

GENDER AND ARCHETYPE AS COMPONENTS OF THE CHARACTER ANALYSIS IN “DEMIAN” AND “NARCISSUS AND GOLDMUND” BY HERMANN HESSE

Zoriana RODCHYN

Ivano-Frankivsk National Medical University, Ukraine

E-mail: romzo.if@gmail.com

Nataliia BLAHUN

Vasyl Stefanyk Precarpathian National University, Ukraine

E-mail: n.blahun@gmail.com

ABSTRACT: The article is devoted to the study of gender in the works of the German writer Hermann Hesse, in particular the gender roles and archetypes of anima and animus traced in characters of his novels. During the research, the role of the androgynous personality in society has been clarified. The anima and animus as the most important definitions in gender studies are singled out from the general system of archetypes by Carl Gustav Jung. Features and ways of synthesis of masculine and feminine principles in the human psyche are characterized. The analysis of the works of Hermann Hesse includes the novels “Demian” (1919) and “Narcissus and Goldmund” (1930). With the definition of the concepts, the presence of elements of the psychoanalysis theory and gender studies in the works of Hermann Hesse has been proved. The characters of the novel have been analyzed and characterized in terms of masculinity and femininity. Due to this research, we have been able to clearly define the system of images from the perspective of gender, which makes it possible to use literary works in gender issues more confidently and to characterize the writing activity in a more structured way against the background of gender studies.

KEYWORDS: gender, masculinity, femininity, gender role, anima, animus, androgynous, Hermann Hesse, “Demian”, “Narcissus and Goldmund”

I. Introduction

In the early 1970s, American researcher Sandra Bem proposed the concept of androgyny. The combination of high development of femininity and masculinity in a person (regardless of gender) has been called androgyny. In personality psychology, androgyny is viewed as a personal trait that is not associated with disorders of sexual development or orientation towards gender roles. Developed androgyny in humans, regardless of gender, offers a rich arsenal and flexibility of role behavior, good socially adaptive skills, and other important characteristics. For example, it is observed that gifted people are often characterized by a high level of androgyny. Sandra Bem used the Swiss psychiatrist Carl Gustav Jung’s concept via two archetypes – anima and animus. “Anima” means “soul” from Latin, while the word “animus” is a neologism that can literally be translated as “spirit” (male soul). Jung believed that anima is the feminine part of a man’s psyche and that animus is the masculine part of a woman’s psyche. In fact, they are largely unconscious gender-specific archetypes. Anima is a combination of feelings that influence the male worldview. “Anima embodies all female soul characteristics in men, moods, feelings, intuition, receptivity for the irrational, personal ability to love, sense of nature and, most importantly, the relationship to the unconscious¹” (Jung, 1991, p. 177). Animus is a combination of spontaneous views that affect a woman’s emotional life. Animus, the unconscious masculine side of a woman’s personality, was discovered by Jung much later than anima, and so he apparently failed to describe it more in detail. Animus can embody any male figure, from the most primitive to the very spiritual, depending on the development of the mind: in a dream he can appear as a boy or even just as a voice. In principle, animus embodies the logos (Jung, 1950, p. 25). When anima contributes to a mood, animus leads to thoughts. If, according to Jung (1950) anima is an irrational feeling, then animus is an irrational judgment. Anima is by nature erotic-emotional, animus – critical.

¹ English translation provided by authors.

In general, archetypes manifest not only as the real people in our lives, but also as various literary characters. It is the archetypes, especially anima and animus, that enable the reader to identify with the protagonists or antagonists of the work. Interacting with archetypes increases the impact of the work on a particular person. The works of Hermann Hesse, as a researcher of Jung's psychoanalysis, are imbued with the ideas of the concept of archetypes and reveal certain gender tendencies. In particular, gender as a social and psychological term is related to the concepts of stereotypes and gender roles. The archetype as an element of psychoanalysis is intertwined with gender and influences not only public life but also literature.

II. Opposition of character roles in “Demian”

“Demian” by Hermann Hesse is a philosophical, symbolic novel in which the story is narrated by the main character Emil Sinclair, who is also its author (the novel was published under the pseudonym of Emil Sinclair). The novel deals with how the main character grows up from a ten-year-old boy to an adult, how he gets to know different people who influence his fate and become his Ariadne-threads in search of himself. “All of them – Kromer, Demian, Pistorius, Knauer, Frau Eva – are symbols of the character's intellectual education, strange hypostases, demons of Sinclair and, accordingly, the inner projections of the writer himself²” (Малащенко, 2011, p. 215). At the very beginning of the novel, in the first chapter, Hesse uses the remarkable technique – contrast. “The realms of day and night, two different worlds coming from two opposite poles, mingled during this time³” (Hesse, 1974, p. 4). Not only the main characters, but also any phenomena or events are contrasted in the novel. Day and night can also be interpreted as the embodiment of the two opposites of the divine and the sinful, the light and the dark, the masculine and the feminine. All of these images and characters reflect the unconscious of Sinclair himself and thus of the author. “The concept of the two worlds, the bird, Beatrice, Mother Eve and Demian himself are the Archetypes produced by the unconscious. With each one of them in turn does Sinclair identify himself, and in each does he recognize an aspect of his own soul, thus assimilating and integrating the projections of the unconscious” (Maier, 1978, p. 4). The main character of the novel Emil Sinclair embodies not only good, but also evil. His path is marked by the discontinuity between the “two worlds”, he would be thrown back and forth and every new step helps him to discover something new in himself on the way to self-knowledge. He is always on the border between God and the Devil, harmony and chaos. Emil is not a reflection of a purely male or a purely female image. He is the only character fully revealed to the readers and the only one who really matters to the plot. All the others are only additions. However, the internal anima and animus are transferred to others. The image of the anima is not only transferred to the female characters Beatrice and Frau Eva, but also to the male figure of Demian. Max is not only Sinclair's friend and mentor, but also his alter ego, even someone like his guardian angel. Hesse provided Demian with almost supernatural abilities, in particular Demian can “read minds”. An interesting fact is that the name Demian is derived from the Greek δαίμων (daimon). In the Christian tradition, Daimon has become a demon, an evil devil. In the ancient tradition, a daimon (among the Romans – a genius) is a good spirit who guides a person and establishes a connection between a person and the gods. It is such a unit that comes closer to the idea of a Guardian Angel. Sinclair also calls Demian the personification of sin: “He too <...> – was a tempter; he, too, was a link to the second, the evil world with which I no longer wanted to have anything to do⁴” (Hesse, 1974, p. 58) and his savior: “My salvation came from a totally unexpected source, which, at the same time, brought a new element into my life that has affected it to this very day⁵” (Hesse, 1974, p. 32). He is “negatively marked and correlates with the world of evil, a dark beginning in man” and at the same time he is “positively marked and functions as a guardian angel,

² English translation provided by authors.

