempt to develop all of them to avoid one-sidedness and imbalance in personality.

Jungian typology proved to be effective in psychology and psychotherapy. The great significance of the theory of personality types is evident even in the everyday classification of people as introverts and extroverts, or as thinkers and feelers. This theory has undergone many developments and variations by later Jungians who, based on it, built several new typology systems, notably the Myers-Briggs Type Indicator (MBTI) developed by Katharine Cook Briggs and Isabel Briggs Myers. The MBTI system is widely used today as a personality test in therapy as well as in companies and institutions.

1.3.2 The Personal Unconscious

In Jungian psychology, unconscious contents fall into three groups: those that constitute memory and can be recalled "voluntarily", those that cannot be recalled voluntarily, and the contents that can never be made conscious (Jung, *Aion* 04). The unconscious is thus the part of the psyche that is unknown and inaccessible to consciousness. Because of Freud's significant impact on today's understanding of the psyche, the unconscious is usually regarded unfavourably as the source of dark, dangerous, unwanted, and animalistic impulses that should often be avoided. Jung, however, asserted that the unconscious is both "light and dark, beautiful and ugly, good and evil, profound and silly" (*Man and His Symbols* 94); like all natural phenomena, it is neutral. Nevertheless, both Freud and Jung realised the importance of the unconscious for individuals and the necessity of dealing with it in their therapy.

Jung divided this unfathomable territory of the mind into two parts: a personal and a collective one. The personal unconscious consists of the contents that were once conscious but got forgotten or repressed, and of the contents that could not even overcome the threshold of consciousness (*Structure and Dynamics of the Psyche* 151-152). This indicates that its contents are purely personal. Apparently, this part corresponds to Freud's conception of the entire unconscious as a depository of the person's instinctual impulses and repressed memories, thoughts, and feelings. Jung posited that the main components of the personal unconscious are complexes.

Feeling-toned complexes are a collection of emotionally accentuated thoughts, feelings, and images that group together in the personal unconscious (Snowden 83). They constellate around a specific theme or situation that, when occurring to the person, evokes certain psychic reactions from them. In his book *Finding Meaning in the Second Half of Life* (2005), the Jungian psychoanalyst James Hollis defines the complex as a "cluster of energy in the unconscious, charged by historic events, reinforced through repetition, embodying a fragment of our personality, and generating a programmed response and an implicit set of expectations" (Hollis 91). Complexes, then, can be conceived as mental nodes located in the unconscious, charged with strong psychic energy.

In fact, complexes originate in consciousness and split from it as a result of traumatic, intense personal experiences, then, with repetition of similar events, they form a sort of alter-personality with its own autonomous tendencies (Jung, *Structure and Dynamics of the Psyche* 121). In certain circumstances, these complexes activate and force some feelings, reactions, or behaviours from the individual without their consciousness (Hollis 93). An example of one of the most common complexes is the mother complex. It is an unconscious template of feelings and thoughts related to the individual's mother that constellate based on their experience of her. This complex is fundamental to one's psychic life as it affects their entire sense of identity and their interactions with others (Franz and Hillman 138).

Working behind consciousness, complexes can be troublesome. Jung compared them to "devils" that delight in tricking and disturbing the person; they can

cause tongue slips, confusion in memory, and the most embarrassing mistakes (Jung, *Structure and Dynamics of the Psyche* 97). However, they are not necessarily negative or dangerous. Jung stressed that the danger lies mainly in unawareness of their existence and in identifying with them unconsciously which leads to one-sided, pathological attitudes (96). Therefore, in order to avoid the negative consequences of identification with complexes and promote one's psychological growth, it is essential to recognise and acknowledge their reality.

1.3.3 The Collective Unconscious

Deeper than the layer of the personal unconscious lies another layer, which Jung termed the collective unconscious. Unlike the former, which is shaped by personal experiences, the latter is universal and is shared by all individuals; its contents are born in everyone (Jung, *Archetypes and the Collective Unconscious* 03). In his empirical experience as a psychotherapist, Jung discovered traces of psychic contents that had no relation to the patients' personal backgrounds, but rather, were shared among all people from different places and times. This led to the development of his theory of the existence of a part of the unconscious that “is the deposit of all human experience right back to its remotest beginnings”; a living world of primordial “reactions and aptitudes” that drive human beings; the source of instincts and creative energy (*Structure and Dynamics of the Psyche* 157). The collective unconscious, then, is the result of accumulated experiences and images that, with repetition, got imprinted in the human mind in the form of instinctual patterns. According to this view, the newborn baby is not a *tabula rasa*¹¹. In fact, Jung claimed that babies live an unconscious life; it is only later that their ego-consciousness differentiates from the original collective unconscious (347).

Unlike consciousness, which has the ego as its centre, Jung believed that the unconscious does not have a corresponding one. He observed that, though the unconscious manifests distinct personalities whose traces can be found in dreams, fantasies, and hallucinations, this does not necessarily mean it has a point of reference

¹¹ The belief that the mind is born devoid of any innate ideas (*Dictionary of Ideas* 500).

that acts like the ego for those personalities. For him, the very nature of the unconscious demonstrates that it does not have a centre; unlike the conscious mind, which is ordered and systematic, unconscious phenomena are “chaotic and unsystematic” (Jung, *Archetypes and the Collective Unconscious* 276). This nature of the collective unconscious explains why it expresses itself mythologically using universal, primordial motifs and symbols. In fact, Jung suggested that the whole of mythology might be a projection of these psychic processes, which is why he studied the collective unconscious in individuals as well as in mythology (*Structure and Dynamics of the Psyche* 152-153).

In brief, the collective unconscious is central to analytical psychology. It is the origin of instinctual patterns that strongly influence human life, and as the collection of human psychic heritage, it is rich in insight for personal growth. It is the massive source of vitality and creative energy that is behind most human products. Thus, dealing with the collective unconscious is integral not only for psychotherapists and patients, but also for ordinary individuals.

1.3.4 The Principles Governing the Psyche

In Jung’s model, the psyche functions and develops according to three main principles: the principle of opposites, the principle of equivalence, and the principle of entropy (Snowden 98). These laws are echoed particularly in Eastern esoteric religions and philosophies that influenced Jung. They are based on the fact that things in reality are perceived by the human mind in terms of binary opposites such as good/evil, light/dark, and up/down (Storr 25). The three principles can be summarised as follows:

Jung emphasised that there are tensions between the opposites in the psyche, such as the instinctual needs of the unconscious and the rules of conscious reality, the oppositional functions of consciousness, and the extroverted and introverted attitudes. These tensions between the extremes are what generate psychic energy; the greater the tension, the stronger the flow of energy (*Freud and Psychoanalysis* 337). The oppositional nature of the relationship between consciousness and the unconscious explains why they are often in conflict with each other. This also suggests and

justifies a compensatory relationship between the two; the contents of consciousness are complemented by those of the unconscious, and vice versa (Jung, *Structure and Dynamics of the Psyche* 69). One is reminded of the superior function of consciousness, which is complemented by its unconscious opposite, the inferior function.

The opposites in the psyche have a tendency towards achieving a state of balance in which their energies are of equal intensity (*Memories, Dreams, Reflections* 346). In an ideally healthy state, the opposites work together as an inner polarity, allowing positive psychic energy to flow; the state that Jung termed the “progression” of libido (*Structure and Dynamics of the Psyche* 32-33). In order to achieve that, it is a prerequisite to be conscious of both sides. In reality, nevertheless, often one of the opposites gets repressed and blocked, and in many cases the repression grows so severe that the psychic energy negatively regresses; a state of libido “regression”. This extreme denial of a certain energy creates a one-sidedness, which Jung warns against because it just creates negative complexes and disorders (*Structure and Dynamics of the Psyche* 33-34).

The inner opposites determine one's psychological development. It is only with their union that the psyche progresses towards maturity and balance, and this cannot occur, according to Jung, without bringing to consciousness what is unconscious. The exploration and integration of opposites without identifying with any of them while neglecting others is the pathway to individuation (or wholeness), the core concept of analytical psychology.

1.4 Archetypes

Before tackling the process of individuation, it is essential to delve into the elements that constitute the collective unconscious: archetypes. In Jungian psychology, archetypes, or what are also referred to as primordial images, are “the unconscious images of the instincts themselves...[the] patterns of instinctual behaviour” (Jung, *Archetypes and the Collective Unconscious* 44). These innate patterns are organising principles that influence consciousness by “regulating,

modifying, and motivating” it with their impulsive nature, a functioning that is similar to the work of biological instincts in the body (*Structure and Dynamics of the Psyche* 205). Jung postulated that as a result of their "endless repetition" since primordial times, typical life situations were engraved in the psyches of all human beings as unconscious forms. These indefinite forms are originally devoid of content, as they generate it only when the individual is confronted with the corresponding situations in life; then they become activated and stimulate a compulsive behaviour that tries to fight its way into consciousness (*Archetypes and the Collective Unconscious* 48). In this regard, Jung distinguished between an archetype (the form) and its archetypal image (the content), as the former is the inherited, unconscious structure while the latter is its manifestation in consciousness after its activation, altered by the individual's personal experiences (48).

Even though there are countless numbers of archetypes for all the possible situations in life, there are certain archetypes that appear most frequently in the products of the psyche due to their greater significance. Jung indicated four main archetypes in the psyche: the persona, the shadow, the anima/animus, and the self. Additionally, he studied extensively other important ones like the mother, the father, the hero, the divine child, the trickster, and the wise old man. Jung gave these psychic processes and elements such names because the psyche spontaneously manifests them in dreams, fantasies, and hallucinations in such personifications, i.e., those are only terms to describe empirical concepts (285). As components and products of the psyche, archetypes populate, shape, and are shaped by the most influential ideas in mythology, folklore, religions, ideologies, works of art and literature, and even philosophy and science. This makes the collective unconscious the container of "the whole spiritual heritage of mankind's evolution" that is passed to every individual (*Structure and Dynamics of the Psyche* 158).

Myths are the main collective source that demonstrates archetypes. Jung asserted that myths are not mere allegories of physical phenomena, as he insisted that the “mythologized processes of nature...are symbolic expressions of the inner, unconscious drama of the psyche, which becomes accessible to man's consciousness

by way of projection” (Jung, *Archetypes and the Collective Unconscious* 06). In this sense, a massive part of mythology is made of involuntary expressions of the human unconscious in the form of symbolic, metaphorical stories that are paralleled to observed natural and physical phenomena such as the solar and lunar cycles, the seasons, and natural disasters. Jung gives the example of the mythical pattern of the sun god or the sun hero, which is present in mythologies all over the world in different variations. He summarises the basic structure of the myth:

Every morning a divine hero is born from the sea and mounts the chariot of the sun. In the West a Great Mother awaits him, and he is devoured by her in the evening. In the belly of a dragon he traverses the depths of the midnight sea. After a frightful combat with the serpent of night he is born again in the morning. (*Structure and Dynamics of the Psyche* 153)

Jung hypothesised that physical processes, like the alternation of day and night reflected in the sun hero myth, must have imprinted themselves in the psyche in such “fantastic, distorted form” as archetypes capable of recreating similar images (153).

The psyche does not simply register the actual processes rationally, but instead it registers such mythical images and fantasies. Jung ascribed this to the mentality of the primitive ancestors who, unlike modern men, did not differentiate much between the subject and the object, between the outer world and the inner psyche; they experienced the world around them the same way they experienced their feelings and thoughts (153-154). Hence, what have been engraved in their psyches are not the events themselves, but rather the fantasies evoked by them.

