DESCRIPT INTO THE ABYSS OF THE UNCONSCIOUS:

A JUNGIAN APPROACH TO

E.T.A. HOFFMANN AND FYODOR DOSTOEVSKY

by

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ABSTRACT

The mythological writings of C.G. Jung provide the basis for a comparative study of two nineteenth-century authors -- E.T.A. Hoffmann and Fyodor Dostoevsky. The hero myth is the main interpretive tool, although other aspects of Jungian theory are also included in order to expand the concept of psychic growth.

The introductory section sets forth Jung's basic ideas, as well as those of his follower, Erich Neumann.

The second chapter offers an analysis of Hoffmann's Der Sandmann. The traumatic experience of the young Nathanael is shown to be the original projection of his psychic dilemma. His development is characterized by a feeling of impotence, as manifest in his fear of losing his eyes. This psychic impotence finally wins the struggle for control when Nathanael commits suicide.

Crime and Punishment is also examined in light of the hero myth. Raskolnikov's crime is discussed as a psychic necessity, shifting his motivation from his outer deprivation to his inner impotence. He, too, is plagued by threatening archetypes, but unlike Nathanael he is able to overcome them; he finally recognizes his psychic situation and through this recognition draws closer to a state of psychic wholeness.
The final chapter explores the advantages and disadvantages of a Jungian approach to literature, as seen in the analyses of the two works.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter one</td>
<td>1</td>
</tr>
<tr>
<td>Chapter two</td>
<td>25</td>
</tr>
<tr>
<td>Chapter three</td>
<td>57</td>
</tr>
<tr>
<td>Conclusion</td>
<td>111</td>
</tr>
<tr>
<td>Bibliography</td>
<td>116</td>
</tr>
</tbody>
</table>
CHAPTER I

C.G. Jung is a man of many fields; not only is he a renowned psychiatrist, but his writings cover such varied topics as religion, myth, and literature. It is with the latter that we are here concerned, for an increasing number of critics are trying to determine which of Jung's writings can be used as interpretive tools in literature. This paper intends to define at least one viable method of Jungian criticism by applying Jung's theories to two authors of the nineteenth century — E.T.A. Hoffmann and Fyodor Dostoevsky.

The groundwork for this study was laid by many scholars, most of whom were interested in Hoffmann's influence on Dostoevsky. Charles Passage has written two major works on the topic, *The Russian Hoffmannists* and *Dostoevskii the Adapter*. Passage attempts to demonstrate what he believes to be Hoffmann's direct influence on Dostoevsky's work. There is no doubt that Dostoevsky admired Hoffmann, since he stated that he had read "the whole of Hoffmann in Russian and German" and also praised him lavishly in the forward to a Russian translation of some of Edgar Allen Poe's works. However, Passage seems to feel that Hoffmann had a "copyright" on such established literary patterns as the sensitive hero-artist, who strives for the beautiful young girl, who has a jealous father, who doubles as the wise mage who guides the young man,
or even such stock characters as semi-supernatural villains. He often bases his proof of "Hoffmannism" on just such shaky grounds.

Natalie Reber pursues the topic in her analysis of the "double" motif, *Studien zum Motiv des Doppelgängers bei Dostoevski und E.T.A. Hoffmann*. Wisely she defines and demonstrates the different types of doubles Dostoevsky and Hoffmann explore: 1) the mentally ill person with a split in his conscious personality, 2) doubles as complementary persons who combine in a mystical union to form a whole Self, 3) psychological doubleness as a stage of growth, 4) mythological doubleness, and 5) animals as satirical doubles. She recognizes that meeting one's double is an essential step on the way to a state of "Einheit," of wholeness and unity as an individual. She differentiates, though, between the solutions the two authors give to the problem of this "unfolding of the self," assigning Hoffmann to the realm of aesthetic ideals and Dostoevsky to the comfort of Christian principles.

Carl F. Keppler builds upon the work of previous "double" scholars in his book *Literature of the Second Self*. The major contribution Keppler makes to the study of the Doppelgänger is his precise definition of a true double. He characterizes the second self as having an objective as well as a subjective existence. Keppler says that if a double exists only in the mind, as in the case of Dostoevsky's Golyadkin, then it has only a subjective existence. If, however, there is an objective, living person with whom the protagonist feels a mystical,
subjective union, then the conditions for having a true double have been met. As Keppler explains, the second self has "a definite meaning, that of an always contradictory being, a paradox of simultaneous outwardness and inwardness, of difference from and identity with the first self."\(^7\)

Keppler expands his thesis by categorizing various literary examples of these true doubles according to their function in relation to the protagonist. He remarks in his conclusions that as each of Jung’s main archetypes (e.g., shadow, anima, animus) is met in the descent into the unconscious, the meeting establishes a second self situation in the conscious ego, "and each archetype corresponds strikingly to one of the main categories of second self that we have studied. The shadow as Pursuer or Tempter or Vision of Horror, corresponds to the evil second self; the wise old man to the second self as Savior; the anima...to the second self as Beloved."\(^8\) Keppler follows Reber in recognizing that confrontations with these second selves are a necessary part of the "struggle to satisfy...the imaginative straining after self-realization and self-fulfillment, that is embodied in the literature of the second self."\(^9\) Following these conclusions, this paper concerns itself with Keppler’s true doubles and the psychological growth they catalyze.

This psychological growth can be traced from different theoretical stances. Freud himself was interested in both
Dostoevsky and Hoffmann and even wrote psychoanalytical interpretations of some of their works. He explained Nathanael's preoccupation with eyes and the loss of them in Der Sandmann as a castration complex.\textsuperscript{10} He pursued Dostoevsky's interest in parricide to the point of stating that Dostoevsky had always wanted to kill his own father because he made the murderer in The Brothers Karamazov an epileptic like himself.\textsuperscript{11}

Jung's main argument with Freud in the field of literature revolves around this kind of emphasis and approach. Freudian doctrine encourages an "exhaustive demonstration of the influences that reach back into the earliest childhood of the author."\textsuperscript{12} According to Jung, this Freudian approach treats a work of art as something that can be analysed in terms of the artist's repressions... But if it is claimed that such an analysis explains the work of art itself, then a categorical denial is called for. The essence of a work of art is not to be found in the personal idiosyncrasies that creep into it -- indeed, the more there are of them, the less it is a work of art -- but in its rising above the personal and speaking from the mind and heart of the artist to the mind and heart of mankind.\textsuperscript{13}

While Jung admits that "the divine frenzy of the artist comes perilously close to a pathological state," he maintains that "the two things are not identical."\textsuperscript{14} In order to do justice to a work of art, analytical psychology must rid itself entirely of medical prejudice; for a work of art is not a disease and consequently requires a different approach from the medical one.\textsuperscript{15} Jung insists that Freud's
approach to art "far from making a work of art a symbol, merely turns it into a symptom." Thus one might argue that Freud's assertion that The Brothers Karamazov is a symptom of Dostoevsky's parricidal fantasies does little to elucidate the literary work itself. Even when the Freudian method is more profitably applied to the work alone, this reader is often left with the feeling that there is more to art than the thin layer of Oedipal icing which Freud explores. This is especially true of symbolic works.

Jung emphasizes the importance of intuitive feelings toward a symbolic work. He defines a symbol as "an expression of an intuitive idea that cannot yet be formulated in any better way." Since the concept cannot be put into words, it has to be sensed, felt, and understood only when the reader as an individual or as a member of a society evolves sufficiently to grasp its meaning. When this meaning is of an archetypal or primordial nature, it evokes a deep response:

The moment when this mythological situation reappears is always characterized by a peculiar emotional intensity; it is as though chords in us were struck that had never resounded before, or as though forces whose existence we never suspected were unloosed.