³ Zwei Welten liefen dort durcheinander, von zwei Polen her kamen Tag und Nacht. (English translation by Michael Roloff and Michael Lebeck.)

⁴ Auch er war ein Verführer, auch er verband mich mit der zweiten, der bösen, schlechten Welt, und von der wollte ich nun für immer nichts mehr wissen. (English translation by Michael Roloff and Michael Lebeck.)

⁵ Die Rettung aus meinen Qualen kam von ganz unerwarteter Seite, und zugleich mit ihr kam etwas Neues in mein Leben, das bis heute fort gewirkt hat. (English translation by Michael Roloff and Michael Lebeck.)

as a benevolent demon and warns of dangers like Socrates' demon⁶ (Малащенко, 2008, p. 84). Demian contains both the beginnings of the divine and the demonic, both archetypes: anima and animus. It is always shown as “the connection between the male and female world, that is between spirit and nature, the conscious and the unconscious⁷” (Fricke 1996, p. 24). Even in Demian's description there is a remarkable fusion of the two opposites, his androgyny:

I saw Demian's face and I not only noticed that it was not a boy's face but a man's; I also felt or saw that it was not entirely the face of a man either, but had something feminine about it, too. Yet the face struck me at that moment as neither masculine nor childlike, neither old nor young, but somehow a thousand years old, somehow timeless, bearing the scars of an entirely different history than we knew; animals could look like that, or trees, or planets – none of this did I know consciously, I did not feel precisely what I say about it now as an adult, only something of the kind. Perhaps he was handsome, perhaps I liked him, perhaps I also found him repulsive, I could not be sure of that either. All I saw was that he was different from us, he was like an animal or like a spirit or like a picture, he was different, unimaginably different from the rest of us.⁸ (Hesse, 1974, p. 66)

Demian stands not only on the border between the sexes, but also between the age differences. He is both a child and an old wise man. At the very end of the work, when Max dies, it becomes clear that he is also the protagonist's inner “I”. Sinclair compares himself again and again with Max, and the final identification and empathy are felt in the last lines: “But sometimes when I find the key and climb deep into myself where the images of fate lie aslumber in the dark mirror, I need only bend over that dark mirror to behold my own image, now completely resembling him, my brother, my master⁹” (Hesse, 1974, p. 207). No wonder that Sinclair also calls Max his leader, because it is Demian who “occupies a mediating position between Sinclair and the archetypes to be assimilated by him. Just as he first frees Sinclair from Kromer's clutches and thus freed him from his shadow, so he ultimately leads him to the primordial mother, to Frau Eva, to whom Sinclair's whole longing leads¹⁰” (Fricke, 1996, p. 23-24). In return, Frau Eva, along with Beatrice, becomes one of the most important female characters in the novel. Two chapters are dedicated to each of the two significant female figures, which bear the name of these characters. While Max Demian appears as the demon and angel of Sinclair, his muse and his second alter ego are transferred to the female character of Beatrice. The description of the girl is undoubtedly reminiscent of Dante's lover:

Suddenly a new image had risen up before me, a lofty and cherished image. And no need, no urge was as deep or as fervent within me as the craving to worship and admire. I gave her the name Beatrice, for, even though I had not read Dante, I knew about Beatrice from an English painting of which I owned a reproduction. It showed a young pre-Raphaelite woman, long-limbed and slender, with long head and etherealized hands and features. My

⁶ English translation provided by authors.

⁷ English translation provided by authors.

⁸ Ich sah Demians Gesicht, und ich sah nicht nur, daß er kein Knabengesicht hatte, sondern das eines Mannes; ich sah noch mehr, ich glaubte zu sehen, oder zu spüren, daß es auch nicht das Gesicht eines Mannes sei, sondern noch etwas anderes. Es war, als sei auch etwas von einem Frauengesicht darin, und namentlich schien dies Gesicht mir, für einen Augenblick, nicht männlich oder kindlich, nicht alt oder jung, sondern irgendwie tausendjährig, irgendwie zeitlos, von anderen Zeitläuften gestempelt als wir sie leben. Tiere konnten so aussehen, oder Bäume, oder Sterne ich wußte das nicht, ich empfand nicht genau das, was ich jetzt als Erwachsener darüber sage, aber etwas Ähnliches. Vielleicht war er schön, vielleicht gefiel er mir, vielleicht war er mir auch zuwider, auch das war nicht zu entscheiden. Ich sah nur: er war anders als wir, er war wie ein Tier, oder wie ein Geist, oder wie ein Bild, ich weiß nicht, wie er war, aber er war anders, unausdenkbar anders als wir alle. (English translation by Michael Roloff and Michael Lebeck.)

⁹ Aber wenn ich manchmal den Schlüssel finde und ganz in mich selbst hinuntersteige, da wo im dunkeln Spiegel die Schicksalsbilder schlummern, dann brauche ich mich nur über den schwarzen Spiegel zu neigen, und sehe mein eigenes Bild, das nun ganz Ihm gleicht, Ihm, meinem Freund und Führer. (English translation by Michael Roloff and Michael Lebeck.)

¹⁰ English translation provided by authors.

beautiful young woman did not quite resemble her, even though she, too, revealed that slender and boyish figure which I loved, and something of the ethereal, soulful quality of her face.¹¹ (Hesse, 1974, p. 100)