Besides physical, natural processes, Jung identified another two factors that shape archetypal and mythical images: the physiological and psychological conditions. Physiological processes, such as biological instincts and glandular secretions, can also give rise to feeling-toned fantasies. For instance, sexuality can be anthropomorphised in the psyche into a goddess of fertility or a devilish serpent. The same thing can happen to the psychological conditions of the environment that are constantly repeated and re-experienced (Jung, *Structure and Dynamics of the Psyche*

155). The feelings of fear that are aroused by dangers, for example, produce archetypes of dangerous figures and monsters. Accordingly, the most familiar events and realities of everyday life, like mother, father, child, wife, and husband, form the “mightiest archetypes of all” (156). They are among the most important archetypes that regulate human life and human products.

In individuals, the main source that manifests archetypes is dreams. Jung described the dream as “a spontaneous self-portrayal, in symbolic form, of the actual situation in the unconscious” (263). In other words, dreams are the most direct expressions of the contents of the unconscious, without distortions exercised by conscious will. Their main function is to “try to restore our psychological balance” by creating contents that are complementary to those of consciousness (*Man and His Symbols* 34). Indeed, this role is played through archetypal images, symbols, and motifs, which are the focus of Jungian dream analysis. Another source of archetypes is active imagination, the technique developed by Jung. This process, often supervised by a trained therapist, can result in fruitful interactions between the person and the figures evoked (Snowden 106).

The location of archetypes in the collective unconscious characterises them with a certain strangeness. Experience shows that they possess qualities of numinosity¹² and autonomy (Jung, *Symbols of Transformation* 232). In other words, archetypes act as partially autonomous agents that, when manifesting in or exerting their compulsiveness on consciousness, leave a sense of awe and spiritual importance. As residents of the deepest layers of the unconscious, they imbue dreams and fantasies with experiences of the unknown and the timeless (*Archetypes and the Collective Unconscious* 286). This is particularly the case with what Jung calls big dreams, a type of dreams that people occasionally have under the influence of the collective unconscious (*Development of Personality* 117). With the gained general

¹² Jung uses the adjective “numinous” to describe “experiences that are awe-inspiring and uplifting, suggesting that there is a divine force” behind them (Snowden 26).

understanding of the concept of archetypes, one shall examine some of the major archetypes in the psyche.

1.4.1 The Hero Archetype:

Even though the hero is not one of the four main archetypes of the collective unconscious, it is convenient to tackle it first. The hero might be the most familiar archetypal motif in stories, legends, and myths, as it is often the central figure with whom people identify. Indeed, the role of the hero in myths, in few words, is to overcome the dangerous obstacles and defeat the monster looming in the darkness to finally win a reward. For Jung, this symbolises “the long-hoped-for and expected triumph of consciousness over the unconscious” (*Archetypes and the Collective Unconscious* 167). To clarify, the struggle with monsters in dark places represents the confrontation and the conflict between the ego and the contents of the unconscious; the fears, the anxieties, and the unwanted parts of oneself. The triumph at the end is the successful assimilation of those unconscious entities into consciousness, whereas the reward attained is the achieved psychological wholeness and balance. Thus, when the hero appears in individuals’ dreams, it “signifies the potential anticipation of an individuation process which is approaching wholeness” (Jung, *Archetypes and the Collective Unconscious* 166). By possessing the ideal qualities that the ego looks up to, this archetype represents the ego in its healthy state, and as such, it functions as the driving force for psychological growth.

1.4.2 The Persona

Jung viewed the persona as the mask or façade that veils an individual's authentic identity (Snowden 92), acting as a mediator between their inner self and the demands of society. It is manifested in things like their interactions, ways of communicating, preferences, and styles of clothing. Positioned between the ego and the outer world, the persona occupies a vital role in shaping one’s social and inner experiences (Jung, *Two Essays on Analytical Psychology* 192). Society assigns roles to individuals and compels them to play them flawlessly. If one questions those roles, they are deemed unreliable and incompetent (193). Thus, those who fear rejection are

inclined to adopt personas and submerge their individuality in society, becoming vessels for its collective expectations.

The persona has two functions in the psyche: to “make a definite impression upon others”, and to “conceal the true nature of the individual”. Concealing one’s true nature, Jung asserts, can be maintained only when the ego identifies so strongly with the persona that it forgets itself (*Two Essays on Analytical Psychology* 192). In the case of identification with the persona, the entire personality becomes collective (299). Accordingly, the collective unconscious gains more power and tries to overwhelm consciousness, while the latter, still sticking to its beliefs, resists violently. This conflict has indeed severe effects on one’s psychological health.

1.4.3 The Shadow

Being one of the four essential archetypes, the shadow represents the dark unconscious half of the personality that contains all the negative qualities, weaknesses, and inferiorities that one possesses but “cannot admit to having” (Snowden 89). It refers to a collection of complexes, indulgent behaviours, and impulses that are socially unacceptable or incompatible with the conscious self-image. To a large extent, Jung’s shadow corresponds with the Freudian concept of the id. While the latter, as defined by Freud, is the unconscious part of the psyche that “contains the passions” (*The Ego and the Id* 15), and is perceived as purely instinctual and destructive, the shadow refers to a broader range of the unconscious that comprises both destructive and constructive elements. The shadow’s “nature can in large measure be inferred from the contents of the personal unconscious” which makes it the closest archetype to consciousness and the easiest to discover (Jung, *Aion* 08).

In life, the shadow is manifested mainly by way of projection (09). It is often projected onto others in an attempt to deny its existence in oneself, which leads to a distorted and one-sided view of reality. In dreams, fantasies, and myths, it can take on various forms. It often appears in dreams as a dark, menacing figure of the same sex as the dreamer. This appearance is strongly influenced by the degree to which the dreamer is conscious of their dark qualities; the more one is unconscious of having a

shadow, “the blacker and denser” it would be (*Psychology and Religion* 76), i.e., the more it is embodied in an external figure of pure evil. Some examples of figures that play the psychological role of the shadow archetype in Greek mythology are Medusa¹³, Hades¹⁴ and his underworld, and the monsters that heroes often have to fight, like Cerberus¹⁵. One ought to add that despite its negative possessive nature, the shadow can also provide good aspects, such as “normal instincts, appropriate reactions, realistic insights, and creative impulses” (Jung, *Aion* 266). Jung always stressed that if one deals with this archetype correctly, it can act as a valuable source of wisdom and creativity in life.

1.4.4 The Anima/ Animus

Jung postulated that a man’s consciousness, which is masculine, is compensated by the existence of a feminine part in his unconscious called the “anima”, and conversely, a woman’s consciousness is compensated by a masculine unconscious called the “animus” (Jung, *Aion* 14). The anima and animus also contain all the qualities, processes, and experiences of what is feminine and masculine respectively, and as such, they influence and interfere in many aspects of psychological life positively or negatively.

At early childhood, the collective archetypes of the anima and the animus are projected onto the mother by the male child or onto the father by the female child (14). Later in life, as the child grows and separates from the parents, they start to project them on other people of the opposite sex in their lives. The unawareness of this projection is the cause of misunderstandings and conflicts in the relationships between men and women; one might spend years thinking he experiences the reality of his wife while he is actually experiencing only his anima projected on her. What complicates the issue even more is that, as Jung noted, the anima and animus “are

¹³ One of the Gorgons of Greek myths, who turn anyone who looks at them into stone (Hard 60).

¹⁴ The Greek god who rules the underworld and the dead (107).

¹⁵ The three-headed hound that guards the underworld (Grimal 137).

much further away from consciousness” than the shadow, which makes them more difficult to recognise and assimilate (10).

In a healthy and balanced state, the anima becomes what Jung called the *Eros* in a man’s consciousness, and the animus becomes the *Logos* in a woman’s. In other words, the anima gives men the qualities of “relationship and relatedness” (Jung, *Aion* 16), i.e., the ability to connect with the world, which sets the psyche in motion and gives it dynamism. The animus, on the other hand, gives women “a capacity for reflection, deliberation, and self-knowledge” (16). In the products of the unconscious, the anima takes on personified forms that display feminine characteristics (13). Like all archetypes, these figures are elusive and unpredictable; they can be either benign and solacing, dark and menacing, or both at the same time. Some of the forms it can take in dreams, visions, and myths are mothers, maidens, shapeshifters, witches, goddesses of wisdom, fertility, and love, and seductresses. The animus often appears in the form of an assembly of “dignitaries” distinguished by rationality or other masculine features (*Two Essays on Analytical Psychology* 207). It can be a benevolent father, knight, lover, friend, or wise guide, as well as a malevolent tyrant, fake hero, condescending master, seducer, or manipulative magician.

Historically, the anima and the animus are often projected and manifested together in the form of a pair of male and female entities; Jung termed this coincidence the “divine syzygy” (*Archetypes and the Collective Unconscious* 59). Myths, religions, folktales, and literary works consistently represent this divine pair as a universal law. Some examples are the Alchemical and Gnostic symbol of the hermaphrodite¹⁶ and the marriage of Christ with the Church¹⁷. In all these pairs, the male side represents *Logos*, the mind, and what is celestial, while the female represents *Eros*, the body, and what is related to earth and the underworld.

¹⁶ A symbol of a human being with both male and female body parts (Biedermann 11).

¹⁷ A metaphor used in the bible to describe the relationship between Christ and the Church (McFarland et al. 300).

1.4.5 The Self

The self is the totality of the psyche, with all its conscious and unconscious components. For Jung, the self resides in all human beings as an archetype of wholeness resulting from the union of all aspects and opposites in the psyche (Stein 159). This archetype acts as a centring and integrating factor that ties all the parts of the psyche together into one unity. Thus, being both the centre and the sum of the personality, it holds the highest value in the hierarchy of archetypes.

Jung based his theory of the self on the empirical fact that he observed that “under certain conditions the unconscious spontaneously brings forth an archetypal symbol of wholeness”, which exerts certain effects on consciousness (*Aion* 69). Symbols of the self, or wholeness, are archetypal images produced spontaneously by the self when the individual is in need of unity and balance. The most important wholeness symbol is the mandala¹⁸ which is used in Tibetan Buddhism, alchemy, and other practices as an instrument for meditation or as a symbol for the synthesis of elements. Psychologically, mandalas “appear spontaneously in dreams, in certain states of conflict, and in cases of schizophrenia” in modern individuals (*Archetypes and the Collective Unconscious* 387). Even though they appear in endless varieties to each individual, drawing from all kinds of motifs and symbols, they generally take the shape of circles or squares with a quaternity¹⁹ or a multiple of four representing the opposites in the psyche, and in the centre of the circle there is always the central point that represents the self that unites all the elements of the mandala (387). In cases

¹⁸ Mandala is a Sanskrit word that means “circle”. In Eastern religions, it refers to spiritual circular images that are evoked, drawn, or represented as part of religious and meditative practices (Jung, *Archetypes and the Collective Unconscious* 387).

¹⁹ The number four in psychic and mythical representation denotes wholeness and balance, unlike three for example which feels lacking an element (*Psychology and Alchemy* 26). It is thus linked with order, completeness, and harmony as there are the four elements, the four seasons, the four stages of the moon, the four cardinal directions, and the four functions of consciousness.

of “psychic dissociation or disorientation”, mandalas have a healing effect by bringing a sense of order and orientation to the confused individuals (388).



Figure 1: A Tibetan, Buddhist mandala, (Sai) and a mandala drawn by a patient of Jung (Jung, *Archetypes and the Collective Unconscious* 384).