Thus the reader intuitively senses that there is an important message for him in the symbol. Jung also points out that
there are two kinds of symbols: there are conscious symbols, which the author intentionally places in a work to give a desired effect, and there are unconscious symbols, which seem to well up out of the author's unconscious into his work. The works of Dostoevsky and Hoffmann contain both kinds of symbols, but this paper will deal solely with the symbols and their meaning, with little emphasis on their suspected source.

In order to explore Jung's ideas on symbols and myth, it is first necessary to explore his basic psychological theories. Only those which can be most profitably applied to literature will be dealt with. His theory of the four functions is a cornerstone to the rest of his work.

Jung observed that man normally experiences the world through four modes: sensation, thinking, feeling, and intuition. Sensation is the reality function -- it tells us what something is. Thinking is the logical function -- it tells us what that something is. Feeling enables us to make a value judgement about the object (whether we like it), while intuition, the method of relating to the world through hunches and guesses, enables us to see the possibilities inherent in the object. Intuition and sensation are conflicting modes of perceiving the world; thinking and feeling, which are ways one analyzes the world, also conflict. Persons who are strong in one function tend to be weak in its opposite, but everyone has potential for all four functions.

Of course, no one is strictly ruled by one function. "Besides the most differentiated function, another, less differentiated function of secondary importance is invariably present in consciousness and exerts a co-determining influence." This two-fold conscious orientation is complemented by the
repressed, undifferentiated functions in the unconscious. The degree of repression is usually correlative to the amount of "backlash" from the unrecognized contents, which develop a defensive counterposition in the unconscious. "For instance, conscious rationalism is opposed by an extreme irrationality, and a scientific attitude by one that is archaic and superstitious...Frequently the unconscious counter-position is embodied in a woman [by projection.] In my experience this type [thinking] is found chiefly among men, since, in general, thinking tends more often to be a dominant function in men than in women. When thinking dominates in a woman, it is usually associated with a predominantly intuitive cast of mind."22 To recapitulate, then, there are four basic personality types, but each individual is consciously ruled by one dominant and one auxiliary function. Also, the more the other two unconscious functions are repressed, the more they display themselves in counter attack through irrational behavior or projection.

Projection of these repressed contents is another important concept in Jungian theory. Often it is the only means by which repressed contents can demonstrate their existence. The unconscious mind projects the undesired characteristics on to another person, so that the conscious mind sees the embodiment of those characteristics in that person, whether or not they are really there. "The effect of a projection is to isolate the subject from his environment, since instead of a real relation to it there is now only an illusory
one. Projections change the world into the replica of one's unknown face. In the last analysis, therefore, they lead to an auto-erotic or autistic condition in which one dreams a world whose reality remains forever unattainable. "23

The importance of these projections is seen in their relationship to the archetypes, for archetypes are not usually recognized until they are projected on to someone else. Jung defines archetypes in this way:

The primordial image, or archetype, is a figure -- be it a daemon, a human being, or a process -- that constantly recurs in the course of history and appears wherever creative fantasy is freely expressed. Essentially, therefore, it is a mythological figure. When we examine these images more closely, we find that they give form to countless typical experiences of our ancestors. They are, so to speak, the psychic residua of innumerable experiences of the same type. They present a picture of psychic life in the average, divided up and projected into the manifold figures of the mythological pantheon.24

These archetypes spring from the collective unconscious, another important Jungian concept.

In addition to our immediate consciousness, which is of a thoroughly personal nature and which we believe to be the only empirical psyche (even if we tack on the personal unconscious as an appendix), there exists a second psychic system of a collective, universal and impersonal nature which is identical in all individuals. This collective unconscious does not develop individually but is inherited. It consists of pre-existent forms, the archetypes, which can only become conscious secondarily and which give definite form to certain psychic contents.25

The collective unconscious seems to be autonomous, completely separate from the conscious mind, and therefore cannot be controlled by an act of will. Hence the importance of dreams, which Jung sees as messages, usually in archetypal code, from the unconscious to the conscious mind.
As the process of individuation takes place and one descends into the unconscious, one is confronted by the archetypes. The first to be met is usually the shadow, which is the type of Doppelgänger most commonly encountered in literature. The shadow embodies all the evil desires and ideas of one's personality, which have been repressed for ethical and cultural reasons in the personal unconscious. Occasionally a shadow figure will demonstrate its "good qualities -- normal instincts and creative impulses" which were repressed by a particular society -- but generally it displays only the more negative aspects of the personality. These repressed contents are often projected on to someone else, for no one wants to acknowledge his faults. Jung cites two good literary examples of the projected shadow -- Goethe's Faust and Hoffmann's The Devil's Elixirs. Recognizing one's shadow and accepting it as something to be dealt with, is the first step towards a union with the unconscious aspects of the self. Accepting, assimilating, and thereby controlling this archetype has been compared to a sort of mental house-cleaning or the "psychological equivalent of the labors of Hercules. This unfortunate hero's first task...was to clean up in one day the Augean Stables, in which hundreds of cattle had dropped their dung for many decades -- a task so enormous that the ordinary mortal would be overcome by discouragement at the mere thought of it." Once the shadow is acknowledged and is dealt with, one usually becomes acquainted with archetypes even more deeply hidden in the collective unconscious.
Jung posits the existence of two main archetypes in the collective unconscious, the anima and the animus. These are definitely sex-linked in one sense, for the anima is found in the unconscious of men and the animus in the unconscious of women. These archetypes, however, are determined by learned cultural roles, not by genes, as is pointed out by Erich Neumann, a follower of Jung.  

Man's original hermaphroditic disposition is still largely conserved in the child. Without the disturbing influences from outside which foster the visible manifestation of sexual differences at an early date, children would just be children; and actively masculine features are in fact as common and effective in girls as are passively feminine ones in boys. It is only cultural influences, whose differentiating tendencies govern the child's early upbringing, that lead to an identification of the ego with the monosexual tendencies of the personality and to the suppression, or repression, of one's congenital contrasexuality.

The attributes of the feminine anima and the masculine animus, then, were determined as cultural roles evolved, taking into consideration, of course, the genetically-determined role of the mother. Neumann also notes that myth perpetuates these roles, so when one speaks of "masculine" or "feminine" psychological attributes, the terms are "dictated not by caprice but by mythology."

Traditional concepts of feminine and masculine are characterized as being opposites. Neumann asserts that the woman's role as mother determined many of the feminine attributes, with the masculine concepts evolving later. "It is consistent with the conscious-unconscious structure of the opposites that the unconscious should be regarded predominantly as feminine, and consciousness as predominantly masculine..."
perhaps because of the original unconscious prenatal state within the feminine. Since darkness is associated with the unknown, it is logical that the unconscious should be associated with darkness and consciousness with light; this is most clearly expressed in the Chinese symbol of Yin and Yang. Hence the related symbols of the moon of night for women and the sun of day for men. Of course the moon is also associated with women because of its relation to fertility and menses. Other opposites — hot and cold, dry and damp, south and north — may spring from the original associations with the womb or may come from the later sun-moon symbols. So many levels of experience are part of these traditional symbol patterns, that it is difficult to explain their source. For the purposes of this paper, it is sufficient to catalogue the characteristics of the masculine and feminine elements of the self. Other associations include these: "Four signifies the feminine, motherly, physical; three the masculine, fatherly, spiritual." The masculine consciousness is associated with clear thinking, while the anima "has 'occult' connections with 'mysteries,' with the world of darkness in general, and for that reason she often has a religious tinge." Again, the masculine traits are "the qualities of volition, decision and activity as contrasted with the determinism and blind 'drives'" of the feminine unconscious. Thus a masculine person actively determines his fate, while a feminine person is passively manipulated by fate.
When either the anima or animus takes possession of the ego, their more negative characteristics are displayed. In this case "the anima is fickle, capricious, moody, uncontrolled and emotional, sometimes gifted with daemonic intuitions, ruthless, malicious, untruthful, bitchy, double-faced, and mystical. The animus is obstinate, harping on principles, laying down the law, dogmatic, world-reforming, theoretic, word-mongering, argumentative and domineering."\textsuperscript{38} In short, then, the more the traditional masculine and feminine traits are denied on a conscious level, the stronger the tendency is for the appropriate archetype, either anima or animus, to take over the ego.