A girl, beautiful in her youth, who awakens the most secret desires, already reflects the anima of the protagonist, she becomes the collective image of his love. “She has to be without contours, because as a real woman she has no meaning for Sinclair, indeed can have no meaning at all, since he can only see her femininity as coming from an idealized woman who fulfills certain purposes for him. This is where the relevance of the romantic image of women, as presented in Hesse’s work, is expressed¹²” (Fricke, 1996, p. 31). At the same time Emil doesn’t know her real name, doesn’t dare to speak to her, he just watches from a distance and gives her the features of the perfect woman: “I never addressed a single word to Beatrice, she exerted a profound influence on me at that time. She raised her image before me, she gave me access to a holy shrine, she transformed me into a worshiper in a temple¹³” (Hesse, 1974, p. 100). She became the embodiment not only of the divine (while she is still his inner demon), she “returns the feminine side to Sinclair’s life¹⁴” (Fricke, 1996, p. 29). The love for Beatrice “was a genuine act of worship¹⁵” (Hesse, 1974, p. 120). Like Beatrice, Frau Eva does not have a clear picture either, but like her son she is more of a generalization of nature and spirit, the masculine and feminine in herself. Mother and son “represent the true androgyny of true being, which is composed of nature and spirit. Because of this superhumanity Demian can continue to show Sinclair the way¹⁶” (Karstedt, 1983, p. 200). No wonder that Sinclair describes her from the start as an “almost masculine woman¹⁷” with “maternal traits¹⁸” (Hesse, 1974, p. 195). At the same time, the character has practically no psychological characteristics, no information about personality traits. She is everything at once, mother, friend and lover at the same time. Shortly after he made the acquaintance with her, Sinclair immediately says: “That was she <...> beautiful and alluring, demon and mother, fate and beloved. There was no mistaking her!¹⁹” (Hesse, 1974, p. 195). Like her son, she is something of an anima-animus character, almost completely androgynous, almost completely beyond the laws of time. “The depiction of Frau Eva is symbolic and far removed from a realistic, natural depiction of a woman. In this unrealistic way of describing, she resembles her son Demian²⁰” (Fricke, 1996, p. 39). It can be said that Frau Eva is the same as God Abraxas at the same time, who is a combination of good and evil, who does not have such characteristics as gender, race or any other.

Delight and horror, man and woman commingled, the holiest and most shocking were intertwined, deep guilt flashing through most delicate innocence: that was the appearance of my love-dream image and Abraxas, too. Love had ceased to be the dark animalistic drive I had experienced at first with fright, nor was it any longer the devout transfiguration I had offered to Beatrice. It was both, and yet much more. It was the image of an angel and Satan, man and woman in one flesh, man and beast, the highest good and the worst evil. It

¹¹ Plötzlich hatte ich wieder ein Bild vor mir stehen, ein hohes und verehrtes Bild ach, und kein Bedürfnis, kein Drang war so tief und heftig in mir wie der Wunsch nach Ehrfurcht und Anbetung! Ich gab ihr den Namen Beatrice, denn von ihr wußte ich, ohne Dante gelesen zu haben, aus einem englischen Gemälde, dessen Reproduktion ich mir aufbewahrt hatte. Dort war es eine englisch-präraffaelitische Mädchenfigur, sehr langgliedrig und schlank mit schmalem langem Kopf und vergeistigten Händen und Zügen. Mein schönes junges Mädchen glich ihr nicht ganz, obwohl auch sie diese Schlankheit und nabenhaftigkeit der Formen zeigte, die ich liebte, und etwas von der Vergeistigung oder Beseelung des Gesichts. (English translation by Michael Roloff and Michael Lebeck.)

¹² English translation provided by authors.

¹³ Ich habe mit Beatrice nicht ein einziges Wort gesprochen. Dennoch hat sie damals den tiefsten Einfluß auf mich geübt. Sie stellte ihr Bild vor mir auf, sie öffnete mir ein Heiligtum, sie machte mich zum Beter in einem Tempel.

¹⁴ English translation provided by authors.

¹⁵ fromm vergeistigte Anbeterschaft (English translation by Michael Roloff and Michael Lebeck.)

¹⁶ English translation provided by authors.

¹⁷ fast männliche Frauenfigur (English translation by Michael Roloff and Michael Lebeck.)

¹⁸ Zügen von Mütterlichkeit (English translation by Michael Roloff and Michael Lebeck.)

¹⁹ Ja, das war sie <...> schön und unnahbar, Dämon und Mutter, Schicksal und Geliebte. Das war sie! (English translation by Michael Roloff and Michael Lebeck.)

²⁰ English translation provided by authors.

seemed that I was destined to live in this fashion, this seemed my preordained fate. I yearned for it but feared it at the same time. It was ever-present, hovering constantly above me.²¹ (Hesse, 1974, p. 125)

When Sinclair painted a portrait of Beatrice and noticed the features of Demian and himself, he came to the conclusion that the portrait depicts a woman – his lover, in whom he later recognizes Frau Eva. And the most interesting thing is that he, who does not yet fully know her, has already identified Demian’s mother with all the good and bad, with mother, beloved and demoness at the same time. He transfers the image of his anima to a portrait and later to the real Frau Eva: “I often saw the beloved apparition of my dream with a clarity greater than life, more distinct than my own hand, spoke with it, wept before it, cursed it. I called it mother and knelt down in front of it in tears. I called it my beloved and had a premonition of its ripe all-fulfilling kiss. I called it devil and whore, vampire and murderer. It enticed me to the gentlest love-dreams and to devastating shamelessness, nothing was too good and precious, nothing was too wicked and low for it²²” (Hesse, 1974, p. 126). Hence, the conclusion is that all of the characters from “Demian” are just a reflection of Sinclair himself, his alter ego and his opposite. Even if we talk about such an element as a portrait, the images are intertwined: Beatrice transforms into Demian, he, in his turn, becomes Emil, who ultimately resembles Frau Eva:

It was not the face of that girl -- it wasn't supposed to be that any longer. It was something else, something unreal, yet it was no less valuable to me. It looked more like a boy's face than a girl's, the hair was not flaxen like that of my pretty girl, but dark brown with a reddish hue. The chin was strong and determined, the mouth like a red flower. As a whole it was somewhat stiff and masklike but it was impressive and full of a secret life of its own. As I sat down in front of the completed painting, it had an odd effect on me. It resembled a kind of image of God or a holy mask, half male, half female, ageless, as purposeful as it was dreamy, as rigid as it was secretly alive. This face seemed to have a message for me, it belonged to me, it was asking something of me. It bore a resemblance to someone, yet I did not know whom. <...> Why had it taken me so long? It was Demian's face. Later I often compared the portrait with Demian's true features as I remembered them. They were by no means the same even though there was a resemblance. Nonetheless, it was Demian. <...> And gradually I began to sense that this was neither Beatrice nor Demian but myself. Not that the picture resembled me – I did not feel that it should – but it was what determined my life, it was my inner self, my fate or my demon. That's what my friend would look like if I were to find one ever again. That's what the woman I would love would look like if ever I were to love one. That's what my life and death would be like, this was the tone and rhythm of my fate.²³ (Hesse, 1974, p. 106–109)

²¹ Wonne und Grauen, Mann und Weib gemischt, Heiligstes und Gräßliches ineinander verflochten, tiefe Schuld durch zarteste Unschuld zuckend so war mein Liebstraumbild, und so war auch Abraxas. Liebe war nicht mehr tierisch dunkler Trieb, wie ich sie beängstigt im Anfang empfunden hatte, und sie war auch nicht mehr fromm vergeistigte Anbeterschaft, wie ich sie dem Bilde der Beatrice dargebracht. Sie war beides, beides und noch viel mehr, sie war Engelsbild und Satan, Mann und Weib in einem, Mensch und Tier, höchstes Gut und äußerstes Böses. Dies zu leben schien mir bestimmt, dies zu kosten mein Schicksal. Ich hatte Sehnsucht nach ihm und hatte Angst vor ihm, ich träumte ihm nach und ich floh vor ihm, aber es war immer da, war immer über mir. (English translation by Michael Roloff and Michael Lebeck.)