Besides the circle and the quaternity, there are many other symbols of wholeness. The self can be symbolised by things and figures that hold a high value collectively or individually, or have a mandala-like structure, such as gold, valuable, gemstones, castles, temples, wheels, phalli, parents, kings, monks, prophets, sacred animals, trees, and flowers (Stein 161). In the Christian tradition, Jung contended that Christ is the most prominent symbol of the self; “It is he who occupies the centre of the Christian mandala” (*Aion* 36). The numinosity emitted by these manifestations of the self displays its nature as transcendent and undefinable. This is partially due to its paradoxicality, as it encompasses all the opposites like feminine and masculine and positive and negative. The substantial value of this archetype for the psyche makes it, for Jung, the essence “behind the supreme ideas of unity and totality” in all monistic²⁰ systems (*Aion* 34).

1.4.6 Other Archetypes

Some of the other important archetypes in individuals’ psychology and in history are those of the mother, the divine child, the trickster, and the wise old man.

²⁰ In contrast to dualistic systems, Monism contends that all reality and existence are made of a single element or matter (Proudfoot and Lacey 264).

The mother archetype is manifested foremost in personal mother figures like mothers, grandmothers, stepmothers, nurses, and teachers. It is also manifested figuratively in everything that symbolises longing, devotion, reverence, protection, and fertility such as “the Church, university, city or country, heaven, earth, the woods, the sea or any still waters” (Jung, *Archetypes and the Collective Unconscious* 81). A special variation of this archetype is that of the Great Mother, represented mainly in the goddesses of mythology. Indeed, the mother archetype is ambivalent. On its positive side, it demonstrates maternal love, the magical, transcendent authority, and wisdom of the feminine, nature, instincts, and fertility. On the other hand, its negative side signifies all that is dark, deep, and secret, and all that seduces, traps, and devours (82). An example of the ambivalent Great Mother is the Hindu goddess Kali, who acts as both the loving mother and the bloodthirsty destroyer (Neumann 72).

The divine child is the psychic fact that is formulated as the image of a “wonder-child, a divine child, begotten, born, and brought up in quite extraordinary circumstances and not... a human child” (Jung, *Archetypes and the Collective Unconscious* 161). It is the archetype of the miraculous, pure, small, and fragile child that is surrounded by a kingly or divine aura. It represents innocent novelty that inspires people and overthrows old, corrupted systems despite its seeming helplessness. This archetype has three main roles in the psyche. First, Jung upheld that even after the differentiation of consciousness from the original collective unconscious (adulthood for individuals and civilisation for societies), the child continues to emerge from time to time to vitalise the link between consciousness and its personal and collective childhood (161). The second role of the archetype is its function as a system that “compensate[s] or correct[s]...the inevitable one-sidednesses and extravagances of the conscious mind” when it diverges from its nature (162). The child also appears as an anticipation and initiation for future psychological change and growth, and as such, it is also a symbol of unity and wholeness (164).

Tricksters are those figures living in stories and myths, that delight in deceiving and troubling people, as well as bringing them joy and laughter. Some

examples are Joker, Loki²¹, and Hanuman²². The trickster embodies both divine and animalistic qualities, as he displays attributes that are both superior and inferior to those of humans (Jung, *Archetypes and the Collective Unconscious* 264). He is characterised by “wildness, wantonness, and irresponsibility” that, combined with his lack of consciousness and relatedness, force him to commit horrid crimes (258, 264). In the psyche, the trickster archetype is part of the shadow. It is a collective shadow figure, that represents an accumulation of “all the inferior traits of character in individuals” that are often projected on mythical figures or on other societies and nations (270). This makes the appearance of the trickster in psychic and cultural products significant, as it points to the one-sidedness and the over-seriousness of consciousness and divergence from its nature.

The wise old man, also called the archetype of meaning or spirit, denotes the common figure that helps the hero when he is in need of guidance and insight. The wise old man, who is characterised by wisdom, depth, intuition, and goodwill, encourages self-reflection in the hero, tests him, and provides him with the knowledge and power he needs to overcome dilemmas on his journey. In the psyche, then, this archetype appears in personified forms such as “a magician, doctor, priest, teacher, professor, grandfather, or any other person possessing authority”, to compensate states of psychic and spiritual deficiency (216). Naturally, there exists also the archetype’s dark opposite, represented in the figure of the dark magician, who manipulates and poisons for evil ends.

Overall, a full description of archetypes is still impossible for current psychology. The descriptions provided by Jung and other Jungians are based on the phenomenology of archetypes and their functions in the psyche, and as long as they are elements of the unconscious and are subject to alterations by personal consciousness, they will always remain far from comprehensive understanding. As explained in the previous titles, every element of the human psyche represents a

²¹ A mischievous god of Nordic mythology (Grimal 373).

²² A monkey-god in Hindu mythology (237).

certain energetic value; if the individual denies the existence of this energy, they declare a complete loss of a part of their individuality. As such, if archetypes are neglected and deemed non-existent, they act against consciousness as autonomous entities, hindering the psyche's progress and balance.

On the other hand, although the archetypes are regulators of psychological development, identification with them, which happens when they are allowed to overwhelm consciousness, may cause “neurotic and even psychotic disorders” (Jung, *Archetypes and the Collective Unconscious* 157). Excessive identification makes the individual surrender their consciousness and will to the dream-like, chaotic, and suggestive nature of the unconscious and gradually lose touch with reality. For this reason, Jung emphasised the vitality of strengthening one's ego through life experiences, self-criticism, meditation, and other things that help establish a healthy relationship between the ego and the unconscious.



Figure 2: A simplified diagram of Jung's model of the structure of the psyche (“About Archetypes”).

1.5 Individuation

The individuation process is the core concept and goal of Jungian psychotherapy. Jung states: “Conscious and unconscious do not make a whole when one of them is suppressed and injured by the other. If they must contend, let it at least be a fair fight with equal rights on both sides” (Jung, *Archetypes and the Collective Unconscious* 288). Psychological wholeness, which Jung consistently emphasised in all his works, requires recognising all the elements of the psyche and integrating them into consciousness; this is the individuation process. The task entails preserving the ego from the conflict between the one-sidedness of the persona and the chaotic, suggestive impulses of the unconscious (*Two Essays on Analytical Psychology* 174). The resulting union between consciousness and integrated contents gives rise to what Jung named the “transcendent function”, which brings “new situations and new conscious attitudes” at one’s disposal (*Archetypes and the Collective Unconscious* 289).

The most direct expressions of the unconscious are indeed in dreams, spontaneous fantasies, visions, hallucinations, and slips. Because of their compensatory function, they provide therapists and individuals with valuable knowledge about the state of the psyche and the psychic transformations happening inside it. Therefore, the process of individuation is expressed in the symbols of the unconscious as manifested individually and mythologically, and thus, knowledge of this symbolism is a prerequisite for understanding the process. Jung demonstrated that symbols of wholeness have “the closest affinities with alchemical ideas” that describe the stages of the alchemical process (289).

The first step in the process of individuation is confrontation with one's shadow in relationships with partners (20). It is only through recognising the shadow's reality and integrating it into consciousness that an individual can progress to other stages of maturation. This is no easy task as it is always a frightening experience to be faced with one's own dark side and inferiorities and to have one's entire consciousness challenged. The integration of the anima/animus comes later and is done through relations with partners of the opposite sex (*Aion* 22). Bringing the

different unconscious contents to consciousness results in “a considerable widening of the horizon, a deepened self-knowledge”, which opens new potentials and possibilities for the individual (*Two Essays on Analytical Psychology* 137).

Jung stressed that the integration of the unconscious cannot be intellectually formulated into a recipe (*Archetypes and the Collective Unconscious* 289). He contended that even though theoretical knowledge about individuation is helpful, real individuation occurs only through life and experience. Knowing the archetypes and the other contents of the unconscious is not enough; one needs to really come to terms with them both intellectually and emotionally. To conclude, Jung noted that the “The unconscious as we know can never be “done with” once and for all”” (*Aion* 20). It is impossible to bring all the unconscious into consciousness, as there are things that remain unconscious forever, and it is impossible to achieve an absolute, permanent state of balance. Thus, the process of individuation is a never-ending spiritual journey.

1.6 Jungian Theory and Literature

Unarguably, Jung has had a great influence on the field of literature and literary criticism. His theories on the structure of the psyche, personality types, the collective unconscious, complexes, archetypes, and individuation have been explicitly and implicitly applied in the works of many great writers of the 20th century, such as Hermann Hesse, Thomas Mann, James Joyce, and D. H. Lawrence. His holistic, multi-faceted model helped artists draw deeper and more complex characters and events. Jung’s ideas are significant not only in the making of literature and art, but also in criticism. Jungian critic Susan Rowland contends that Jung offers “a way of meaningful criticism because his work provides a framework for analysing and evaluating creativity” (Rowland 02). There are many other correspondences between criticism and the work of Jung. For instance, his methods of active imagination and amplification resemble close reading, the analytical methodology of literary studies, particularly in the focus on images (43).

In *Psychology and Literature* (1930), Jung presented his attempt at formulating a framework for evaluating literary works from a psychological perspective. Here he differentiates between “psychological” and “visionary” modes of art creation. The psychological mode entails the creator consciously elevating commonplace materials of consciousness, significant experiences and powerful emotions, to a realm of strong, convincing, and poetic expression (*Spirit in Man, Art, and Literature* 89). The resulting work is a self-explanatory text that does not leave much space for further interpretation on the part of the psychologist. This mode encompasses works dealing with familiar matters of love, family, and society, didactic poetry, and most dramas.

On the other hand, the visionary mode of creation draws from and presents materials that are uncanny and unfamiliar, things that are remote from everyday experience and from the persons of the authors. A visionary work is “something strange that derives its existence from the hinterland of man's mind, as if it had emerged from the abyss of prehuman ages, or from a superhuman world of contrasting light and darkness” (90). Such works resemble dreams and nightmares; they are sublime, meaningful, and strange at the same time. They leave readers astonished and confused, and they raise thousands of questions about their meaning and nature. Jung cites many examples of great works that he considers having visionary elements, such as Dante’s *Divine Comedy*, Wagner’s *The Ring*, Nietzsche’s *Thus Spoke Zarathustra*, and the second part of Goethe’s *Faust* (91). Because of their timelessness and impersonalness, such works are the ones that live the longest and are read with the same reverence in all times.

Jung’s theories of the psyche provide literary critics with a plethora of materials and possibilities for analysis. His ideas “enable texts to be read productively for what they contribute personally, psychologically, socially, historically, and cosmologically” (Rowland 02). A Jungian criticism of a text can psychologically analyse characters, particularly pathological ones, and reveal the inner and outer factors driving their behaviours. It can focus on the development of personality, psychological transformations, and individuation. It can interpret characters and their

actions in terms of personality types and the functions of consciousness. This criticism traces archetypes, complexes, archetypal images, and symbols and unravels their functions in the text as universal patterns representing the collective unconscious, as indicators of individual transformations, and as meaning-making as well as feeling-toned elements. Jungian criticism can also be combined with other schools of criticism, creating disciplines like Jungian feminist criticism, Jungian historicist criticism, and Jungian ecocriticism, which enlarges the scope of its field even more.

1.7 Conclusion

The intention of this chapter was to cover all the aspects that may be incorporated into a Jungian analysis of a literary work. This chapter has explored the main themes in Jungian psychology, providing an overview of Jung's theory and the influence it has on contemporary thought. It featured Jung's model of the psyche, which encompasses consciousness, the personal unconscious, and the collective unconscious, in addition to the principles governing the psyche. It scrutinised the four main archetypes: the persona, shadow, anima/animus, and self; provided a brief description of other archetypes of the mother, the divine child, the trickster, and the wise old man; and explained the relationship between these psychic elements and myths. Jung posited that the psyche is composed of opposites, such as the conscious and unconscious, the ego and shadow, and the masculine and feminine aspects of the self. The reconciliation of the opposites results in a more balanced psyche, enabling the individual to develop a holistic perspective of themselves and the world. This procedure is what Jung termed the individuation process. A decent comprehension of these concepts is fundamental in order to gain a deeper understanding of Jung's theory and its applications in different fields, including literary criticism.