Other inhabitants of the collective unconscious are the transsexual archetypes of the Great Mother and the Father. Because of their ambivalent, bi-polar nature, they are quite confusing to trace. Associated with the Great Mother are, "maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility. The place of magic transformation and rebirth, together with the underworld and its inhabitants, are presided over by the mother. On the negative side the mother archetype may connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate."\textsuperscript{39} Simultaneously she may be virgin and whore, two apparent
opposites which form a paradox in the Great Mother. Before
the concept of "virgin" was transformed to a sign of chastity,
it was understood universally as a woman "who belongs to no
man but is ready to give herself to any man. She is there
for anybody who, like herself, stands in the service of
fertility." Thus the creative, fertile element in woman
is sacred and is the unifying aspect of this archetype.
Some of the major symbols of the feminine are an enclosed
garden, round temple or tower, a gate, well, or fountain, and
trees, as well as anything that suggests a womb shape,
e.g. a cave or cooking vessel, or any helpful animal. The
negative symbols of this archetype include "the witch, the
dragon (or any devouring or entwining animal, such as a
large fish or a serpent), the grave, the sarcophagus, deep
water, death, nightmares and bogies."

The father archetype is also ambivalent in nature. The
Terrible Father is a negative, destructive force which stands
as "the 'bulwark of law and order,'" the preserver of the
old way. Traditionally fathers initiate and educate their
sons in the ways of the group; "the advocacy of the canon
of values inherited from the fathers and forced by education
manifests itself in the psychic structure of the individual
as 'conscience.'" Thus the Terrible Father, by dogmatically
insisting on the right of the old order to stand, prevents
the struggling ego from breaking away from the "religious,
ethical, political and social structure of the collective." There is a higher, creative and positive figure, however,
which does aid the ego. It is characterized by its "greater co-ordination of spirit, ego, consciousness and will." Because it is associated with mental and spiritual processes, activities of the head, "this higher masculinity is correlated with light, the sun, the eye and consciousness." Tangible symbols for the masculine are not as common as for the feminine principle, for its realm is located mostly in the abstract world of thought.

This representative of higher masculinity appears as an archetype in the form of the Wise Old Man. "The old man thus represents knowledge, reflection, insight, wisdom, cleverness, and intuition on the one hand, and on the other, moral qualities such as goodwill and readiness to help, which make his 'spiritual' character sufficiently plain." This figure, then, is joined with the Terrible Father in one archetype, resulting in confusion as to the figure's intent. In literature there is often a figure which appears evil to the hero, but which turns out to be a helper-teacher in disguise. Such can be the case with the Terrible Father-Wise Old Man archetype.

There is also an archetypal pattern which seems to be of particular significance to the psyche. -- the hero myth cycle. Jung, Neumann, and Joseph Campbell are chief among those who have explored this pattern in relationship to psychological growth. Jung has a name for the process involved in the hero motif -- individuation.
There is a destination, a possible goal...That is the way of individuation. Individuation means becoming an 'in-dividual,' and, in so far as 'individuality' embraces our innermost, last and incomparable uniqueness, it also implies becoming one's own self. We could therefore translate individuation as 'coming to selfhood' or 'self-realization.'

The self can be compared to a "sphere with a bright field on its surface, representing consciousness. The ego is the field's center...The self is at once the nucleus and the whole sphere." Obviously a realization of the self involves more than the conscious knowledge of the ego; it calls for the recognition of contents in both the personal and collective unconscious. The hero myth depicts the plight of the germ of consciousness as it struggles towards its goal -- past the archetypes of the shadow, mother and father towards its final transformation to a raised consciousness.

Individuation is characterized by certain stages of development, the first of which is the uroboric stage.

The main symbol of this stage is the circle; the uroboros, a snake biting its own tail, is a universal variant of the circle. This symbol represents the original perfection of the womb, containing all the opposites of man's world, masculine and feminine elements in particular. It is also self-sufficient: "It slays, weds and impregnates itself. It is man and woman, begetting and conceiving, devouring and giving birth, active and passive, above and below, at once." This is the paradise of creation
myths, "for the state of being contained in the whole, without responsibility or effort, with no doubts and no division of the world into two, is paradisal, and can never again be realized in its pristine happy-go-luckiness in adult life." As the germ of consciousness develops, it is under the influence of the maternal side of the uroboros. "All the positive maternal traits are in evidence at this stage, when the ego is still embryonic and has no activity of its own...it gives nourishment and pleasure, protects and warms, comforts and forgives." Because of the gravitational attraction this paradisal state exerts, man is constantly being dragged back toward a state of unconsciousness. But this force is counter-balanced by another, the desire to become conscious, which is a "veritable instinct impelling man" to rise above the state of the animals.

The conflict between these two forces is seen in the embryo-child stage, especially in the willingness of the newly-developing ego to lapse back into an unconscious state. While the ego experiences dread at this state of affairs, it also feels the urge to submit itself to the paradisal womb again. This desire to go back to the womb is seen as "uroboric incest," a term "to be understood symbolically, not concretistically or sexually." Uroboric incest is a form of entry into the mother, of union with her, and it stands in sharp contrast to other and later forms of incest. In uroboric incest, the emphasis on pleasure and love is in no sense active, it is more a desire to be dissolved and absorbed; passively one lets oneself be taken...
After the embryo-child stage has been passed and adolescence has been reached, the ego can be seen as a son-lover to the mother. Its fear of being dragged back to the womb is now understood as a form of castration. It is "the narcissistic nature of the phallus-obsessed adolescent [which] constelates a connection between sexuality and the fear of castration," though the same general feeling of impotence can occur at any stage of development. By "castration we mean a symbolic castration, and never a personalistic castration complex acquired in childhood and having concretistic references to the male genitalia." This stage, termed "matriarchal incest," is marked by "complete impotence against the uroboric mother and the overwhelming power of fate, as we still find it in Greek tragedy and particularly in the figure of Oedipus."^  

Later on as the ego becomes more deeply involved in its heroic struggles,

...the masculinity and ego of the hero are no longer identical with the phallus and sexuality. On this level, another part of the body erects itself symbolically as the 'higher phallus' or the 'higher masculinity': the head, the symbol of consciousness, with the eye for its ruling organ and with this the ego now identifies itself.

It is therefore correct to interpret beheading and blinding as castration, but the castration occurs above, not below.

The first two forms of incest were essentially passive: uroboric incest, in which the germinal ego was extinguished, and matriarchal incest, in which the son was seduced by the mother and the incest ended
in matriarchal castration. But what distinguishes the hero is an active incest, the deliberate, conscious exposure of himself to the dangerous influence of the female, and the overcoming of man's immemorial fear of woman. To overcome fear of castration is to overcome fear of the mother's power which, for man, is associated with the danger of castration. 64

It is the Terrible Mother archetype which is attempting to drag the ego back, hence all her characteristics as something devouring, entwining or confining. In the hero-myth cycle, this struggle is portrayed as the slaying of the dragon. There are variations on this theme, of course, including being swallowed by a large fish, or descending into a cave or to the underworld.

The dragon fight has three main components: the hero, the dragon and the treasure. By vanquishing the dragon the hero gains the treasure, which is the end product of the process symbolized by the fight. 65

The process, as Jung points out, is individuation, and the goal is self-realization. Thus the hero's trials are a necessary part of his growth, for he must willingly submit to them and overcome them in order to win the treasure.