²² Das Bild der Traumgeliebten sah ich oft mit überlebendiger Deutlichkeit vor mir, viel deutlicher als meine eigene Hand, sprach mit ihm, weinte vor ihm, fluchte ihm. Ich nannte es Mutter und kniete vor ihm in Tränen, ich nannte es Geliebte und ahnte seinen reifen, alles erfüllenden Kuß, ich nannte es Teufel und Hure, Vampyr und Mörder. Es verlockte mich zu zartesten Liebesträumen und zu wüsten Schamlosigkeiten, nichts war ihm zu gut und köstlich, nichts zu schlecht und niedrig. (English translation by Michael Roloff and Michael Lebeck.)

²³ Es war nicht das Gesicht jenes Mädchens, das sollte es auch längst nimmer sein. Es war etwas anderes, etwas Unwirkliches, doch nicht minder Wertvolles. Es sah mehr wie ein Jünglingskopf aus als wie ein Mädchengesicht, das Haar war nicht hellblond wie bei meinem hübschen Mädchen, sondern braun mit rötlichem Hauch, das Kinn war stark und fest, der Mund aber rotblühend, das Ganze etwas steif und maskenhaft, aber eindrucklich und voll von geheimem Leben. Als ich vor dem fertigen Blatte saß, machte es mir einen seltsamen Eindruck. Es schien mir eine Art von Götterbild oder heiliger Maske zu sein, halb männlich, halb weiblich, ohne Alter, ebenso

It reminds everyone and nobody at the same time. “Their order of appearance is, first, the Shadow, then, a personification of a new center of the personality, in this case Demian; then, the Anima; later, the Bird; and finally, one of the last to appear, the Mana Personality of Mother Eve” (Maier, 1978, p. 6). In this way, combinations of all these elements and opposites help Sinclair find his way and make it possible to follow Cain’s signs. At the same time, this confirms one of the main themes of Hermann Hesse’s work: “It was strange how both realms bordered on each other, how close together they were!”²⁴ (Hesse, 1974, p. 6).

III. The play of contrasts in “Narcissus and Goldmund”

One of the most interesting works by Hermann Hesse for research in the gender field is the novel “Narcissus and Goldmund”. This is one of Hesse’s last works, a philosophical novel about the search for the meaning of life and for inner harmony. The author starts playing with the readers in the very title of the novel – a contradiction can be found in the names of the main characters. Narcissus and Goldmund, mind and soul, reason and feeling, asceticism and enjoyment of human goods, animus and anima – the juxtaposition of these names and concepts creates the whole work. Both the theologian Narcissus and the ambitious handsome Goldmund try to decipher the secret of being. However, their methods are different: Narcissus philosophizes on the writings of the Greek sages and studies theology, Goldmund walks through life guided by his own passions and intuition. When talking about Narcissus, one completely identifies the older man with animus. He is his full embodiment, his epitome: “A man of the mind and of the church, with delicate hands and a scholar’s face, but a man full of assurance and courage, a leader, one who bore responsibility²⁵” (Hesse, 1996, p. 289). Narcissus is a man of the spirit, a man of stature, “who is marked with the selectivity seal, the pure intellect, abstract thinking embodiment, the contemplative-analytical attitude towards being, who suffers from an appeal to its own self-sufficient world and intellectual selectivity as well²⁶” (Мегела, 2018, p. 377). Narcissus not only follows the Logos, he not only devotes his life to the service of the spirit, but also gives up his own anima entirely. He is not interested in relationships with women, he tells Goldmund: “Your dreams are of girls; mine of boys...²⁷” (Hesse, 1996, p. 49). Furthermore, at the end of the work, the youngest alludes to the total loss of Narcissus’ anima: “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 die²⁸” (Hesse, 1996, p. 330). Narcissus has no idea about his own anima because he does not remember his mother and does not know who she is. He tries to approach the ideal through a spiritual and religious beginning. He sees his life as an infinite approach to God. His friendship with Goldmund is based on contradictions. After all, it is difficult for him to endure this friendship at all because there is a feeling of love and protection in him, but he doesn’t know what to do with it: “All was mind to him, even love; he was unable to give in to an attraction without thinking about it first. He was the guiding spirit of this

willensstark wie träumerisch, ebenso starr wie heimlich lebendig. Dies Gesicht hatte mir etwas zu sagen, es gehörte zu mir, es stellte Forderungen an mich. Und es hatte Ähnlichkeit mit irgendjemand, ich wußte nicht mit wem. <...> Wie hatte ich das erst so spät finden können! Es war Demians Gesicht. Später verglich ich das Blatt oft und oft mit Demians wirklichen Zügen, wie ich sie in meinem Gedächtnis fand. Sie waren gar nicht dieselben, obwohl ähnlich. Aber es war doch Demian. <...> Und allmählich kam mir ein Gefühl, daß das nicht Beatrice und nicht Demian sei, sondern ich selbst. Das Bild glich mir nicht das sollte es auch nicht, fühlte ich aber es war das, was mein Leben ausmachte, es war mein Inneres, mein Schicksal oder mein Dämon. So würde mein Freund aussehen, wenn ich je wieder einen fände. So würde meine Geliebte aussehen, wenn ich je eine bekäme. So würde mein Leben und so mein Tod sein, dies war der Klang und Rhythmus meines Schicksals. (English translation by Michael Roloff and Michael Lebeck.)

²⁴ Und das Seltsamste war, wie die beiden Welten aneinander grenzten, wie nah sie beisammen waren! (English translation by Michael Roloff and Michael Lebeck.)

²⁵ Ein Mann des Geistes zwar und der Kirche, mit zarten Händen und einem Gelehrtengezicht, aber ein Mann voll Sicherheit und Mut, ein Führer, einer, der Verantwortung trug. (English translation by Ursule Molinaro.)