**Chapter two: A Jungian
Archetypal Analysis of
*Narcissus and Goldmund***

2.1 Introduction

Narcissus and Goldmund (1930) is one of Hesse's most acknowledged works, as it is even considered by some critics to be his magnum opus. Although the novel has raised highly controversial and conflicting opinions among its readers and critics, it is acknowledged by all as a masterpiece of German literature. Tackling themes like friendship, love, life and death, the polarities in the world, and spiritual development, this bildungsroman²³ follows the story of the two friends Goldmund and Narcissus and their spiritual journeys. Because of their substantial differences, they undergo different psychological developments. Goldmund, whose life is more focused on by the author, indulges in the realm of the sensual and instinctual, confronting the different archetypes and aspects of the psyche. Through the friendship and development of Narcissus and Goldmund, Jungian concepts and themes, notably the unconscious, complexes, archetypes, and individuation emerge as essential elements that shape and structure the work.

2.2 The Plot of *Narcissus and Goldmund*

Loosely set in mediaeval Germany, the novel begins with Goldmund, a young, cheerful, and charming boy, enrolled by his father in the Mariabronn cloister to learn sciences and "offer his life up to God" (Hesse 50). The boy quickly gains the admiration of everyone in the monastery and gets particularly attracted to Narcissus, a young, brilliant teacher. Soon, a friendship develops between them, revealing their oppositional, even conflicting, natures. Though difficult for him at first, Goldmund eventually realises and accepts his true nature as an "artist" and a "lover" (45) unfit for a life like that of his friend. Thus, he leaves the cloister to pursue his own distinct path.

Goldmund sets out on a journey of self-discovery, wandering from place to place and celebrating his independence. Along the way, he gets involved in passionate

²³ A literary genre that focuses on the psychological and spiritual growth of characters from youth to adulthood (Milne 64).

and erotic relationships with many women through whom he learns the “many arts of love” (Hesse 102). However, his thirst for new experiences makes it difficult for him to commit to a partner or settle in one place. Another significant experience he has is his short companionship with Viktor, another wanderer whom he eventually kills in self-defence. After that, Goldmund decides to learn the art of carving under Master Niklaus. He discovers a higher meaning in art as a means to resist the transitoriness of life (157) and works tirelessly to refine his creations. However, Goldmund is unable to resolve his inner commotions, and he decides to leave Niklaus.

Shortly after that, Goldmund’s darkest phase of his life starts, signalled by the spread of the Black Death. The plague invades the land causing the whole region to “lay under a cloud of death, under a veil of horror, fear, and darkening of the soul” (220). After surviving the pandemic, the character encounters his own death when he is caught with the count’s mistress. In his darkest time in prison, he gets saved by a priest who turns out to be Narcissus, who has become the revered abbot of the Mariabronn cloister. Goldmund returns with Narcissus to the monastery, where they come to appreciate each other more. At the end, Goldmund completes an art project for the cloister before he welcomes his death after having “made peace with the pain in [his] chest” (312).

2.3 The Description of the Main Characters

The novel opens with a description of the Mariabronn cloister, where sciences and arts are taught. A place full of life with its students, teachers, monks, and priests. Its beautiful halls, classrooms, library, gardens, and courtyard have embraced the scientific and spiritual cultivation of many generations. Among the teachers, Narcissus, a novitiate, holds the attention of everyone in the monastery. Despite his young age, the handsome, slender, and dark-eyed prodigy has been exceptionally appointed as a teacher (Hesse 05). He is admired especially for his extraordinary mastery of Greek and his refined, noble manners. Naturally, however, he also raises the resentment of some envious teachers because of his reservedness (05). Narcissus is depicted to have “penetrating thinker’s eyes” (05), as he has superior analytical capacities that allow him not only to exceed as a scholar but also to accurately read

and judge people around him. Except for his pride, which becomes apparent sometimes when he stubbornly argues with the other older teachers (Hesse 10), he does not display any flaws of character.

Goldmund makes his first appearance as a new student, enrolled by his father for a permanent stay in the cloister. With delicate features, blond hair, and blue eyes, the adolescent Goldmund manages to gain the immediate liking of the porter, teachers, and students (10-11). Goldmund strongly resembles his mother, a wild, beautiful woman of noble but poor birth. A dancer who acquired a wicked reputation, as she strayed away from home, causing years of shame and disorder for Goldmund's father (56). As a result, the latter instilled in Goldmund the belief that he must "offer his life up to God" to atone for his mother's sins (50). Drawn to cloister life, Goldmund finds comfort in its routine, and he displays a great interest in the discussions taking place among the monks. Influenced by his father, Goldmund wishes to stay in the cloister indefinitely. However, as time passes, his piety feeds on his soul; he grows restless under the strict rules of the monastery. He yearns for his freedom again, becoming fond of the artistic aspect of the monastery (38). Despite this, Goldmund also gets intrigued by Narcissus, thus, he starts to show greater interest in literature and science and devote more effort to studying them in order to impress his teacher and gain his attention (17). A year later, a reciprocated attraction between the two turns into a close friendship.

Another important character is Abbot Daniel, the chief monk, who is revered by everyone in the cloister, including Narcissus and Goldmund. Even though he is not an impressive scholar, his wisdom, simplicity, and kindness emanate an aura of "saintliness" that soothes people around him (05). With this saintliness, he is the only elder who could build a closer relationship with Narcissus, who sought his insights with admiration (06). Goldmund also feels great love and respect for him. He looks up to him, wishing "to be in his presence constantly, obedient and serving... to learn a pure, noble, saintly life from him" (16). Indeed, Abbot Daniel plays a significant role in both of the protagonists' lives.

2.3.1 The Personalities of Narcissus, Goldmund, and Daniel

As Narcissus and Goldmund become friends and start having many profound conversations, the differences between them get sharpened and become more apparent. While Goldmund thinks at first that they are similar, Narcissus, with his analytical skills and ability to read people, stresses those differences (Hesse 32). Jung's theory of psychological types provides an accurate framework to analyse and understand the complexity of the two characters, resulting in their differences.

Narcissus is more focused on his inner world of ideas. He is an introvert who directs his psychic energy inward. His introversion is reflected in his relative isolation from others, which Abbot Daniel describes as a certain lonesomeness in Narcissus's character, that brings him "admirers, but no friends" (06). With his collectedness and self-control (05), which are characteristic of introverts, Narcissus preserves a distance between himself and others. Even when he feels affection for Goldmund for the first time, he becomes "especially cautious and watchful" (19), easily restraining himself from shortening the distance between them. Another sign of Narcissus's introversion is his "aversion of caresses" that Goldmund notices and thus refrains from kissing him when bidding him farewell (80).

Narcissus's most developed functions of consciousness are thinking and intuition. His remarkable gift of reflection is what earned him a position in the cloister. He is often described with adjectives like "analytical", "thinker", "intelligent", and "learned" (17). Consequently, he is most interested in the realm of sciences, theories, and religious teachings, whereas he is weaker in matters of feelings. His highly developed function of intuition is what allows him to penetrate appearances, discovering the secrets of his surroundings. All in all, Narcissus, with his introversion, superior thinking, and intuition, is more in touch with the masculine energy of the animus. He represents highly differentiated consciousness that keeps itself to itself, seeking elevation to higher levels of knowledge. He represents *Logos*, the willing, thinking mind that draws boundaries and observes differences in the world, which is crystallised in his declaration: "I am a scholar by nature; science is my vocation. And science is... nothing but the 'determination to establish

differences” (Hesse 41). This is what allows him to act as the “guiding spirit” in his friendship with Goldmund (28).

On the other hand, Goldmund is depicted as a radiant boy whose focus is on worldly objects. He is an extraverted feeler whose psychic energy is channelled towards external stimuli. For instance, as he bids his father farewell, “a tear [hangs] on his long blond lashes”, and he is overcome with a feeling of sadness (11). However, he is able to quickly console himself by visiting the stables. He enters the cloister feeling reassured “that he had already met two beings in his new environment with whom he could be friends, the tree and the porter” (11). During his early days, Goldmund often feels emotionally torn, distracted, and “unwilling to learn”, which is expressed through his anger outbursts directed at his bullying peers (14). In contrast to Narcissus’s reserved behaviour, Goldmund’s impulsiveness makes it hard for him to stay composed. This intense disposition is the result of his highly developed feeling function. Additionally, the frequent use of the verb feel with Goldmund suggests that he tends to assess people and situations based on his own emotions.

Goldmund’s sensory function is superior to that of Narcissus. He has a deep fondness for “the image-and-sound world of liturgy” (39). He is characterised by an artistic soul that drives him towards the sensory world of visual and auditory experiences, often paying enormous attention to details. He enjoys watching the figures of the saints and evangelists, spending most of his free time drawing them along with human faces, flowers, and animals. He loves riding horses, lying in the grass, and smelling flowers (38). These hobbies reveal Goldmund’s love for nature and his attachment to anything that appeals to the senses. As opposed to Narcissus, Goldmund values creative, sensual experiences over analytical thinking, which betrays his closer connection with the unconscious. Goldmund is in touch with the feminine energy of the anima through his dominant extraversion, feeling, and sensing functions. He epitomises *Eros*, the life force of connectedness, love, and pleasure.

The opposition between Narcissus and Goldmund brings Abbot Daniel into light as a figure of the union between the sides that each of them represents. The abbot, who is ascribed saintly qualities, provides both characters with spiritual

guidance and nourishment, embodying the archetype of the wise old man. He symbolises psychological wholeness, unity, and maturity. His “kind simplicity” (Hesse 16) denotes his flourished anima, while the way “he gave orders and made decisions” (16) signifies his strong animus. By possessing characteristics from both sides, he has a capacity for compassion, connection, reflection and strong will. This is reflected in one occasion when Abbot Daniel restores “harmony” as he resolves a quarrel that Narcissus has with another teacher (10).

2.3.2 Goldmund’s Confrontation with the Unconscious

Goldmund’s unconscious soon erupts to his consciousness because of two main factors. One time, he participates with his colleagues in one of their night-time escapades, where they have illicit adventures. Goldmund has his first romantic encounter with a young girl, which ends with a “child’s kiss” (24). This experience is a call to femininity that awakens Goldmund’s desire, which in turn becomes a source of conflict between his heart and mind. Frightened of the “sinful” deed, he sought to “spiritualize the dangerous flames of the senses” and “transform them into nobler fires of sacrifice” (29). The second factor is Goldmund’s conversations with Narcissus, as the latter, who has discovered the true nature of his friend, once says more than he intends. He tells him that he is not awake, that he lost and forgot his childhood, that the purpose of their friendship is to make him conscious of his true self (44). Narcissus’s words hurt Goldmund, causing an unexpectedly intense reaction in him. He feels that he has to “free himself from something deadly, deep inside him” (46), and he becomes ill due to the shock and faints. After regaining his health, he finds that he has recovered the memories of his childhood including his forgotten, beloved mother (53). Thus, the deadly, valuable thing he feels hidden inside him, which Narcissus calls his true nature, is the inner world of the unconscious that he had been repressing.

Goldmund’s experience with the girl, in addition to Narcissus’s words, have succeeded in exposing to him a core reality about himself: that he had been identifying with his false persona instead of his true self. Influenced by his father, who represents the oppressive one-sidedness of consciousness, Goldmund repressed

all the memories and psychic energies related to his mother. Then, he not only wore the mask of an intellectual, socially apt persona, he also identified with it to the extent that he forgot his true self. The deeds of his mother (straying away from home) made him shameful and frightened of all that is feminine. Such repugnance is evident in his attempt at repressing the sensual experience with the girl of the village, redirecting his enflamed desire towards spiritual acts that are in accordance with society and his persona.