The dragon fight involves not only the Terrible Mother archetype, but also the Terrible Father. "This dragon bears all the marks of the uroboros. It is masculine and feminine at once. The fight with the dragon is thus the fight with the First Parents, a fight in which the murders of both father and mother, but not of one alone, have their ritually prescribed place." 66 These "murders" must take place in order to release the captive consciousness.
"The hero's fight is always concerned with the threat to the spiritual, masculine principle from the uroboric dragon." The hero wants to release his higher spiritual consciousness from the realm of the uroboros, but cannot because of a fear of castration by the Terrible Mother and her phallic consort, the Terrible Father. The latter helps retard the hero's development by trapping him in dogma and tradition, thereby denying him the use of his creative and spiritual qualities. To overcome this terrible pair, the hero must actively search out the mother in the unconscious, and unite with her there in order to conquer her. By killing the "terrible female aspect liberates the fruitful and bountiful aspect." This is quite often done with the aid of the Wise Old Man, the creative principle of consciousness. Thus the good sides of both the father and the mother come together, joining the unconscious creativity of the Great Mother with the conscious creativity of higher masculinity.

From the union of the hero's ego consciousness with the creative side of the soul, when he 'knows' and realizes both the world and the anima, there is begotten the true birth, the synthesis of both.

Thus transformed through union with the unconscious, the hero is reborn a more complete man.

Application of these Jungian theories to the literary works of Hoffmann and Dostoevsky make it apparent that the protagonists are involved in a quest for individuation. Each
story may not demonstrate the entire cycle of the hero myth. Rather each may show only one segment of the pattern and the hero's reaction to this particular stage of development.
FOOTNOTES - Chapter I


Due to the unavailability of Freud's and Jung's works in their original German, to both the author and others, it was decided that the standard English translations of their works would be used. Both publishers of Jung's collected works, the Bollingen Foundation and Routledge and Kegan Paul, Ltd., maintained the same pagination throughout the various editions which have been printed, so any hardcover edition is interchangeable with another.


FOOTNOTES Continued

15 Ibid., p. 71
16 Ibid., p. 80.
17 Ibid., p. 70
18 Ibid., p. 81.
19 Ibid., pp. 72-73.
22 Ibid., p. 351.
24 Jung, The Spirit in Man, Art and Literature, p. 81.
29 As Jung points out in the Forward to Neumann's book, The Origins and History of Consciousness, Neumann has woven together all the threads which Jung touched upon in his pioneer works. Since Neumann's works offer us conclusions which are, according to Jung, the logical extensions of his ideas, Neumann will often be cited as the reference for Jungian theory.

31 Neumann, p. 125n.

32 Ibid., pp. 47-8.

33 Ibid., p. 125.


37 Neumann, p. 125.


39 Ibid., p. 82.

40 Neumann, p. 52.

41 Jung, Psychology and Alchemy, p. 72.


43 Neumann, p. 142.

44 Ibid., p. 173.

45 Ibid.

46 Ibid., p. 143.

47 Ibid., p. 92.

48 Neumann never specifically names Jung's Wise Old Man as the father archetype, but it seems apparent that that is what he is talking about. The characterization of the two --
the representative of higher masculinity and the wise old man — is the same and they perform the identical function in the hero myth.


52 Neuman, p. 10.

53 Ibid.

54 Ibid., p. 15.

55 Ibid.

56 Ibid., p. 16.

57 Ibid.

58 Ibid., p. 17.

59 Ibid., p. 158.

60 Ibid., p. 53n.

61 Ibid., p. 88.

62 Ibid., p. 158.

63 Ibid., p. 159.

64 Ibid., p. 156.

65 Ibid., p. 152.

66 Ibid., p. 153.

67 Ibid., p. 160.

68 Ibid., p. 163.

69 Ibid., p. 243.
Hoffmann's Der Sandmann is far more than a fantastic story about a unique individual. As Hoffmann suggests through the professor of poetry, "Das Ganze ist eine Allegorie -- eine fortgeführte Metapher!"\(^1\) Lest there be any doubt about the participants in the allegory, the narrator discusses inner visions and the methods one may choose in order to convey these visions to others. One could paint the bare outlines of a picture, he says, and then add more and more color and form until everyone understood the vision.

...so trugst du mit leichter Mühe immer glühender und glühender die Farben auf, und das lebendige Gewühl mannigfacher Gestalten riß die Freunde fort, und sie sahen, wie du, sich selbst mitten im Bilde, das aus deinem Gemüt hervorgegangen!

(p. 18)

He continues to point the reader in an inner direction when he states:

Vielleicht gelingt es mir, manche Gestalt wie ein guter Porträtmaler so aufzufassen, daß du sie ähnlich findest, ohne das Original zu kennen, ja daß es dir ist, als hättest du die Person recht oft schon mit leibhaftigen Augen gesehen. Vielleicht wirst du, o mein Leser! dann glauben, daß nichts wunderlicher und toller sei als das wirkliche Leben, und daß dieses der Dichter doch nur, wie in eines matt geschliffnen Spiegels dunklem Widerschein, auffassen könne. (p. 19)

The allegory, then, is a psychological one; we, the readers, are to seek the original image in the mirror of our souls.

Freud knew this when he wrote his psychological interpretation of Der Sandmann\(^2\). However, he centered his discussion on the Oedipal conflict, especially fear of castration, which he postulates as a universal experience.
Jung and Neumann would agree that a fear of castration is a part of every male's psychological structure, but not in the personal way Freud posits.

"The conflict is never personal, but is always transpersonal. Even when the personal parents play a part - and in practice they always do so - their personal share is relatively small, while that of the transpersonal parental images acting through them is enormously important."  

Thus Jungian interpretation would start where the Freudian one does, but would take into account the pertinent archetypes as well as the hero myth.

A Freudian would naturally start by delving into the individual's background. Nathanael's first letter gives all the appropriate biographical information, but it also indicates much more than just the Oedipal symptoms Freud draws from it. It is obvious from the associations drawn between the nurse's tale of the sandman and Coppelius, that much of the information given in the first letter came only from Nathanael's mind. Clara says as much:

Geradeheraus will ich es Dir nur gestehen, daß, wie ich meine, alles Entsetzliche und Schreckliche, wovon du sprichst, nur, in Deinem Innern vorging, die wahre wirkliche Außenwelt aber daran wohl wenig teilhatte. (p. 13)

This casts suspicion on Nathanael's description of the sandman incidents. Nathanael's first confrontation with the sandman involves some highly suspicious actions on the part of Coppelius, which lead the reader to the conclusion
that the unconscious imagination of a neurotic is at work here. At one moment he is pulling coals from the fire with metal tongs; at the next moment, he suddenly has the superhuman ability to pull coals from the fire with his bare hands. Next he unscrews Nathanael's hands and feet. Immediately after this experience, Nathanael falls into a violent fever which lasts for weeks. If one looks at this episode objectively, it becomes apparent that Nathanael is superimposing his imagined version onto reality, something which Clara accuses him of and which he denies vehemently. An objective, rational explanation of this incident is given in a statement Nathanael later makes to Lothar: "ich war bei der Lauscherei entdeckt und von Coppelius gemiBhandelt worden." (p. 10) His imagination and the collective unconscious supply the rest of the story and throw him into a chaotic mental state.

The reader now wonders whether Nathanael's accusation that Coppola is Coppelius is true. We are told little of the first encounter between the two, but the second provides information which casts even more doubt on the reliability of Nathanael's statements. When Coppola enters Nathanael's room and tries to sell him some eyeglasses, Nathanael moves quickly into a world of fearful fantasy. As Coppola pulls out his samples, Nathanael becomes hypnotized with the sight of so many shiny surfaces. Instead of seeing them as glasses, however, he sees them as real eyes, blinking and staring at him. In his horror he grabs Coppola's arm in an attempt to
prevent him from bringing out more samples. As a result, Coppola puts them all away.