²⁶ English translation provided by authors.

²⁷ Deine Träume sind von Mädchen, meine von Knaben. (English translation by Ursule Molinaro.)

²⁸ Aber wie willst denn du einmal sterben, Narziß, wenn du doch keine Mutter hast? Ohne Mutter kann man nicht lieben. Ohne Mutter kann man nicht sterben. (English translation by Ursule Molinaro.)

friendship. For a long time, he alone consciously recognized its destiny, its depth, its significance²⁹ (Hesse, 1996, p. 31). Narcissus himself describes their friendship only as a method of recognizing the meaning of their life and understanding how different they are and how different their missions in life are: „I am going to say to you now: our friendship has no other purpose, no other reason, than to show you how utterly unlike me you are³⁰“ (translated by Ursule Molinaro) (Hesse, 1996, p. 37). At the same time, they do not combine to form a whole, but face each other and complement each other, which creates harmony in their relationship: “We are not meant to come together, not any more than sun and moon were meant to come together, or sea and land. We are sun and moon, dear friend; we are sea and land. It is not our purpose to become each other; it is to recognize each other, to learn to see the other and honor him for what he is: each the other’s opposite and complement”³¹ (Hesse, 1996, p. 46-47). Narcissus also understands their resemblance and also relies on the idea that they can overcome the barrier between them: “Because he was far from thinking of his friend as an antagonist. It seemed to him that it only took love, only sincere devotion, to make two out of one, to erase differences and to bridge opposites”. At the end of the novel, Narcissus and Goldmund are compared with Demian and Sinclair from “Demian”. When the last have completely merged into a whole, the first “do not just form a unity together, but remain in their duality in order to find a fruitful complement here³²” (Fricke, 1996, p. 74).

At the same time, Goldmund appears as an anima in their friendship. He is naivety, impulsiveness and immediacy himself. He returns to the world and follows the voice of a “dark”, profound maternal beginning. He tries not to grasp life in abstract terms, but in visual images. He is an artist obsessed with a passion for self-expression (Мережа, 2018, p. 377). He is not only guided by intuition and feelings, but follows the “mother’s call” and seeks her in all things. “The mother of life could be called love or desire; she could also be called death, grave, or decay. Eve was the mother. She was the source of bliss as well as of death; eternally she gave birth and eternally she killed; her love was fused with cruelty. The longer he carried her image within him, the more it became a parable and a sacred symbol to him³³” (Hesse, 1996, p. 179). Goldmund, as the opposite of Narcissus, only arises from feeling. “Love and ecstasy were to him the only truly warming things that gave life its value”³⁴ (Hesse, 1996, p. 179). In “Narcissus and Goldmund” the concept of Jung’s anima still plays a very important role, because Hesse motivates Goldmund’s behavior like Casanova’s search for the “eternally maternal principle” and combines his ambivalent interpretation of life with his mother’s archetype. The image of the father and the image of the mother are closely interwoven with the images of the main characters. Goldmund, who grew up with his father, who tried to erase the memory of his mother in him, carries the secret of the maternal principle in his soul and tries to solve it. “The opposition “father-mother” is inherited by Goldmund, who is condemned to look for a “couple” in Narcissus and already determines the energy of duality for the main search³⁵” (Бороденко, 2010, p. 104). The same struggle between two opposites – the paternal prohibition and the maternal call – appears as a struggle between “Logos and Eros, as the universal duality of the elements of being³⁶” (Мережа, 2018, p. 377). Goldmund

²⁹ Ihm war alles Geist, auch die Liebe; es war ihm nicht gegeben, gedankenlos sich einer Anziehung anheimzugeben. Er war in dieser Freundschaft der führende Geist, und lange Zeit war er es allein, der Schicksal, Umfang und Sinn dieser Freundschaft bewußt erkannte. (English translation by Ursule Molinaro.)

³⁰ Ich sage dir: unsere Freundschaft hat überhaupt kein anderes Ziel und keinen anderen Sinn, als dir zu zeigen, wie vollkommen ungleich du mir bist. (English translation by Ursule Molinaro.)

³¹ Es ist nicht unsere Aufgabe, einander näherzukommen, sowenig wie Sonne und Mond zueinander kommen oder Meer und Land. Wir zwei, lieber Freund, sind Sonne und Mond, sind Meer und Land, Unser Ziel ist nicht, ineinander überzugehen, sondern einander zu erkennen und einer im andern das sehen und ehren zu lernen, was er ist: des andern Gegenstücks und Ergänzung.

³² English translation provided by authors.

³³ Die Mutter des Lebens konnte man Liebe oder Lust nennen, man konnte sie auch Grab und Verwesung nennen. Die Mutter war Eva, sie war die Quelle des Glücks und die Quelle des Todes, sie gebar ewig, tötete ewig, in ihr waren Liebe und Grausamkeit eins, und ihre Gestalt wurde ihm zum Gleichnis und heiligen Sinnbild, je länger er sie in sich trug. (English translation by Ursule Molinaro.)

³⁴ Die Liebe und Wollust schien ihm das einzige zu sein, wodurch das Leben wahrhaft erwärmt und mit Wert erfüllt werden könne. (English translation by Ursule Molinaro.)

³⁵ English translation provided by authors.

³⁶ English translation provided by authors.

rejects the concept of the father, considers him unimportant, follows only the “auspicious smile of his mother”: “And now I’m inclined to regard all things of the mind as father-things, as unmotherly, and mother-hostile, and to feel a slight contempt for them³⁷” (Hesse, 1996, p. 67). He says that he feels his nature, only where his mother is: “The father side of life – mind and will – were not his home. Narcissus was at home there³⁸” (Hesse, 1996, p. 179–180). The image of the mother in the work plays a major role as it is based on the main concept of the anima soul. For Goldmund, the mother is not only the person who gave birth to him, but also a lover and mother nature. In this way she is compared to Frau Eva from “Demian”, but remains “behind the scenes” until the end of the work. His mother embodies all good and bad, divine and demonic things like Frau Eva:

At times these dreams, in which mother, Virgin, and mistress all fused into one, seemed horrendous crimes to him afterwards, blasphemies, deadly, unpardonable sins; at other times he found in them nothing but harmony and release. Life stared at him, filled with secrets, a somber, unfathomable world, a rigid forest bristling with fairy-tale dangers – but these were mother secrets, they came from her, led to her, they were the small dark circle, the tiny threatening abyss in her clear eye <...> but somewhere beneath this enticing exterior lay much that was frightful and dark, greedy and fearful, sinful and sorrowful, all that gave birth and all death³⁹ (Hesse, 1996, p. 63–64).