Indeed, Goldmund's repression of his anima and mother archetypes, his *Eros*, resulted in limiting the growth of his strong functions of feeling and sensing. Jung states that "Whoever identifies with an intellectual standpoint will occasionally find his feeling confronting him like an enemy in the guise of the anima" (*Aion* 31). This is described similarly in the novel after Goldmund's night-time escapade as he feels "that there was an enemy, a demon, a danger: woman" (Hesse 29). The oppression of the persona and the countering resistance of unconscious instincts created conflicting fragmentation in Goldmund's psyche. The traces of this conflict are displayed in his moodiness and bursts of anger which are intensified by the fact that his real self does not correspond to his ideal, identified-with self; when he cannot be the thinker-scholar he wishes to be. For instance, he once violently speaks to Narcissus: "you always act as though all my piety, my efforts to advance my studies, my desire to become a monk were so many childish fantasies" (43).

Although Goldmund enjoys his escapade, it also brings with it a heavy burden of guilt. This guilt, combined with his previous frustration of not being equal to Narcissus, is part of his shadow; they are his unwanted, inferior, and weak aspects. Goldmund fails to recognise this unconscious part of himself. Instead, he projects it onto Narcissus. During one confrontation, he attacks Narcissus by saying: "you learned men are arrogant; you always think everybody else is stupid" (42). This statement strongly suggests Goldmund's inferior attitude towards learning and intellectual matters. The guilt that weighed on him can be seen as the first step towards psychological growth since "tragic guilt" compels the individual to break from the previous adherence to an "aesthetic" and "moral" ideal (Jung, *Two Essays*

on *Analytical Psychology* 451). The confrontation with oneself, with one's unconscious, is "a test sufficient to frighten off most people, for... [it] belongs to the more unpleasant things" (*Archetypes and the Collective Unconscious* 36). This explains Goldmund's resultant intense reaction and fainting episode.

When Goldmund flees Narcissus, he stands under a stone arch in one of the quiet passageways of the cloister. He sees in the pillars three figures of dogs or wolves' heads. He envisions them as terrifying, monstrous heads "squatting, glaring, barking inside him" (Hesse 47). As a result, he suffers great pain and thinks: "I'll lose my mind and those animal snouts will devour me" (47). The incident may evoke the image of Cerberus, the three-headed hound of Greek mythology that guards the gate of the underworld. Hecate, the Greek goddess who rules the underworld with Hades, is also depicted with three faces or heads (Mackay). Another evoked image is that of the three-faced Satan in Dante's *Inferno* (380). The underworld and hell, in addition to caves, abysses, and oceanic depths, are common symbols of the unconscious (Ackroyd 66, 147, 196, 297), because they are located under the human world, arousing the sense of darkness and unknown danger. Therefore, the image Goldmund pictures symbolises his confrontation with his unconscious and shadow, marking the beginning of his journey to his innermost self.

In their exploration of man's psychology, *King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine* (1990), the Jungian psychologists Robert Moore and Douglas Gillette contend that in the development of man's psyche, one's ego must undergo a "symbolic, psychological, or spiritual" death in order to pass from childhood to manhood (06). In Goldmund's case, the symbolic death that ends his unauthentic life is signified when he collapses and is taken to the nursery. He is described as resembling a "child's corpse" (Hesse 55).

After realising and accepting his true nature, Goldmund surrenders to what can be described as a dreamlike phase. The rediscovered mother sharpens his senses, as he enters "an image world of the soul that lay beneath peacefully barren reality" (61). He starts having a series of vivid dreams, visions, and fantasies rich with peculiar, mystifying symbols. He envisions trees, flowers, fruits, gardens, forests, abysses,

caves, waters, streams, milky ways, eyes, snakes, birds, fish, and unknown animals. He dreams of silver and black fish swimming, of giant berries filled with warm juices, of himself moulding clay figures with giant genitals, and of the golden-mouthed John Chrysostom²⁴ (Hesse 60-61).

Some of these dreams have overt erotic aspects, such as fruits with warm juices and the giant genitals, that indicate Goldmund's sexual awakening and maturation. Floral, plant-related, earthly imagery symbolise the maternal and feminine. The dream of the silver and black fish is similar to the Chinese symbol of the Koi fish paired with the yin and yang symbol, which represents harmony between the female and male opposites ("Yin Yang Koi Fish Meaning"). Projecting inner conflicts onto such a dream image of contrasting elements relieves the psyche from the inner tension between the opposites (Jung, *Aion* 120). When he discusses water symbolism, Jung states that "the sea or a large expanse of water signifies the unconscious" (*Symbols of Transformation* 219). Thus, the images of waters, streams, milky ways, fish (being residents of waters) as well as abysses, and caves symbolise Goldmund's unfathomable, dark unconscious.

Another central motif throughout the entire novel, particularly in this dream-like phase, is the circle. It is manifested in rounded, circular objects like crowns (Hesse 03), eyes, pearls, flowers, spirals, windings, the sun (73), and the Greek letters *Theta* and *Omega* (62). The circle is a symbol of wholeness that exerts an ordering effect on the psyche as well as anticipates future unity. In brief, all these symbols and images signal Goldmund's entrance into a new psychological phase, a new world of the unconscious and the feminine.

2.3.3 The Polarity at Work in the Novel

Goldmund, realising he is not destined to scholarly life, finally decides to leave the cloister to pursue a life of wandering and uncertainty, while Narcissus stays to

²⁴ Find information about John Chrysostom in title 2.3.3 on page 45.

devote his life to God. With their oppositional characteristics, they create a polarity that pervades the whole story. This is best conveyed with Narcissus's words:

Natures of your kind, with strong, delicate senses, the soul-oriented, the dreamers, poets, lovers are almost always superior to us creatures of the mind. You take your being from your mothers. You live fully; you were endowed with the strength of love, the ability to feel. Whereas we creatures of reason, we don't live fully; we live in an arid land, even though we often seem to guide and rule you...For me the sun shines; for you the moon and the stars. Your dreams are of girls; mine of boys... (Hesse 45)

Goldmund also comes to perceive this duality; he considers "all things of the mind as father-things, as unmotherly" (63). Accordingly, the mind, will, animus, and *Logos* constitute the world of the father in the novel, represented by Narcissus, while feelings, senses, anima, and *Eros* constitute the world of the mother, represented by Goldmund.

In the opening scene of the novel, Hesse focuses on the description of the cloister alongside a chestnut tree at its entrance. This comparison is a foreshadowing of the polarity that will come into play later. Being a product of nature, the tree stands for *Eros*, whereas the cloister, being a man-made structure of thinking and faith, stands for *Logos*. Nevertheless, critic Lewis W. Tusken notes that Hesse did not make the two images seem so rigid in their femininity or masculinity. For instance, the cloister has both masculine and feminine features, as it bears the name of the Virgin Mary and teaches both arts and sciences. This, for Tusken, contributes to the novel's theme of balance ("Thematic Unity" 247-248).

Correspondingly, the names of the two main characters also play a role in building the theme of polarity. Narcissus's name evidently indicates his sense of superiority and pride of his intellect. Goldmund's name is derived from the epithet golden mouth given to St. John Chrysostom, a fourth-century archbishop of Constantinople, for his eloquent, inspirational preaching (Patte 652). Goldmund's name indicates his alluring charm and captivating talents. Being a radiant material,

gold resonates with Goldmund's bright personality and appearance. In Jungian psychology, gold is a symbol of the self. In alchemy, it is a goal into which base materials are sought to be transformed into. Thus, Goldmund's very name anticipates his journey to realise himself.

Nevertheless, the implications of the names of the two characters are more nuanced. In his "Names as Glass Beads in Hesse's 'Narziss und Goldmund'", Russell Neuswanger expounds on the double meaning of the names. He claims that each character's name mirrors his counterpart. This is suggested by the fact that the Greek myth of Narcissus²⁵ describes Goldmund, with his attractiveness for women and the many times he is described in the novel looking at water surfaces, more than it does Narcissus. On the other hand, John Chrysostom, whose name is given to Goldmund, resembles Narcissus with his gift of preaching. Additionally, at the end of the novel, Goldmund discovers that his friend has chosen John as his saint name (Neuswanger 49).

In the last analysis, the two-way mirroring between the two characters indicates that they are not pure types with a single, extreme tendency in each one of them. They are rather more psychologically complex, as they have multiple tendencies with the potential to develop a balanced state. Narcissus and Goldmund are, on the one hand, representatives of two opposites in the novel, and on the other, they are more realistic characters that are capable of psychological development through the integration of the conflicting aspects inside them.

2.4 Goldmund's Journey in the World of the Feminine

The story proceeds with Goldmund following the mother's call. Not having any clear goal, he embraces the life of wandering. He travels through the forests, meadows, mountains, villages, savouring his freedom and feeling himself become

²⁵ In Greek mythology, Narcissus is a boy who is proud of his beauty that attracts all women. Punished for not reciprocating the love of Echo for him, he falls in love with his own reflection on a lake and drowns (Hard 217).

one with nature. The pleasurable sensual experiences he has outside the cloister make him ponder the superiority of senses and feelings over words and thoughts. Once, he inspects the leaves of a plant, feeling that “Virgil's verses were beautiful, and he loved them; still, there was more than one verse in Virgil that was not half as clear and intelligent, beautiful, and meaningful as the spiraled order of those tiny leaves” (Hesse 99). Being now in touch with his anima, Goldmund soon starts his many sensual, romantic adventures with women.

2.4.1 The Aspects of the Feminine in Goldmund’s Affairs

Throughout his journey, Goldmund has numerous romantic encounters. His magnetic aura charms women of all ages. With his free-spiritedness, he attracts women who seek to flee from their constraining marital responsibilities, but they “all run back to their husbands immediately afterwards” (Hesse 101). He engages in lust-driven affairs, roaming from one woman to another, entering a “wordless world where physical intimacy becomes the primary form of expression” (102). Although his relationships are short-lived, Goldmund learns from them “all kinds of love”, which he thinks might be his destiny (103). With every experience with a woman, notably Lise, a farmer’s wife, Lydia, and Julie, he faces a new, different aspect of the feminine archetype. These facets are foreshadowed in a dream Goldmund has previously after he retrieves the memories of his lost childhood, “in which mother, Virgin, and mistress all fused into one” (60).

The first encounter is with Lise, a married gypsy. She is associated on several occasions to animals. For instance, she and Goldmund call each other by making an owl sound (82), and their affairs are referred to as “animal games” (81). Thus, she represents the animalistic, instinctual aspect of the anima. Another significant experience is with a farmer’s wife, whose love is “childlike and greedy, simple and still chaste” (100). The two women, along with many others, manifest the motherly side of the feminine because they are married, have children, and are older than him. Later, he engages in affairs with the two young daughters of a knight whom he works for: Lydia and Julie, girls of eighteen and sixteen, respectively (Hesse 104). Because of their youth, and relative chastity, he experiences through them the anima in its

young, virgin, and innocent form. All in all, through the exploration of these different manifestations of the feminine, Goldmund deepens his connection with the anima.

2.4.2 Goldmund's Encounter with the Trickster, Shadow, and Death

At one point, Goldmund accompanies another wanderer named Viktor, who left scholarly life for vagabonding. He is a sly, humorous, witty man who travels to numerous places, living on manipulating people into giving him food and gifts (Hesse 132). Through entertaining and tricking people, he embodies the trickster archetype. He helps Goldmund by teaching him wandering and survival skills (134). However, like all tricksters, he also brings disasters. One night, he attempts to rob and strangle Goldmund, who, in self-defence, kills him with his knife. After this overwhelming incident, Goldmund wanders aimlessly in the wintry land with no food nor energy, getting close to death (138). Viktor the trickster, then, is the figure who acquaints Goldmund for the first time with death, which, at that point, becomes the “strangest”, “strongest emotion of all” for him (141). This is important for the character, as he will delve even more into the world of death later.