Sowie die Brillen nur fort waren, wurde Nathanel ganz ruhig und, an Clara denkend, sah er wohl ein, daß der entsetzliche Spuk nur aus seinem Innern hervorgegangen, sowie daß Coppola ein höchst ehrlicher Mechanikus und Optikus, keineswegs aber Copelii verfluchter Doppeltgänger und revenant sein könne. (p. 27)

His strange mental state is clarified by Cirlot's assertion that "multiple faces and eyes imply disintegration or psychic decomposition." Thus it is seen that Nathanael has moments of complete irrationality juxtaposed with moments of relative normality.

The third incident which is worthy of careful examination is Nathanael's final encounter with Coppola and Spalanzani. The reader is immediately given a clue to indicate that fantasy is at least partially involved: although the fighting voices are said to be those of Spalanzani and Coppelius, when Nathanael rushes in he sees the professor and Coppola arguing. Coppola is also twisting and turning Olimpia's feet, much as Coppelius did to the young Nathanael. Even Olimpia's eyes, burning into Nathanael's breast, remind the reader of Coppelius and his glowing coals. Therefore at least part of this incident is imagined by Nathanael before he is driven into a state of illness similar to that he experienced after his childhood confrontation with "the sandman."

It is difficult in this story to determine what is fantasy and what is reality. As with other Hoffmann stories,
Der Sandmann is a delicate balance of both qualities. Hoffmann achieves this balance by developing many different perspectives on the characters and their actions. Even the narrator, because he is also a character, cannot be considered to be totally objective. His rational opinions must not weigh any more heavily than Nathanael's "irrational" ones. So the reader is left in the uncomfortable position of not knowing whether or not an objective view is presented.

Hoffmann walks the borderline of fantasy and reality by making sure that irrational actions have a rational explanation. For example, when Nathanael goes to Spalanzani's house and observes his fight with Coppola, there are some aspects of the incident which would seem to be, as was mentioned earlier, Nathanael's private associations with "the sandman." These include the following: 1) he hears Coppelius' voice instead of Coppola's, 2) Coppola twists and turns Olimpia's feet, as Coppelius once did to Nathanael, 3) the bloody eyes burn into his breast as Coppelius' hot coals would, 4) Spalanzani says, "die Augen dir gestohlen" and "da hast du die Augen!" (p. 38) Obviously these aspects of the incident are linked with "the sandman," but the narrator does not clearly indicate that they are products of Nathanael's imagination. He hints at this when he states, "Nun sah Nathanael, wie ein Paar blutige Augen, auf dem Boden liegend..." (p. 38) This leaves open the possibility that only Nathanael saw them, in his mind's eye. Hoffmann also indicates that this is fantasy by the parallel structure of the story;
the first time Nathanael lapses into madness is immediately after his suspicious Coppélius-sandmann confrontation. On the other hand, Hoffmann maintains the realistic aspects of the story, even down to Olimpia's bloody eyes. While it would seem that this, too, was part of his own fantasies, since dolls don't have blood, Hoffmann has covered himself by stating that Spalanzani was wounded. Therefore it could have been the blood from his wounds which Nathanael saw on Olimpia's eyes. Perhaps Hoffmann's main point throughout all this is that in matters of the psyche, "nichts wunderlicher und toller sei, als das wirkliche Leben." (p. 19) Fantasy is real. No matter what his theory, Hoffmann certainly gives enough evidence to demonstrate Nathanael's precarious mental state and the importance of his visions in determining his actions.

Now that we can recognize the possibility that Nathanael has irrational fantasies, it is necessary to determine the source of these disturbing nightmares. Perhaps here Freud can be of use. He includes his interpretation of Der Sandmann in a discussion of uncanny (unheimlich) phenomena. He states that "an uncanny experience occurs...when repressed infantile complexes have been revived by some impression..."5 Although he mentions that Olimpia evokes this response, too, his emphasis is on the sandman and the repressed emotions he brings to the surface. This information is quite valuable to the psychological critic. But while Freud concludes that Nathanael's uncanny feelings, i.e., his fear that the
sandmann will castrate him by destroying his eyes, arise from an incest conflict with his personal father, a Jungian would conclude that Nathanael is involved in a different kind of incest -- a longing for the paradise of the Great Mother. He has a great fear of this castrating situation, but is inexplicably drawn towards it. The specific type of incest involved can be determined by following Neumann's classifications. Since Nathanael actively pursues a confrontation with the sandman by sneaking into his father's room, and since his concern is with his eyes, not his phallus, he would seem to be involved in a state of heroic incest.

In the hero cycle, the fight with the Terrible Mother is often seen as the night sea journey or the descent into darkness. In order to make Nathanael's stage of development clear, Hoffmann employs parallel foreshadowing. Freud sees the death of Nathanael's father as a fulfillment of Nathanael's jealous death wish, but it is something far more relevant to the story's structure than this. In the father's death is foreshadowed the son's, for the father also dies while pursuing the Great Mother, in alchemical experiments.

Jung, Eliade and others make it quite clear that alchemy is not simply a cheap way of making gold. In performing their chemical experiments, alchemists were simply projecting their inner unconscious contents on to the physical materials and processes. There is "an identity between the behavior of matter and the events of the psyche. But...this identity
is unconscious. "What the symbolism of alchemy expresses is the whole problem of the evolution of personality...the so-called individuation process." There are three main alchemical stages which are symbolized by colors: black, white and red. When the blackness has been transformed to whiteness, "the first main goal has been reached, namely...the silver or moon condition, which still has to be raised to the sun condition...The red follows from the white as a result of raising the heat of the fire to its highest intensity." During the actual chemical experiments, there is one stage during which there is most likely to be an explosion, and that one is the black one, "the preparation for darkness'...There are many instances of alchemists being seriously burned or killed, for the explosions that occur under these conditions are particularly violent and engender temperatures which would logically seem quite improbable." Nathanael's father, therefore, is probably killed during his descent into darkness in pursuit of the Great Mother archetype. And so, this paper intends to show, is Nathanael.

In order to explore this proposition, however, the symbols of the Great Mother must first be demonstrated. It must be understood at the beginning that there are two levels of meaning for each symbolic character: 1) the role the character plays on the plot level, and 2) the role the character plays on the symbolic, archetypal level. Because it is only through Nathanael's unconscious projections that the archetypes gain life, it is entirely possible for him
to project some of the most frightening characteristics of the Great Mother on to his beloved sweetheart. And this is exactly what he does, for in this story, Clara is the personification of the Great Mother. The reader would get a very unbalanced view of her, if Nathanael's unreliable opinion were the only source of information about her. Nathanael's unconscious selectively censors Clara's qualities so that he consciously acknowledges only a limited view of her. This view coincides with the connotative meaning of her name: Clara - klar - clear-thinking, unclouded, etc...exactly the opposite of Nathanael. Nathanael is consciously ruled by the two irrational psychic functions of feeling and intuition, so the repressed functions of thinking and sensation can only gain conscious recognition through means of projection. Nathanael's projection of these functions on to Clara culminates in his condemnation of her, "Du lebloses, verdammtes Automat!" (p. 24) He highly resents her analytical objections to his occultism, as well as her "kaltes, prosaisches Gemüt." (p. 22) Thus he sees only those characteristics which substantiate his projection of her.

We are told by the narrator, however, that Clara is a well-rounded person. Indeed, her characteristics are so balanced that she is seen as the uroboric container of all, the Great Mother.