Goldmund also compares his mother’s face with Eve’s, the first of women: “There was another face alive in his soul <...> This was no longer his own mother; her traits and colors had by and by given way to an impersonal mother image, of Eve, of the mother of men⁴⁰” (Hesse, 1996, p. 173). Death was hidden in the mother. “To others death might be a warrior, a judge or hangman, a stern father. To him death was also a mother and a mistress; its call was a mating call, its touch a shudder of love⁴¹” (Hesse, 1996, p. 234). The theme “Mother as Death” also conveys the basic idea of a “Woman as something demonic and uncanny”, which was very common in the Middle Ages (historical background in the novel). The woman was paralleled with the demon. So, if spirit and life were connected with a man, then death played a purely feminine role. “But even then, my mother called me and I had to follow. She is everywhere. She was Lise, the gypsy; she was Master Niklaus’s beautiful Madonna; she was life, love, ecstasy. She also was fear, hunger, instinct. Now she is death; she has her fingers in my chest⁴²” (Hesse, 1996, p. 328). Goldmund’s last words are that it is impossible to die without a mother. The visual image of a woman becomes part of a transcendental experience when, in Goldmund’s visions, the mother appears to him as the “angel of death” (Шлигель-Мильх, 2018, p. 165). At the moment of

³⁷ Und jetzt neige ich dazu, alles Geistige als väterlich, als unmütterlich und mutterfeindlich anzusehen und es ein wenig gering zu achten. (English translation by Ursule Molinaro.)

³⁸ Die väterliche Seite des Lebens, der Geist, der Wille, war nicht seine Heimat. Dort war Narziß zu Hause. (English translation by Ursule Molinaro.)

³⁹ Zuweilen erschienen diese Träume, in denen Mutter, Madonna und Geliebte eins waren, ihm nachher wie entsetzliche Verbrechen und Gotteslästerungen, wie niemals mehr zu sühnenden Todsünden; zu andern Malen fand er in ihnen alle Erlösung, alle Harmonie. Voll von Geheimnissen starrte das Leben ihn an, eine finstere unergründliche Welt, ein starrer stacheliger Wald voll märchenhafter Gefahren – aber es waren Geheimnisse der Mutter, sie kamen von ihr, sie führten zu ihr, sie waren der kleine dunkle Kreis, der kleine drohende Abgrund in ihrem lichten Auge <...> in ihr war, irgendwo unter anmutigen Hüllen, auch alles Furchtbare und Dunkle, alle Gier, alle Angst, alle Sünde, aller Jammer, alle Geburt, alles Sterbenmüssen. (English translation by Ursule Molinaro.)

⁴⁰ Außerdem gab es noch ein anderes Gesicht, das in seiner Seele wohnte <...> es war nicht mehr das Bild seiner eigenen Mutter, sondern aus dessen Zügen und Farben war nach und nach ein nicht mehr persönliches Mutterbild geworden, das Bild einer Eva, einer Menschenmutter. (English translation by Ursule Molinaro.)

⁴¹ Mochte der Tod für andere ein Krieger, ein Richter oder Henker, ein strenger Vater sein – für ihn war der Tod auch eine Mutter und Geliebte, sein Ruf ein Liebeslocken, seine Berührung ein Liebesschauer. (English translation by Ursule Molinaro.)

⁴² Aber schon damals hat die Mutter mir gerufen, und ich mußte folgen. Sie ist überall. Sie war die Zigeunerin Lise, sie war die schöne Madonna des Meisters Niklaus, sie war das Leben, die Liebe, die Wollust, sie war auch die Angst, der Hunger, der Trieb. Jetzt ist sie der Tod, sie hat ihre Finger in meiner Brust. (English translation by Ursule Molinaro.)

death, he sees his real mother's face and takes her hand. "It was not the figure of his thoughts and artist's dreams. It was the image of his own mother, beautiful and alive, the way he had not seen it since his cloister days. To her he addressed his prayer, to her he cried his unbearable sorrow at having to die, to her he abandoned himself, to her he gave the forest, the sun, his eyes and hands; he placed his whole life and being in her motherly hands⁴³" (Hesse, 1996, p. 270).

On his way to his mother, Goldmund gets to know life with many women who teach him the art of love. Each of them plays an important role in his life, each of them is a station towards his mother. The feminine beginnings in him make him admire women, follow them, seek them out and enjoy their presence in his life. Since he had many lovers, he loved each of them in a special way, each of them revealed something new in him, each of them gave new traits to his inner femininity: "As soon as he gave himself to a woman – whether it lasted weeks or just hours – she became beautiful to him, and he gave himself completely. Experience taught him that every woman was beautiful and able to bring joy, that a mousy creature whom men ignored was capable of extraordinary fire and devotion, that the wilted had a more maternal, mourningly sweet tenderness, that each woman had her secrets and her charms, and to unlock these made him happy⁴⁴" (Hesse, 1996, p. 178). Goldmund's mother is the amalgamation of all women in his life, although it is the first and the last that decide his fate. "The first, what purely sensual nature is, represents the call of the first mother and leads him to leave the convent. The last encounter, one involving the spirit, illustrates death, so that ultimately the function of the primordial mother as giver of life and death-bringing force is described again⁴⁵" (Fricke, 1996, p. 78). A kiss with a peasant girl reveals in him the first beginnings of his attraction to women, a meeting with the gypsy Lisa becomes the awakening of his anima, the embodiment of erotic love, the libido. All of his later lovers Kathrine, Christine, are only a reflection of this dark, instinctive femininity that is hidden within him. Lydia, Rebekka and Lene awaken a completely different kind of love in him – higher, spiritual. This love has a lot more to offer than the protagonist could imagine. It is not just "sexual union that connects her with Goldmund⁴⁶" (Fricke, 1996, p. 82). They demand that one fight for them. With them Goldmund learns fear, death, crime and happiness. At the time of Lene's illness Goldmund has seen in marriage the face of grandmother Eve: "It looked heavy and veiled, but suddenly its eyes opened wide, large eyes full of lust and murder⁴⁷" (Hesse, 1996, p. 227). This is how Lene was identified with his own mother and this creates the effect that Lene gives his anima its own features. Lene and Rebekka embody the above-mentioned image of a woman as death. At the same time, the last love of the protagonist – Agnes – combines both symbols of love – Eros and death. "She stands at the end of Goldmund's numerous love affairs, just as the first mother stands at the end of all life. All of Goldmund's other women represent stations on his way to mother, which is why a lasting, future-oriented relationship was not possible⁴⁸" (Fricke, 1996, p. 85).