Both the trickster and death enable Goldmund to recognise his shadow in greater depth. This is supported by the fact that Viktor is similar to Goldmund in several ways; they are both former students who pursued a life of wandering. Therefore, Viktor can be considered his dark version, which he might turn into one day. Moreover, since the appearance of the trickster is a signal of the one-sidedness of consciousness and its deviation from instincts²⁶, Viktor may also act as a warning. It is contended in a subsequent analysis that this warning is from what the Black Death represents. Overall, Viktor's double positive and negative function is a force that pushes Goldmund further in his individuation process.

2.4.3 The Divine Child Archetype

From the beginning of the novel, Goldmund demonstrates characteristics of the divine child. His childlike nature is what distinguishes him. He is described as “a

²⁶ See title 1.4.6 on page 26.

dreamer with the soul of a child” (Hesse 17) and a “dear child of nature” (51) with a “childlike openness” (102). The women he has affairs with tend to call him using expressions like “Little Goldmouth” (76), “My golden one”, and “my poor little boy” (Hesse 118). Additionally, with his blondness, association with gold, and bright character, he also emits a divine-like aura. These attributes are what charm people of all kinds. He inspires the elders in the cloister as well as the women he meets to embrace and protect him. Jung affirms that the child archetype appears in myths to be “endowed with superior powers and, despite all dangers, will unexpectedly pull through” (*Archetypes and the Collective Unconscious* 170). This is manifested in many occurrences with Goldmund when, despite his seeming weakness, he constantly survives dangerous, deadly situations, notably with Viktor, the winter, the Black Death, and execution²⁷.

Being a symbol of wholeness, one more function of the divine child aspect of Goldmund, is to mark his potential for achieving unity and balance. It also revitalises the link with the forgotten, original unconscious. This also affects people around him; they are unconsciously drawn to the whole, childhood state of the psyche that he represents. Regarding Goldmund’s psychology, his manifestation of the child archetype leads to enriching conclusions concerning his promiscuity and ceaseless pursuit of women.

2.4.4 *Puer Aeternus* and the Mother Complex

A special variation of the child archetype is the *puer aeternus*, or eternal child. A man who identifies with this archetype remains stuck in his adolescent psychology even in adulthood. This is due to a severe mother complex that makes him psychologically dependent on his mother. As a result of this fixation on the mother, the adult man exhibits either homosexuality or Don Juanism²⁸ (Franz 01).

²⁷ Goldmund’s experience with the Black Death and execution will be covered later in this chapter.

²⁸ Derived from Don Juan of opera and literature, it refers to the man who tends to have many romantic and sexual affairs with multiple women (“APA Dictionary of Psychology”).

Goldmund conspicuously manifests symptoms of *puer aeternus*. He is so attached to his mother that she causes him anxiety when he represses her memory, and after recalling her, she possesses his consciousness, becoming his driving force. The description of the Don Juan type of the eternal child by the Swiss Jungian psychologist Marie-Louise von Franz matches Goldmund to a great degree:

the image of a mother...is sought in every woman. He is looking for a mother goddess, so that each time he is fascinated by a woman he has later to discover that she is an ordinary human being. Having lived with her sexually, the whole fascination vanishes and he turns away disappointed, only to project the image anew onto one woman after another. He eternally longs for the maternal woman who will enfold him in her arms and satisfy his every need (01-02)

Due to his intense experience with his mother's memories in the cloister, Goldmund is partially conscious of his pursuit of the mother's image. He reflects once on his first experience with Lise, saying: "I did not think that this woman was my mother... This woman didn't look in the least like her. And yet it was my mother, my mother's call, a message from her" (Hesse 78).

Psychologically, monogamy or the commitment of a man to one romantic relationship, reflects "deep rootedness and centeredness", the ability to form healthy emotional connection and attachment, unlike promiscuity, which betrays an inner fragmentation (Moore and Gillette 135). This is something that Goldmund lacks due to his unresolved mother-related issues. Goldmund's excessive sexual indulgences are an attempt to find fulfilment, but this addictive approach is again only a possession of the unconscious. His search for his own mother in every woman he encounters only serves to accentuate his fragmented inner psychic structure. Goldmund's sense of unfulfilment is also mirrored in his wandering, which is, for Jung, a "symbol of longing" and "nostalgia for the lost mother" (*Symbols of Transformation* 205).

All in all, Goldmund's restless pursuit of the feminine and sensual is merely an illusory search for wholeness. In order to achieve individuation, then, he is required

to detach from the personal image of his mother; he must confront his mother complex, anima, and his unconscious projections of them onto women, which would result in a healthy integration of them.

2.5 Art and the Union of Opposites

Art is introduced in Goldmund's life to play a major role in his development. After some time wandering, Goldmund desires to confess his past sins and purify his soul. While he prays in the chapel of a cloister, his eyes fall upon a wooden statue of the Madonna that displays a strong spiritual presence. Overwhelmed with "reverence and deep emotion", he is mesmerised by the statue's beauty, and he longs to meet its creator, Master Niklaus (Hesse 148). Soon after, Goldmund finds him in a city and becomes his apprentice to learn the art of sculpting. The encounter with the wooden Madonna sets Goldmund on an artistic journey from which he learns profound lessons about the nature of beauty. Goldmund's previous near-death experience has enriched his view on life and the role of art as a means of eternalising its beauty. After contemplating death, he realises that all things in life are transitory, that every human, animal, flower will soon wilt and die. However, he comes to understand that art, like the Madonna statue, is capable of "standing a hundred years from now... forever smiling" (157). Thus, art, for Goldmund, is a means of resisting and transcending mortality.

In one instance, Goldmund gazes into a river in the city; observing some "undistinguishable objects" in its depths. He gets fascinated by their mysterious, formless nature that resembles the soul images populating his dreams and visions. He thinks that the latter is made of "the same unreal, magic stuff, a nothing that contained all the images in the world, an ocean in whose crystal the forms of all human beings, animals, angels, and demons lived as ever ready possibilities" (183). This highly resonates with Jung's concept of the collective unconscious, the unknown inner world in every individual that contains, through archetypes, the universal heritage of all human experience. For Goldmund, what makes those images beautiful and valuable is their mysteriousness. It is this mystery that characterises nature, resulting from paradoxes in life and from the conflicting tendencies in him, that he wants to recreate

through art. He sees in the latter the possibility to express “the split in his nature” (Hesse 171).

Belonging to nature, soul images produced by Goldmund’s unconscious are on the mother side of the polarity working in the novel. Like all contents of the unconscious, they are without form and thus are doomed to die with him if not expressed. By being an artist, however, he can give them form, making them permanent. In this sense, art is a medium through which the father and mother worlds, animus and anima, mind and body, can be united.

Goldmund stays under Niklaus’s training for three years, during which he creates two main statues: one inspired by Julie and another of St. John, modelled after his friend Narcissus. After prolonged reflection on art, Goldmund comes to distinguish between two types of artworks. He observes that there are some works, which are found everywhere, that do not please him despite their perfect beauty and mastery. He considers them “deeply disappointing”, “hateful and boring” (184) because they arouse “the desire for the highest” but do “not fulfill it” (185); they just attempt at expressing the sacred, but they fail because they are not “true images of the soul” (167). On the other hand, there are other works of art that are “holy, essential images, untainted by will or vanity”, that affect him in a deep and mysterious way (166).

This distinction parallels Jung’s differentiation between psychological and visionary modes of art creation. What Goldmund considers ordinary, commonplace art corresponds to psychological art, which is a result of conscious will. This type of art, though can be beautiful and sophisticated, is self-explanatory, thus, it does not deeply affect people. The second type of art, which Goldmund considers true, corresponds to visionary art. This type of art is, at its core, the product of the innermost psyche of its creator, only slightly altered or shaped by consciousness. Therefore, it is capable of arousing a sense of numinosity, mystery, astonishment, and the most contradicting feelings. Goldmund believes that any sublime, genuine work, such as his statue of St. John and Niklaus’s Madonna, has a “dangerous, smiling

double face... [which represents] a merging of instinct and pure spirituality” (Hesse 171).

In the process of making the statue of St. John, Goldmund feels that Narcissus himself is the one inside him who is shaping the figure (166). The image of Narcissus inside him displays the same autonomy that Jung’s archetypes of the collective unconscious possess. What happens to Goldmund is similar to Jung’s description of instances when a person, under the power of archetypes, can paint a “very complicated” picture that “seems to develop out of itself and often in opposition to one’s conscious intentions” (*Archetypes and the Collective Unconscious* 341). St. John’s statue, then, is a visionary artwork produced by the universal, unconscious psychic forces inside Goldmund. In short, in his apprenticeship period, Goldmund comes to appreciate art as his way of giving form to the creative forces of his unconscious and anima, consequently reconciling the father and mother worlds in a work of art that can overcome death.

After finishing his St. John’s statue, Goldmund loses touch with creativity, feeling empty again. In this phase, he gets a sudden vision of “the face of the universal mother, leaning over the abyss of life, with a lost smile... both beautiful and gruesome” (Hesse 180). This signals his detachment from the image of his personal mother and its transformation into a universal motherly figure as a result of his various affairs with women and life experiences, both pleasurable and painful. This archetypal image of the mother encompasses both negative and positive aspects, as she is “the source of bliss as well as of death” (170). Goldmund resolves that he wants to give form to this universal image of the mother, with all its conflicting dark and light sides. However, he feels that he needs more experience in the world to be ready to do so (182). Therefore, he leaves the comforts of the city, returning to his life of wandering.

By that time, Goldmund has three gold pieces: one given to him previously by Lydia, the knight’s daughter (130), in addition to two offered to him by Niklaus as his payment for the statue of St. John (175). These gold pieces, being obtained from a love experience and as a reward for his art, are symbols of Goldmund’s coming to

terms with different aspects of his psyche. In his works, Jung explained in depth the significance of the numbers three and four in psychology. He pointed out that the manifestation of the quaternity in individuals denotes wholeness, whereas the triad coincides with a “systematic deficiency in consciousness” (*Psychology and Alchemy* 26).

Jung also explored the universal motif of three plus one giving four, which occurs notably in myths and alchemy. For instance, it is found in alchemy in the representation of the four elements as three similar ones plus another different or special element (26). It also exists in the representation of Christ surrounded by the four evangelists, three of them symbolised by animals while one by an angel, in addition to the Egyptian god Horus and his four sons, three of them with animal heads, one with a human head (208). In the Jungian model of the psyche, this motif is embodied in the four functions of consciousness, since three of them are conscious while one is unconscious. Based on this, Goldmund’s three gold pieces, which evoke the idea of the three that need to become four to be whole, suggest that he is at the final stages of his spiritual development.

2.6 The Black Death

Amid his travels, Goldmund comes upon a house of horror, where all its inhabitants lie dead. He soon realises that they died of the plague, whose “cloud of death” covers all the villages he passes by (Hesse 220). The land becomes filled with rotten, unburied bodies, starving children, pillaged houses, and death pits. It is taken over by a wave of fear and chaos where “the rich blamed the poor, or vice versa” and both “blamed the Jews, or the French, or the doctors” (221). Moving from one house to another, Goldmund witnesses slums getting burned, where fugitives are pushed in by weapons. Those who manage to run turn primitive, avoiding any contact in fear of death, while others flock to sing and dance, driven by a “terrified lust for life” (Hesse 220). Goldmund watches in horror as the world he once loved is uprooted from joy, innocence, and love. He feels a deep sense of disgust at the sight of the suffering caused by the plague (221). In this period, he meets a pretty girl named Lene whom

he convinces to live with him in a hut in the forest. They stay together until she is infected by the plague and dies.