The narrator points out diverse qualities which others have commented on:
Doch lobten die Architekten die reinen Verhältnisse ihres Wuchses, die Maler fanden Nacken, Schultern, und Brust beinahe zu keusch geformt, verliebten sich dagegen sämtlich in das wunderbare Magdalenenhaar und faselten überhaupt viel von Battonischem Kolorit. (p. 20)

A union of contrasting images becomes apparent when one understands that the painting referred to is "The Repentent Magdalen," by Pompeo Battoni." The painters see Clara as almost too chaste, virgin, or maidenly in form (keusch), yet at the same time they associate her with Mary Magdalen, the prostitute. This union of virgin and prostitute qualities in one is reminiscent of Neumann's comments on this paradox of the Great Mother in chapter one. To further balance the reader's view of Clara, the narrator introduces the masculine equivalent of the creative "virgin" mentioned above. Heaven, "because it stands at the opposite pole from the feminine earth," is the realm of the spiritual and therefore creative, masculine principle. One romantic, we are told, says that Clara's eyes are like a lake that reflects heaven, while another asserts that heavenly music flows from her glance. (p.20)

It is interesting that the verb used to describe how the music comes from her is "entgegenstrahlen." In the first line of the story the theme of rays of sunshine (Sonnenstrahl) being blocked by unfriendly clouds is established. Rays of sunshine are traditionally representative of the masculine sun. This concept, combined with Clara's eyes and the word "heaven," suggests the creative, spiritual aspect of mankind, which is embodied in the Great Mother. He underscores
this once more when Nathanael calls Clara, "mein holdes Engelsbild" (p. 3) and Clara refers to herself as Nathanael's "Schutzgeist," (p. 15) both heavenly references.

While the good characteristics of the Great Mother have now been established as belonging to Clara, the question now arises: where are the regressive, negative qualities needed to balance out the progressive, spiritual qualities we have seen? Neumann points out that as the masculine consciousness develops and evolves, its concept of the Great Mother changes. "The young hero's growing masculinity now experiences the destructive side of the Great Mother as something masculine...In mythology this side manifests itself as a dark, homicidal male force, a savage animal...but later it manifests itself as her masculine warrior consort or as the priest who performs the castration." The figure of the Great Mother splits into a positive half and a negative half, and both halves can have more than one symbolic representative. Clara, as well as Nathanael's mother, represents all the good qualities, while the negative aspects of the Great Mother are displayed by one main Terrible Father - Coppelius.

He is the embodiment of Nathanael's projected fears. First of all, he is a lawyer by profession. No job could be more appropriate, for as was learned in chapter one, an evolving ego is most effectively prevented from growing by a dogmatic father, who maintains tradition by strict adherence to law and order. In the description we are given,
other links are established. For instance, Coppelius has "Katzenaugen," instead of human eyes. This is significant, because cats have always been associated with women and the moon. He is also said to have a big nose that curves over his upper lip, a description reminiscent of the owl-like beaks of the sandman's children. His likeness to the sandman himself is seen immediately by Nathanael, and Hoffmann makes it quite evident where the sandman comes from.

The nurse tells Nathanael that when stubborn children refuse to go to sleep, or, in Jungian terms, when a developing ego refuses to be drawn back to the sleep-state of the uroboros, the sandman (Terrible Father) comes and castrates the growing consciousness by destroying its eyes. Then he throws the children in a sack, suspiciously like a womb, and takes them to the moon, a definite symbol of the feminine principle. The owl-like qualities of his own children also fit the pattern, for "the owl symbolizes death, night, cold and passivity. It also pertains to the realm of the dead sun, that is, of the sun which has set below the horizon and which is crossing the lake or sea of darkness." This symbol gives many clues, because death, night, cold and passivity are all associated with the feminine. The myth of the sun sinking each night to rise again in the morning is the prototype of the hero myth; it is the night sea journey during which the ego fights with the Great Mother for dominance. Thus all the symbols connected with Coppelius and the sandman create a web which traps Nathanael's struggling ego and drags it back towards the Great Mother.
Nathanael consciously voices other symbol patterns which revolve around Coppelius. He is linked with hell when Nathanael refers to him as the "teuflischen Coppelius" as well as when he discovers his dead father and cries, "Coppelius, verruchter Satan, du hast den Vater erschlagen!" (p.12) As Neumann makes clear, "Mother, womb, the pit and hell are all identical," so once again Coppelius is seen as a henchman of the Mother.

Fate, as well as the devil, plays a role in Nathanael's life.

...immer sprach er davon, wie jeder Mensch, sich frei wählend, nur dunklen Mächten zum grausamen Spiel diene, vergeblich lehne man sich dagegen auf, demütig müsse man sich dem fügen, was das Schicksal verhängt habe. (p. 21)

Since fate is another symbol of the power the Great Mother has to manipulate the young ego, Nathanael is justifiably fearful. "Fate" does seem to play a role in this story -- when Nathanael's house burns down, he just happens to get a new room opposite Professor Spalanzani; Coppola's name just happens to be similar to "Coppelius" and he just happens to sell "eyes," etc. With such a profusion of related symbols, the Great Mother archetype must be at work in Nathanael's mind, developing and encouraging these symbol patterns.

Olimpia is the most awkward of the allegorical figures to define. Her role is particularly confusing, because she has two distinct sides, which can never be logically reconciled: 1) there is what she really is -- an automaton, and 2) what Nathanael would like to see her as -- a representative of masculine, spiritual creativity. Nathanael consistently projects spiritual qualities on to her, in spite
of the fact that his friends tell him that she is only a
doll. It is when he uses Coppola's spyglass that she first
comes into focus, allowing him to see her "real," i.e.,
her projected, qualities. The spyglass is only a tem­
porary aid, though, since Nathanael later manages to see
her qualities without it.

The introduction of the spyglass is necessary, be­
cause it is part of a major theme within the work -- narcissism.
Instead of looking at his reflection in a pool, Nathanael
sees into himself with the aid of various reflective glass
surfaces. And what he sees within himself is Olimpia. The
very first time he sees her is through a "Glastüre," while
after he moves across the street from her, he spies on her
through the window. Only when he buys a small spyglass
from Coppola is he able to see her clearly. "Noch in Leben
war ihm kein Glas vorgekommen, das sie Gegenstände so rein,
scharf und deutlich dicht vor die Augen rückte." (p. 28)
Since the word "Glas" is used here instead of "Perspektiv,"
it is more than a hint that the spyglass acts as a mirror
and that Nathanael is looking into himself. Nathanael
unconsciously states as much when he declares, "O du herr­
lliche, himmlische Frau! -- du Strahl aus dem verheißenen
Jenseits der Liebe -- du tiefes Gemüt, in dem sich mein
ganzes Sein spiegelt..." (p. 32) The narrator even agrees
that Olimpia's source is found in Nathanael:

...es schien ihm, als habe Olimpia über seine
Werke, über seine Dichtergabe überhaupt recht
tief aus seinem Innern gesprochen, ja als habe
die Stimme aus seinem Innern selbst heraus­
getönt. Das mußte denn wohl auch sein; denn
mehr Worte als vorhin erwähnt sprach Olimpia
niemals. (p. 36)
Since all that Olimpia can say is, "Ach, ach," it becomes apparent that Nathanael is projecting aspects of his own Self on to her.

The nature of this projection is made clear through the use of psychological symbols. Olimpia represents the masculine, spiritual aspect of his ego, the part that is striving for development. Nathanael calls her "himmlische" over and over again, and backs this up by associating the word "Strahl" with her. As was shown earlier, rays come from the masculine sun. Her name gives another indication of her qualities since Mt. Olympus is the home of the gods. She is also referred to twice as a "Liebesstern."

"Ja, du mein holder, herrlicher Liebesstern,"
sprach Nathanael, "bist mir aufgegangen und
wirst leuchten, wirst verklären mein Inneres immerdar!" (p. 33)

Jung explains in *Symbols of Transformation* that romantic love may be a surrogate for spiritual love, and stars are one of the main clues to this transference. In Nathanael's case there is no doubt that his love for Olimpia is really a longing for things of the spirit, for she is to him the projected essence of that spirit.