So, Goldmund is a person with an initially awakened and then dominant anima beginning, which does not preclude the existence of a sufficiently strong animus within him. "Hence the need to "seek and find", and therefore he "searched himself" in the world⁴⁹" (Заманская, 2006). Through his wanderings, Goldmund almost reaches his destination and approaches his perfection. He recognizes the world as an artist, awakens both beginnings, even surpassing Narcissus at the end of the novel to achieve

⁴³ Es war nicht die Muttergestalt seiner Gedanken und Künstlerträume, es war das Bild seiner eigenen Mutter, schön und lebendig, wie er es seit den Klosterzeiten nie mehr gesehen hatte. An sie richtete er seine Klage, ihr weinte er dies unerträgliche Leid des Sterbenmüssens entgegen, ihr gab er sich anheim, ihr gab er den Wald, die Sonne, die Augen, die Hände, ihr gab er sein ganzes Wesen und Leben zurück, in die mütterlichen Hände. (English translation by Ursule Molinaro.)

⁴⁴ Sobald er sich einem Weibe hinzugeben begann – mochte das nun Wochen oder bloß Stunden dauern –, dann war sie schön für ihn, dann gab er sich ganz und die Erfahrung lehrte ihn, daß jede Frau schön sei und zu beglücken vermöge, daß die Unscheinbare und von den Männern Mißachtete einer unerhörten Glut und Hingabe, die Verblühte einer mehr als mütterlichen, trauernd süßen Zärtlichkeit fähig sei, daß jede Frau ihr Geheimnis und ihren Zauber habe, dessen Erschließung selig machte. (English translation by Ursule Molinaro.)

⁴⁵ English translation provided by authors.

⁴⁶ English translation provided by authors.

⁴⁷ ...es blickte schwer und verhangen, plötzlich aber riß es die Augen weit auf, große Augen voll Wollust und voll Mordlust. (English translation by Ursule Molinaro.)

⁴⁸ English translation provided by authors.

⁴⁹ English translation provided by authors.

the union of anima and animus in himself. So, when the characters face each other at the beginning of the novel, they are equal parts of a whole, “at the end not only the equality become clear, but now Goldmund forms the more cohesive personality of both⁵⁰” (Fricke, 1996, p. 72). Goldmund approaches the ideal through life and art. “The price of this existential attitude is his eternal restlessness, which lets him flee back to life from the transience of life in art and from stagnation in a sedentary life as an artist⁵¹” (Baumann, 1997). Hesse stated in the novel as if he had also said about himself: “mind and will lived within him nevertheless; he was an artist, and this made his life rich and difficult⁵²” (Hesse, 1996, p. 205). Narcissus also talks about the spirit of the artist, who gives the younger the strength to achieve what is desired: “In you, this mind is not that of a thinker but that of an artist. But it is mind, and it is the mind that will show you the way out of the blurred confusion of the world of the senses, out of the eternal seesaw between lust and despair⁵³” (Hesse, 1996, p. 287). Goldmund learns the great secrets of life because he is an artist who can combine logos and eros. Goldmund’s path can thus be thought of as “a path from spirit to life and back to spirit, but on a higher level. With this, the contradiction between spirit and life seems to have been formally overcome⁵⁴” (Гутманн, 2019). The spiritual principle remains decisive, and at the same time Goldmund serves them with his art thanks to his love for people. He also calls art man-woman, describing it as the boundary between opposites, on which he as an artist has to stay forever:

He could, not with thoughts but with emotions, make many different distinctions: art was a union of the father and mother worlds, of mind and blood. It might start in utter sensuality and lead to total abstraction; then again it might originate in pure concept and end in bleeding flesh. Any work of art that was truly sublime, not just a good juggler’s trick; that was filled with the eternal secret, like the master’s madonna; every obviously genuine work of art had this dangerous, smiling double face, was male-female, a merging of instinct and pure spirituality.⁵⁵ (Hesse, 1996, p. 180)

Thanks to art, Goldmund reveals something like an androgynous personality in himself, learns both forms of existence, recognizes that without opposites in the images of masculinity and femininity, happiness and suffering, spirit and nature, there is no possible life:

Ah, life made sense only if one achieved both, only if it was not split by this brittle alternative! To create, without sacrificing one’s senses for it. To live, without renouncing the nobility of creating. Was that impossible? <...> All existence seemed to be based on duality, on contrast. Either one was a man or one was a woman, either a wanderer or a sedentary burgher, either a thinking person or a feeling person – no one could breathe in at the same time as he breathed out, be a man as well as a woman, experience freedom as well as order, combine instinct and mind. One always had to pay for the one with the loss of the other, and one thing was always just as important and desirable as the other.”⁵⁶ (Hesse, 1996, p. 261–262).

⁵⁰ English translation provided by authors.

⁵¹ English translation provided by authors.

⁵² Geist und Wille in ihm wohnte, daß er dennoch ein Künstler war, machte sein Leben reich und schwierig. (English translation by Ursule Molinaro.)

⁵³ Dieser Geist ist bei dir nicht der eines Denkers, er ist der eines Künstlers. Aber er ist Geist, und er ist es, der dir den Weg zeigen wird aus dem trüben Wirrwarr der Sinnenwelt, aus dem ewigen Schaukeln zwischen Lust und Verzweiflung. (English translation by Ursule Molinaro.)

⁵⁴ English translation provided by authors.

⁵⁵ Ohne Gedanken, gefühlhaft ahnte er in vielerlei Gleichnissen: die Kunst war eine Vereinigung von väterlicher und mütterlicher Welt, von Geist und Blut, sie konnte im Sinnlichsten beginnen und ins Abstrakteste führen, oder konnte in einer reinen Ideenwelt ihren Anfang nehmen und im blutigsten Fleische enden. Alle jene Kunstwerke, die wahrhaft erhaben und nicht nur gute Gauklerstückchen, sondern vom ewigen Geheimnis erfüllt waren, zum Beispiel jene Mutter Gottes des Meisters, alle jene echten und unzweifelhaften Künstlerwerke hatten dies gefährliche, lächelnde Doppelgesicht, dies Mann-Weibliche, dies Beieinander von Triebhaftem und reiner Geistigkeit. (English translation by Ursule Molinaro.)