2.6.1 The Psychological Symbolism of the Black Death

Until this point, Goldmund has experienced the life-giving aspect of the universal mother with its creative, nurturing attributes. However, as the story progresses, he now confronts its dark, devouring, and deathly face. As he walks with death, he gets haunted by an image of a “pale, gigantic face with Medusa eyes and a smile thick with suffering and death” (Hesse 204), with a gaze “full of lust and murder” (216). Once, his companion Lene gets attacked by a man who attempts to rape her. Furious, Goldmund attacks and murders the man to save her. At that moment, Lene, who is both scared and euphoric, reflects the devouring mother in her look. A look that radiates “pride and triumph” with a “passionate desire to participate in the revenge” (215), that has made her peasant face both “beautiful, and horrible” (216). These recurrent images signify that this phase of the plague presents the shadowy nature of the mother and the anima.

Goldmund’s experience in the plagued land, which is full of death, suffering, and despair, is like a journey across a hellish underworld. The fear of death forces the darkest, worst side of people to emerge, manifesting in the pillaging of houses, spread of vices, and scapegoating of innocent people, transforming the place into a hell on earth. The Black Death, thus, acts as the collective shadow, the collection of the inferiorities, anxieties, crimes, sins, and guilts of society as well as individuals. This dark side has been unadmitted and severely repressed until it backfires violently, just like what happens to a person who denies his true self. Therefore, the plague represents the explosive revenge of the repressed shadow and unconscious against the oppressive consciousness. This shadow is also reflected in the change that occurs in Goldmund’s personality during this period.

2.6.2 The Effect of Death on Goldmund

The intense experiences with the plague, the murder of two men, and the death of Lene overwhelm Goldmund with negative feelings of despair. He starts

questioning his decisions, particularly leaving Master Niklaus, feeling sorry and guilty about his deeds. Goldmund mourns his “lost innocence, the lost childlike quality of his soul”, and he gets engulfed by “meaninglessness and self-contempt” (Hesse 216). These destructive feelings push Goldmund to embrace death, “to participate, to walk through hell with wide-open eyes” (222). Immersed in his shadow, he participates in orgies, eats from plagued, empty houses, and buries corpses in exchange for money (222). After witnessing all those atrocities, he questions his faith as he feels extreme anger towards the world. He expresses this when, in a moment of confession in a deserted church, he admits his sins: “I’ve become an evil, useless man... I have killed, I have stolen, I have whored, I have gone idle and have eaten the bread of others”, then, he questions God and blames him for creating an ill-made world (288).

Even though the repudiation of God is a renunciation of all that belongs to mind, will, and faith, Goldmund displays a contradictory attitude when he encounters in the entrance to the church old figures of “angels, disciples, and martyrs” (227) like those in Mariabronn cloister. Until this point, such figures have always aroused contempt in him, despite their undeniable beauty. This time, however, longing for “consciousness and new creation”, he feels great admiration for them (228). After spending several years in a dream-like world of the unconscious, feminine, and shadow, Goldmund comes to value more the stability and order presented by consciousness, which he already started to appreciate in his apprenticeship period. Nonetheless, his distrust of God indicates that his inner conflict is yet to be resolved and balanced.

Goldmund's experience in the land of death is filled with hardships and tragedies. However, it also provides him with profound, renewed inspiration. His confrontations with the dark mother, mortality, and particularly the shadow are resourceful as they sparked a curiosity that has filled his soul with art images and fuelled his hunger for “paper and crayon, for clay and wood, for workroom and work” (226-227). The shadow’s positive side is also visible whenever Goldmund’s consciousness is endangered. For instance, if he is in a life-threatening situation, his

shadow erupts. Consequently, he often steals or kills to survive, but at the same time, he feels guilt that enables him to recognise the negative and positive aspects of situations. Jung explains the shadow as being on the one hand “regrettable and reprehensible”, but on the other “healthy instinctivity” (*Aion* 255). In accordance with this, Goldmund gets access to the creative dimension of the shadow, which is essential for an artist like him to achieve higher consciousness.

2.7 The Reconciliation of the Two Worlds

While strolling in Niklaus’s city after the plague, Goldmund meets a beautiful woman who happens to be the governor’s mistress. Upon seeing her, Goldmund becomes “fully awake and full of desire”, and decides to strive for her affections unhindered by the danger of their connection (Hesse 239). With his innate charm and persuasive ways, Goldmund wins Agnes's heart. However, this romantic adventure takes a tragic turn when the governor finds Goldmund in Agnes's chamber. He sentences him to death under the charge of thievery. During the period of his imprisonment, waiting for execution, Goldmund rejects his death; he wants “nothing but his insecure, transitory life” (252, 257). Fortunately for him, he gets promised a priest, who turns out to be Narcissus, who is now known as Abbot John. While being assigned as one of the delegates responsible for negotiating political matters with the governor, Narcissus uses his authority as the abbot of the Mariabronn cloister to rescue Goldmund (262).

2.7.1 Goldmund’s Final Artwork

Goldmund wants to do something significant to the cloister. However, he refuses the way of thinkers, because for him, they are the ones behind the crimes against the innocents in the plague period. Instead, he decides to contribute to the monastery through his art (Hesse 274). Therefore, Narcissus provides him with a workshop, a blacksmith, and a carpenter (278). Goldmund carves ornaments and figures on a lectern in the refectory. This artwork consists of two parts: the lower half, representing the spiralled stairs, that portrays “creation, images of nature and of the

simple life of the patriarchs and the prophets”, besides an upper part, representing the parapet, that bears “the pictures of the four apostles²⁹” (Hesse 285).

Several features of this final artwork make it a unique mandala symbol. In the same way mandalas can “display a division into a light and a dark half” (Jung, *Archetypes and the Collective Unconscious* 389), Goldmund’s work is divided into an upper part representing the divine and a lower part representing the material world. The latter is full of carvings of “creatures, plants, animals, and people”, characterised by beauty and freedom of expression (Hesse 289). It thus symbolises the unfathomable world of the instinctual unconscious, with its infinite number of images, archetypes, and possibilities. The spiralled shape of the lectern’s stairs is also significant. Jung observed that the wholeness process, as manifested in dreams, follows a spiralled path that, though returning to the point of beginning repeatedly, ascends to higher levels (Jung, *Psychology and Alchemy* 28). Hence, the stairs in Goldmund’s work give the circular shape found in most mandalas, which denotes spiritual and psychological growth.

The quaternity in the work is found in the figures of the four evangelists in the upper half. Goldmund decides that one of the figures “was to have the traits of blessed Abbot Daniel; another those of blessed Father Martin, his successor; and the statue of Luke was to eternalize Master Niklaus” (Hesse 285). Since one of the evangelists is named St. John, it can be assumed that the last figure bears characteristics of Narcissus, who shares the same name. This is supported by the fact that Goldmund has been looking forward to carving a statue of his friend among those of Daniel, Niklaus, and others (274).

The upper half, as opposed to the lower one, symbolises higher consciousness and perfection to be achieved after ascending the spiral stairs of the material world. The four figures resembling four men from Goldmund’s life with different characteristics denote his integration of the different functions of consciousness and

²⁹ The Four Evangelists, who are Matthew, Mark, Luke, and John, are considered by Christian tradition to be the authors of the four canonical Gospel accounts (Obucina).

aspects of masculinity. The figure of St. John, linked to Narcissus, stands for analytical thinking and intuition; Daniel's figure for feeling; while Niklaus, the artist, for sensation.

By encompassing all the aspects of the oppositional realms of the divine and material as well as the consciousness and unconscious, Goldmund's artwork captures the essence of the psychological self. This is manifested in his attitude during his period in the cloister when he admits his sins, confesses to Narcissus, and welcomes the penance imposed on him. He spends a month living "moderately and chastely", which submits him "to a higher order that lifted him out of the dangerous isolation of the creator and included him as a child in God's world" (Hesse 286-287). In one of their philosophical conversations, Narcissus notes that Goldmund's experience with artmaking has given him access to a world of ideas and images (272), indicating that he is finally connected with his mind. The character's displayed piety and thinking abilities, combined with his previously integrated aspects, signify his readiness to use his art to resolve his inner conflict through reconciling the mother and father forces, which results in achieving wholeness.

2.7.2 The Psychological Development of Narcissus

After assuming the role of the abbot, Narcissus becomes committed to his religious practises, ensuring the welfare of the cloister. Narcissus's responsibility and discipline make it clear for Goldmund that he is no longer the gentle adolescent he once was; he has matured into "a man of the mind and of the church", a leader who is "full of assurance and courage" (Hesse 273). Accordingly, Narcissus has undergone a transformation parallel to that of his friend. He has greatly strengthened his thinking abilities, which elevated him to the highest status in the Mariabronn cloister. Now, he has the power to make orders and control his environment on the basis of his profound thoughts. Narcissus once says to Goldmund that realising oneself is done only through living in accordance with one's natural gifts, like Goldmund has done (280). Narcissus, then, has also realised himself through scholarly, religious life.

After finishing his figure of Abbot Daniel, Goldmund shows it to Narcissus. Recognising the features of the late abbot, Narcissus is “moved to the depth of his heart”; he recalls the significance that the abbot once held for both of them: “dignity, kindness, simplicity” (Hesse 291). The art has enlightened him on many levels; it has broadened his perception of acquiring wisdom. He comes to understand that there are infinite possibilities to knowledge, that “the path of the mind is not the only one and perhaps not even the best one”. He even believes that art is a “more innocent way” to get close to God (294). To him, art is not only a way to resist death, but is also the medium through which the “secret of being” is expressed in a “more lively fashion than most thinkers are able to do” (293).

Narcissus’s greater appreciation of art indicates his more developed feeling and sensing functions. The new Narcissus is not the same proudful, isolated man who dedicates his whole time to studies and prayers. As the abbot of the cloister, he interacts with and guides the other priests, teachers, and students. He also travels to other cities to fulfil his duties, such as the time when he saves Goldmund in a remote castle. He also shows great compassion for Goldmund. He listens attentively to his thoughts and complaints, tolerating his sinful, sceptical past. On one occasion, responding to his friend’s insistent questions, Narcissus declares that he would never order an execution of the Jews like other priests have done (267). Narcissus also supports Goldmund’s desires and provides him with all that he needs to make his art. Hence, with his reverence for art and compassion, Narcissus exhibits a more balanced psyche with the potential to develop his feeler side even more.

2.7.3 The Death of Goldmund

Goldmund, once again, feels empty after finishing the carvings for the refectory’s lectern, thus, he leaves the cloister. Upon receiving news about Agnes's proximity, he decides to follow his instincts and pursue her once more. The leave-taking has a tremendous effect on Narcissus, revealing how precious Goldmund is to his heart. Narcissus regrets not expressing more appreciation and love to his friend (Hesse 300). He also questions his existence, pondering whether man is created solely

to live a “regulated life”, whether God has bestowed upon him “senses and instincts” as well as “the capacity for sin” (Hesse 301).

Meanwhile, Agnes rejects Goldmund, as she no longer desires him. Refusing to return disheartened, he continues riding and stumbles into a gully, getting severely injured. Returning finally to the cloister, having lost his charm and youth, Goldmund embraces death. He renounces the existence of God while taking his last breaths besides Narcissus, and instead he makes peace with the pain inside him, hoping he will meet his mother rather than death (312). Goldmund, who has always looked forward to giving form to the universal mother, relinquishes life without fulfilling that.