On the other hand, however, she is an automaton, without consciousness or will. There are constant hints that even Nathanael's projection of her is two-sided, for unconsciously he knows that she is spiritually castrated. In this sense, too, she is a true reflection of Nathanael; while he does truly long for emancipation of his ego, his will to act has been castrated. He projects both the good, heavenly
qualities onto her, as well as the negative castration symbols, but he refuses to recognize the latter on a conscious level. His great fear of impotence prevents him from understanding that Olimpia is his castrated spirituality, that he, too, is a puppet manipulated by the Great Mother.

The symbols of Olimpia's castration are consistent with the rest of the work. Most important are her weak and lifeless eyes. The first time Nathanael sees Olimpia through the "Glästure," he notes,

Sie schien mich nicht zu bemerken, und überhaupt hatten ihre Augen etwas Starres, beinahe möchte ich sagen, keine Sehkraft, es war mir so, als schliesslich sie mit offnen Augen. Mir wurde ganz unheimlich...(p. 16)

Siegmund also notes this when he tries to explain to Nathanael that Olimpia is only a doll.

Sie könnte für schön gelten, wenn ihr Blick nicht so ganz ohne Lebenstrahl, ich möchte sagen, ohne Sehkraft wäre. (p. 34)

The former is a hint from Nathanael's unconscious that Olimpia has weak eyes, a symbolic way of pinpointing her castration as spiritual. It is interesting that Nathanael refers to his own "Augen Blödigkeit" (p. 11) when speaking about his experience with Coppelius.

Nathanael begins to look at Olimpia differently when, with the aid of Coppola's spyglass, a transformation takes place.

Nur die Augen schienen ihm gar seltsam starr und tot. Doch wie er immer schärfer und schärfer durch das Glas hinschaute, war es, als gingen in Olimpias Augen feuchte Mondesstrahlen auf. Es schien, als wenn nun erst die Sehkraft entzündet würde; immer lebendiger und lebendiger flammten die Blicke. (p. 28)
The moist moonbeams identify her with the Great Mother, yet the verb "flammen" associates her with the realm of the spiritual, since fire is often a symbol of transformational growth. As has been demonstrated, this association is only a projected one, and this is borne out by Nathanael's observations of her. At the dance, he grasps her hand.

Eiskalt war Olimpias Hand, er fühlte sich durchbebt von grausigem Todesfrost, er starrte Olimpia ins Auge, das strahlte ihm voll Liebe und Sehnsucht entgegen, und in dem Augenblick war es auch, als fingen an in der kalten Hand Pulse zu schlagen und des Lebensblutes Ströme zu glühen. Und auch in Nathanaels Innerm glühte höher auf die Liebeslust...(p. 32)

Again note the significant use of such verbs as "strahlen" and "glühen." Nathanael's subconscious continues to warn him of his folly when he kisses her.

...eiskalte Lippen begegneten seinen glühenden! -- So wie, als er Olimpias kalte Hand berührte, fühlte er sich von innerem Grausen erfaßt, die Legende von der Toten Braut ging ihm plötzlich durch den Sinn; aber fest hatte ihn Olimpia an sich gedrückt, und in dem Kuß schienen die Lippen zum Leben zu erwarmen. (p. 33)

The allusion to the dead bride is "a reference to Goethe's ballad, 'Braut von Korinth,' in which the hero unwittingly makes love to a revenant and must die." Thus he knows unconsciously that she is dead and he soon will be, since she is the allegorical equal of his castrated consciousness.

This foreshadowing of his eventual death is supported by other incidents involving Olimpia. When he pays Coppola three ducats for the spyglass, he worries about having overpaid him. A deep sigh, "ein tiefer Todesseufzer," (p. 28) echoes through the room, and he immediately recognizes it
as his own. Yes, he has overpaid, for the price is death. As was quoted earlier, when he touches her hand, a deathly chill passes through him. Just so the reader will realize that the Great Mother is also associated with his death, there are references to Clara and death together. When Nathanael has the vision from which he writes his poem, he experiences at the end a total return to Clara: "Das ist Clara, und ich bin ihr eigen ewiglich." Immediately the circle of fire stops spinning and he looks Clara in the eye, "aber es ist der Tod, der mit Claras Augen ihn freundlich anschaut." (p. 23) Thus Nathanael's death and those responsible for it, i.e., the Great Mother and the Terrible Father, are hinted at throughout the story.

The allegorical roles of the characters have now been determined; all are archetypes within Nathanael's own psyche. As can be seen, Nathanael's psychic life is a series of fluctuations. Instead of exhibiting the smooth, gradual growth of the normal psyche, he shows an erratic pattern of development and regression. There are symbolic associations which mark certain stages in development. For example, the image of stairs is repeated whenever a psychic change is about to occur. Stairs and ladders are traditionally a symbol of spiritual ascent. However, in this case, they are integrated with the symbol of a house, which alters their meaning somewhat. "The human body is often represented as a house," with
the basement or lower floors corresponding to the unconscious, and the attic representing the head, the seat of consciousness. Stairs are thus the means of getting from one level of consciousness to another. They are usually mentioned at the appearance of Coppelius or Coppola, but also in connection with Olimpia and Nathanael's final ascent into the city hall tower. Coppola is always mentioned going down the stairs. For example, twice he suddenly appears in Nathanael's room; the first time he is almost thrown down the stairs by the irate Nathanael, the second time he descends laughing after selling Nathanael a spyglass. Similarly Coppelius makes a negative impression on Nathanael by clumping heavily up the stairs. In both cases, the emphasis on the stairs and the fact that both Coppelius and Coppola come from or return to a lower place, indicates that their source is the unconscious. Olimpia obviously cannot climb stairs herself, but interestingly enough she is seen for the first time when Nathanael is going up the stairs to Spalanzani's lecture room.

The entire metaphor of man as a house is better understood when the passage about Nathanael's student lodgings is examined. Nathanael, it is said, had been living in a room on an upper floor before he went home. As a student he had developed his consciousness and was generally guided by the conscious segment of his mind; he was living in the "upper floor" of his psyche. When Coppola visits him, he is re-introduced to his repressed, unconscious side. His
quick glimpse of Olimpia reinforces this, as does his trip home to re-establish good relations with Clara. It is pointed out that he doesn't just return home, but specifically to his mother's room ("ins zimmer der Mutter eintrat"- p. 21). Certainly there is no need to emphasize such a specific location, for no action is described as taking place in this room...unless it is meeting Clara. It is she, not his mother, whom he sees first after his mother's room is mentioned. This would seem to indicate that there is a relationship between Clara and his mother. The purpose of the juxtaposition of the mother's room with Clara, then, is to symbolically explain what his return home means: it is a return to the womb of the Great Mother. That a relationship between Clara and the mother image does exist is further reinforced by the structure of the story. In two places Nathanael is taken ill with a "brain" fever and awakens to find a woman bending over him; the first time it is his mother, the second, Clara. In both cases Nathanael's real mother must not be understood on a personalistic basis, but rather as part of the Great Mother image.

The significance of his trip home and his struggle for consciousness becomes more apparent now. His proposed duel with Lothar is perhaps the climax of the story in terms of his psychological growth, for it is the last time he actively stands up against the Great Mother. Lothar is a minor Terrible Father figure here, for he is upholding the non-creative aspects of the Great Mother. Nathanael's failure to win this battle
seals his fate, and the results of this failure are shown in the metaphor of the student lodgings. When he returns to the university town, he discovers that the inner rooms of the building have been burned out; only the charred outer walls of his persona remain. The fire had started in the chemist's shop on the first floor, down in the lower realms of the psyche, and had spread upwards, eventually engulfing the whole house. This is symbolic of the state of Nathanael's soul. He has failed in his attempts to repress his gravitational longing for the Great Mother, and as a result, his inner being has been destroyed.