⁵⁶ Ach, und es hatte dies ganze Leben doch nur dann einen Sinn, wenn beides sich erringen ließ, wenn das Leben nicht durch dies dürre Entweder-Oder gespalten war! Schaffen, ohne dafür den Preis des Lebens zu bezahlen! Leben, ohne doch auf den Adel des Schöpfertums zu verzichten! War denn das nicht möglich? <...> Es schien alles Dasein auf der Zweiheit, auf den Gegensätzen zu beruhen, man war entweder Frau oder Mann, entweder

IV. Conclusion

In summary, it can be said that Hesse devoted a large part of his life to studying psychoanalysis, especially the concepts of Carl Gustav Jung, which certainly influenced his work. In both works that were created under the influence of psychoanalysis, the unconditional influence of the archetype theory and gender ideas can be felt. These two novels by Hermann Hesse are connected with the gender issue. Gradually, women gained importance in his works and played an important role together with men. On the whole, Hesse probably advocated the concept of the harmony of existence in his later works and thus indirectly addressed the concept of androgyny, which freed his characters from all stereotypes. Although the writer has not deviated from the old tendencies of associating women with darkness and emotions and men with light and spiritual origins, the Jungian theory of the union of men and women is elaborated in his writings. According to Hermann Hesse, art, like life itself, arises through good and the evil, light and darkness, masculinity and femininity, spirit and natural instincts. It has been established that the highly polarized relationships between the male and female characters in Hesse's prose are a result of the influence of psychoanalysis. It must be emphasized that in the texts by Hesse, the natural reality of gender characteristics is very strongly questioned, a step that was only later recognized and established by gender studies research. Some researchers even point to the androgyny of both the Hessian figures – women and men – and to the androgyny of being in general. The gender identity is not innate for him, because he constantly relativizes the worldview and the innate physical traits of his characters, of both, man or woman. By giving the female gender back new spiritual dimensions, Hesse rejects the naturalistic image of women. He discovers that women, like men, are not nature-restricted beings.

REFERENCES:

- Бороденко, Н. (2010)** Символика материнского образа. Роман „Нарцисс и Гольдмунд“. // *Вестник Гуманитарного института Тольяттинского государственного университета*, с. 102 – 107. (Borodenko, N. Simvolika materinskogo obraza. Roman „Narciss i Goldmund“ // *Vestnik Gumanitarnogo instituta Tolyattinskogo gosudarstvennogo universiteta*, s. 102 – 107.)
- Гутманн, А. (2019)** Путь Германа Гессе к созданию концепции совершенной личности. // *Новости культуры*. <<https://md-eksperiment.org/post/20190408-put-germana-gesse>> (08.04.2019). (Gutmann, A. Put Hermana Hesse k sozdaniyu koncepczii sovershennoj lichnosti. // *Novosti kultury*. <<https://md-eksperiment.org/post/20190408-put-germana-gesse>> (08.04.2019)
- Заманская, Е. (2006)** Проекция „Я“ Гарри Галлера в романе „Степной волк“. <<https://www.socioforum.ru/viewtopic.php?p=2661487>> (19.08.2006). (Zamanskaya, E. Proekczii „Ya“ Harry Hallera v romane „Stepnoj volk“. <<https://www.socioforum.ru/viewtopic.php?p=2661487>> (19.08.2006).
- Малашенко, В. (2008)** Мотив игры с демоном в романе Г. Гессе „Демьян“ // *Вестник РГУ им. И. Канта. Серия: Филологические науки*, с. 81 – 85. (Malashhenko, V. Motiv igry s demonom v romane H. Hesse „Demian“ // *Vestnik RGU im. I. Kanta. Seriya: Filologicheskie nauki*, s. 81 – 85.)
- Малашенко, В. (2011)** Символическая сфера в произведениях Германа Гессе // *Балтийский филологический курьер: научный журнал*, с. 214 – 232. (Malashhenko, V. Simvolicheskaya sfera v proizvedeniyakh Hermana Hesse // *Baltiyskij filologicheskij kurer: nauchnyj zhurnal*, s. 214 – 232.)
- Мегела, І. (2018)** Архетипне вирішення дихотомії природи і духу // *Нарцисс і Гольдмунд*, Харків: Фоліо, с. 376 – 382. (Mehela, I. Arkhetypne

Landfahrer oder Spießbürger, entweder verständig oder gefühlig – nirgends war Einatmen und Ausatmen, Mannsein und Weibsein, Freiheit und Ordnung, Trieb und Geist gleichzeitig zu erleben, immer mußte man das eine mit dem Verlust des anderen bezahlen, und immer war das eine so wichtig und begehrenswert wie das andere! (English translation by Ursule Molinaro.)

- vyrishennia dykhotomii pryrody i dukhu // *Nartsyss i Goldmund*, Kharkiv: Folio, s. 376 – 382.)
- Шлигель-Мильх, М. (2018)** Герменевтика мифологических структур в литературе немецкого модерна: на материале произведений Новалиса и Герман Гессе: дис. канд. фил. наук, Санкт-Петербург, 244 с. (*Shligel-Milkh, M. Germenevtika mifologicheskikh struktur v literature nemeczkogo moderna: na materiale proizvedenij Novalisa i Herman Hesse: dis. kand. fil. nauk, Sankt-Peterburg, 244 s.*)
- Baumann, G. (1997)** „Es geht bis aufs Blut und tut weh. Aber es fördert ...“ // *Hermann Hesse und die Psychologie C. G. Jungs*. <<http://hesse.projects.gss.ucsb.edu/papers/baumann3.pdf>>
- Fricke, P. (1996)** Darstellung und Bedeutung der weiblichen Figuren in Hermann Hesses Romanen der Zwanziger Jahre. Münster: Westfälische Wilhelms-Universität, 102 S.
- Hesse, H. (1974)** Demian: Die Geschichte von Emil Sinclairs Jugend. Frankfurt am Main: Suhrkamp, 208 S.
- Hesse, H. (1996)** Narziss und Goldmund. Frankfurt am Main: Suhrkamp, 336 S.
- Jung, C. G. (1950)** Die Syzygie: Anima und Animus. // *Gesammelte Werke 9/2*. Olten: Walter, S. 20-42.
- Jung, C. G. (1991)** Der Mensch und seine Symbole. Olten: Walter, 320 S.
- Karstedt, C. (1983)** Die Entwicklung des Frauenbildes bei Hermann Hesse. Frankfurt am Main: Peter Lang, 299 S.
- Maier, E. (1978)** The Psychology of C.G. Jung in the Works of Hermann Hesse. Ann Arbor: University Microfilms, 342 p.