Despite Goldmund’s contentment with his life at the end, his emptiness after finishing his work and his pursuit of Agnes denote that despite his ability to give form to the self in his final artwork, he fails to preserve a state of balance after that; instead, he just returns to his sensual life of wandering. Indeed, some of the characteristics of the self are its untemporality and eternity (Jung, *Aion* 63). This means it can be achieved only on rare occasions. However, prolonging the touch with it is possible and is expressed by Narcissus when he says once: “Oh, there is peace of course, but not anything that lives within us constantly and never leaves us. There is only the peace that must be won again and again, each new day of our lives” (Hesse 294).

Narcissus’s words resonate with Jung’s insistence that the journey to wholeness is never-ending. Goldmund, however, does not have the discipline necessary for that; consequently, he loses the battle with his unconscious. This is symbolised by a vision he sees, in which his mother opens his chest and takes his heart (314). Additionally, before his death, he speaks about her to Narcissus: “She is closing her fingers around my heart, she is loosening it, she is emptying me; she is seducing me into dying” (315). This is a vivid depiction of Goldmund’s consciousness being overwhelmed by the contents of his unconscious, mainly his mother complex and archetype.

With Goldmund’s death, another quaternity is realised in the novel. His life can be divided into four parts, each ending with a death, either symbolic or actual. The

first symbolic death occurs in his adolescence in the cloister, when he collapses, transforming into a new Goldmund. The second death is both symbolic and almost actual; it is the moment he nearly dies in the wintery land after he kills Viktor. The third death is the whole phase of the Black Death when he loses his sense of meaning. The fourth is his actual death. All these deaths are preceded by periods when Goldmund feels most high-spirited and in touch with a higher meaning, when he is most alive: the friendship with Narcissus, the romance with Lydia and Julie, the apprenticeship period with Master Niklaus, and the days in which he makes his final artwork in the cloister. In this sense, Goldmund witnesses four lives and four deaths, which contributes to the theme of the wholeness he seeks.

The novel ends with Goldmund on his deathbed uttering his last words to Narcissus: “But how will you die when your time comes, Narcissus, since you have no mother? Without a mother, one cannot love. Without a mother, one cannot die” (Hesse 315). These sudden words deeply affect Narcissus, as they “burned like fire in his heart” (315). Given that Narcissus has already started self-reflecting and developing his feeling side, his friend’s words, though bitter, can act as a catalyst for further growth in his personality. Goldmund’s influence prompts Narcissus to dedicate more effort to reflecting on the maternal aspects of the world, potentially leading him to integrate his feminine side in the future.

In the last analysis, the equality of the two protagonists that is constantly emphasised in the story is slightly undermined by a sense of superiority given to Goldmund and the maternal world he represents by the end. This is evident in the way Narcissus is profoundly touched by his friend’s last words. Narcissus, who displays a more balanced psyche with his superior mind, will, and appreciation for feelings, should not have that strong, epiphanic reaction. This favouring of the feminine and sensual conveys a slight imbalance to the overall theme of the equivalence of opposites.

This is further expounded in Tusken’s “A Mixing of Metaphors: Masculine-Feminine Interplay in the Novels of Hermann Hesse” (1992). He claims that Narcissus’s reaction “seems to be a thematic inconsistency, or is perhaps

psychological evidence that Hesse still harbours bitterness for the world of obedience and authority” (Tusken, “A Mixing of Metaphors” 631). In spite of that, the possible further development of Narcissus, triggered by Goldmund’s death, may compensate for the resultant imbalance.

2.8 Conclusion

This chapter has disclosed that Hesse’s *Narcissus and Goldmund* provides a compelling Jungian archetypal reading. The examination of both Narcissus and Goldmund’s journeys provides a rich understanding of the roles of the unconscious, consciousness, and the interplay of archetypes in their psychological development. The two characters epitomise the oppositional poles working in the psyche and its products: consciousness/ unconscious, mind/ body, thinking/ action, masculine/ feminine. Narcissus follows the path of scholarly and religious life; he develops his superior thinker side to become the abbot of the cloister. On the other hand, Goldmund follows his instincts and natural gifts, symbolised by the archetype of the mother and anima.

Goldmund’s mother complex makes of him a *puer aeternus* who endlessly seeks the image of his mother in every woman he meets. He also confronts death and the archetype of the shadow, with which he encounters and integrates the darkest, most inferior parts of himself and the world. Goldmund’s embrace of art is a means to unite the realms of the father and mother as well as eternalise them in a definite form. His creative achievements become a catalyst for Narcissus’s inner development. Narcissus recognises his feeling capacities in a deeper way, which propels him towards a more balanced psychological state.

General Conclusion

Narcissus and Goldmund is a great example of how a literary work can accurately depict the psychological workings of the human mind. This has been touched upon through the application of the Jungian theories, mainly the structure of consciousness, the personal and collective unconscious, complexes, archetypes, and individuation. This approach revealed that though the novel is a fertile ground for many types of readings, the Jungian framework proves to be greatly effective.

This research demonstrates how Narcissus and Goldmund exhibit Jungian concepts through representing two contrasting aspects of life: the thinking mind and the sensual body, which is reflected in the multi-layered symbolism of their names. By having a natural disposition towards one of the two sides, the two characters follow different, even oppositional, paths to experience the world and find meaning. Narcissus lives a life of studying, elevating the intellect, and religious dedication. Whereas, after the disintegration of his identification with a false persona, Goldmund follows his instincts, embarking on a life of wandering and sensuality.

The main Jungian archetypes at work in the novel are the persona, anima, animus, divine child, shadow, trickster, mother, and self or wholeness. These archetypes play a major role in shaping the characters and events, propelling the story forward, and creating meaning. Through his numerous affairs with different women, Goldmund faces and integrates the various facets of the anima and mother archetypes. It is manifested that Goldmund has a mother complex that makes him a *puer aeternus* who charms everyone around him but connects so deeply with the world that he cannot detach himself from it. His complex forces him to perpetually seek his mother in every woman, unable to find fulfilment or settle in one place. Goldmund's confrontations with the trickster figure Viktor, near-death experiences, crimes, murders, and the Black Death introduce Goldmund to his shadow. Through them, he assimilates his dark, inferior aspects.

Through the fates of Narcissus and Goldmund, it is demonstrated how individuation is a never-ending journey; wholeness is not a reward that the characters can attain permanently, but a state that must be won over and over. As a means of reconciling the oppositional forces inside him, Goldmund becomes an artist. Thus,

art represents the medium through which the form-giving *Logos* and the creative *Eros* unite in the novel. Although Goldmund fails to achieve a permanent state of psychological balance in his life, his experiences are eternalised through his final artwork as well as his strong influence on his friend. On the other hand, Narcissus also realises himself through cultivating his superior gifts of thinking and intuition. However, the novel ends without him achieving wholeness. Nevertheless, the artistic insights, and death of his beloved friend Goldmund, drive him to further develop his feeling function to grow more whole.

All in all, the novel is overwhelmed with Jungian ideas. It is a symbolically rich take on the lives of two characters who pursue their own distinct paths to wholeness. It provides a vivid portrayal of the differences in the way human beings experience life. In this work, Hesse masterfully conveys his personal views on the problems of psychological types, spiritual and psychological development, and the meaning of life.

Through the lives of Narcissus and Goldmund, Hesse stresses the importance of self-reflection and the pursuit of one's authentic nature. The character's fates evince his belief in the equality of thinking and action as well as the necessity to balance these two tendencies. *Narcissus and Goldmund's* brilliant reflection of human experience, explains its wide success and status as one of the finest works of German literature in the twentieth century. Interestingly, Goldmund's journey, particularly his experience with the Black Death, mirrors the happenings in Europe after several years from the publication of the novel in 1930, notably the horrid World War II and the Holocaust. This displays Hesse's keen awareness and connection with the world; the fact that raises even more opportunities for future research. For instance, the novel can be read as a reflection of the sociocultural and political factors in Hesse's environment. Additionally, research can focus on the implications of the work on Hesse's psyche.

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Abstract

Hermann Hesse is known for his profound exploration of the complexities of the human mind and life, which makes his literary works apt for insightful psychological readings. A Jungian archetypal analysis of Hesse's *Narcissus and Goldmund* reveals that Jungian ideas and concepts shape and drive the story. Jung's model of the psyche and his theories of the unconscious, opposites, functions, archetypes, and individuation are applied to demonstrate that the two protagonists of the novel, *Narcissus* and *Goldmund*, represent opposite tendencies in the psyche: thinking against feeling, spiritual against material, consciousness against unconscious, and masculine against feminine. Each one of them undergoes a process of wholeness through which they develop their superior functions and integrate different aspects of their psyche, growing more psychologically balanced. Archetypes, the universal psychic patterns of human experience, have a central function in the novel as they guide the psychological development of the characters. Hesse exalts art and uses it as the means through which the opposites are unified; it is the way *Goldmund* comes in touch with the self, the ultimate goal of individuation.

المخلص

الكاتب الألماني السويسري هرمن هيسه معروف بسبره العميق لأغوار العقل البشري و الحياة، ما يجعل أعماله الروائية متوافقة مع القراءات النفسية. التحليل النفسي اليونغي لرواية هيسه نرسييس و غولدموند يكشف أن القصة مبنية و مُحَرَّكة بالأفكار و المفاهيم اليونغية. تم تطبيق نظريات كارل يونغ حول اللاوعي، الأضداد، وظائف الشعور، الطرز الأولية، و التفرد لإظهار أن الشخصيتين الرئيسيتين، نرسييس و غولدموند، يمثلان نزعات متضادة في النفس: التفكير ضد الشعور، الروحاني ضد المادي، الوعي ضد اللاوعي، و المبدأ المذكر ضد المبدأ المؤنث. كل من نرسييس و غولدموند يخضعان لعملية التكامل النفسي، حيث أنهما ينميان وظائفهما العليا و يدمجان مختلف جوانب النفس في و عيهما. للطرز الأولية، الأنماط النفسية الجمعية، وظيفة أساسية في الرواية، حيث أنها توجه التطور النفسي للشخصيات. يعطي هيسه للفن أهمية كبيرة و يستخدمه كالوسيلة التي عبرها يتم توحيد الأضداد؛ الفن هو الطريقة التي من خلالها يقترب غولدموند من تحقيق الذات، الهدف النهائي لعملية التفرد.

Abstrait

Hermann Hesse est connu pour son exploration profonde des complexités de l'esprit humain et de la vie, ce qui rend ses œuvres littéraires appropriées pour des lectures psychologiques perspicaces. Une analyse archétypale Jungienne de *Narcissus and Goldmund* révèle que les idées et les concepts Jungiens façonnent et guident le roman. Le modèle de la psyché de Carl G. Jung et ses théories sur l'inconscient, les opposés, les fonctions, les archétypes et l'individuation sont appliqués pour démontrer que les deux protagonistes, *Narcissus and Goldmund*, représentent des tendances opposées dans la psyché : la pensée contre le sentiment, le spirituel contre le matériel, la conscience contre l'inconscient, et le masculin contre le féminin. Chacun d'eux entreprend un processus d'intégration à travers lequel ils développent leurs fonctions supérieures et intègrent différents aspects de leur psyché, devenant ainsi plus équilibrés sur le plan psychologique. Les archétypes, les modèles psychiques universels de l'expérience humaine, jouent un rôle central dans le roman en guidant le développement psychologique des personnages. Hesse célèbre l'art et l'utilise comme moyen d'unifier les opposés; c'est ainsi que *Goldmund* entre en contact avec le soi, le but ultime de l'individuation.