Fire, too, obviously plays an important symbolic role. As in the case of stairs, it can be more easily understood when correlated with Nathanael's psychic fluctuations. In traditional mythology fire has two aspects: 1) the positive side of purification and its attendant spiritual growth, and 2) the negative, destructive side. This story can be confusing until one realizes that all the fire imagery has only a negative quality about it. We are introduced to fire in the alchemical experiments of Coppelius and Nathanael's father. Coppelius controls fire, which immediately gives it a negative cast, for all he has to do is walk to the fireplace "und eine blaue Flamme knisterte auf dem Herde empor." (p. 9) We are also told of the transformation the fire makes on the father's face; he begins to look like Coppelius and even assumes a "Teufilsbilde." (p. 9) Later we are told that fire destroys Nathanael's student lodgings.
To Nathanael, then, fire has no positive qualities. The spiritual growth normally catalyzed by fire ends in disaster for his father, so Nathanael fears it all the more. Ironically, it is this repressed flame of psychic energy which flares up and destroys him.

The main link between fire and castration is found in the nurse's story of the sandman. Fire is never mentioned in the original story; sand is the agent used to make children's eyes pop out. Nathanael quickly superimposes his own fear of fire on to the story, the first hint of which is seen when Coppelius stirs the lumps of coal in the fire. After he is discovered, Coppelius singes Nathanael's hair, a traditional method of secondary castration. Then he attempts to place glowing embers from the fire in Nathanael's eyes in order to make them pop out, in this case the primary means of spiritual castration. He follows this up by unscrewing his hands and feet, yet another form of secondary castration. Thus fire is associated with the most frightening incident of his life, so Nathanael continues to superimpose its negative aspects onto all of his fantasies.

Nathanael's poem makes the next major allusions to fire. This poem is very important, for it is a message from Nathanael's collective unconscious warning him about his mental state. Its source is demonstrated by the fact that Nathanael does not recognize it as something he has consciously written. "Wessen grauenvolle Stimme ist das?" he cries with horror. (p. 23) This poem, then, falls in Jung's
category of literature which rises up from the collective unconscious and overwhelms the poet; obviously its warning is an important one. Structurally the poem foreshadows Nathanael's second mental breakdown at Spalanzani's, as well as his ultimate downfall, through the motif of the ring of fire. This "Feuerkreis," we are told, is like a whirlwind in that it "dreht mit der Schnelligkeit des Sturmes." (p. 23) It also makes a rage like a hurricane (Orkan), and carries Nathanael away as such a story would do. The circular, whirling action of the wind implies psychic transformation, as does fire. This transformation has the power to be either progressive or regressive; if the hero meets the challenge successfully, he will grow, if not, he must die.

Hurricanes and whirlwinds are very complex symbols, as are circles and rings. One thing which all of them have in common is the basic concept of psychic development: all are syntheses of the four basic elements, earth, air, water and fire, and therefore contain all. What adds to the confusion is that this unity is found at both the beginning and the end of psychic development -- at the beginning in the paradisical uroboros, the womb of the Great Mother, and at the end in heaven, the equivalent masculine paradise. Once one has left the uroboros, one's goal as a hero is to attain consciousness and then work through this medium towards unifying the psyche again. When forced into a stage of transformation, one may move forward or backward to attain
this unity; regression, however, if unchecked, leads to madness and death. Therein lies the problem in understanding circle imagery: is Nathanael's firey-circle-whirlwind a symbol of progression or regression?

Since we can only judge from the results, it must be concluded that it is regressive in nature. He lapses into madness after two out of three confrontations with the circle of fire, and in the one exception, we are told that his resultant state of mind is associated with the Great Mother. In the poem the winds die down and all is calm when Nathanael declares that he will be with Clara eternally. He comments that he is in a black abyss ("im schwarzen Abgrund" - p. 23) when it becomes calm. Clara, as the Great Mother, draws him to her realm down in the dark abyss. This seems to indicate that the regression foreshadowed in the poem and fulfilled in his suicide is manipulated by the Great Mother and her helpers. Thus whenever the whirling circle of fire appears, it is an indication that Nathanael is being confronted with a challenge he cannot meet -- to leave the uroboros behind and move towards greater consciousness.

One final negative example of fire is seen in the pattern of symbols involving eyes, breast, blood, and fire. There is a transformation of the elements from one incident to another which alerts the reader to psychic change.

1) The first association of eyes and fire is a tangential one -- Coppelius is seen smashing red-hot
lumps in the fire.

2) In Nathanael’s poem, Coppelius simply touches Clara’s eyes and they spring to Nathanael’s breast, "wie blutige Funken sengend und brennend." (p. 23)

3) When Coppola comes to sell his wares to Nathanael, he sets several pairs of glasses out on the table. They catch the light and it appears to Nathanael that flaming glances spring from the lenses and shoot "blutrote Strahlen" into his breast. (p. 26)

4) Nathanael’s visit to Spalanzani reaches a climax when Spalanzani picks up a pair of bloody eyes and throws them on to Nathanael’s breast.

5) Finally, up on the tower, Nathanael’s eyes take on the qualities of fire; in fact, as he looks through his spyglass, streams of fire begin to shoot from his eyes.

Eyes are always associated with fire, but they also develop the link with blood and the breast. To make any sense of this association, the word "Brust" must be taken in a poetic rather than literal sense. This is not hard to justify, since Clara indicates in the poem that the burning Nathanael feels in his breast is really blood from his own heart:

das waren ja nicht meine Augen, die so in deiner Brust brannten, das waren ja glühende Tropfen deines eigenen Herzbluts... (p. 23)

This statement links all the elements of Nathanael’s psychic
transformation: eyes, fire (brannten, glühende), breast or heart, and blood. As has been demonstrated, Nathanael has an altogether negative attitude towards fire, because he associates it with the death of his father and castration. He also greatly fears the circle of fire, because it forces him to decide between the Great Mother and ego development. Obviously, the sacrifice of his own life, of his very "Herzblut," is present in his unconscious mind as a threatened end. Therefore, as this idea takes a firmer and firmer grip on his soul, his fear of associated symbols necessarily increases.

There is a mythological pattern of sacrifice which must be explored in order to understand Nathanael's confusing stance. The bloody nature of the Great Mother and her demand for masculine sacrifices is well-established on the cultural level. On a psychological level the demands are just as great, for the ego must either develop enough strength to be equal to the Great Mother's gravitational pull, or it must submit to castration, sacrifice and death. The latter can be achieved by passively capitulating or by actively admitting defeat and carrying out the sacrifice oneself. Nathanael is not the first to sacrifice himself through spiritual castration or suicide, rather than passively giving in to the pull of the Great Mother. Some famous mythological precedents can be found in Oedipus, Narcissus and Hippolytus. Although Nathanael's ego consciously rebels against such a
sacrifice, his unconscious is very much aware that this is his fated end. This is seen not only in the foreshadowing of the poem and references to death (the dead bride, etc.), but simply in his tremendous fear of fire and castration. Besides his experiences with Coppelius, this fear may be engendered by the natural fear of growth and change; i.e., he may be afraid of the transformative, creative aspects of fire and therefore dwells on its negative aspects. Ironically it is fixation on this fear which assures that the Great Mother will be victorious.

In order to understand the mass of symbols which have thus far been accumulated, it is necessary to review Nathanael's whole psychic development as it is shown in Der Sandmann. Because of the emphasis on eyes, Nathanael was earlier identified as a participant in heroic incest. He actively seeks a confrontation with the sandman, the Terrible Father, in order to assert his independence. But he is successfully castrated and thus returns to the realm of the Great Mother, and all later attempts to emancipate his ego result in the same end. The transition between matriarchal and heroic incest is called the stage of the "strugglers." In this stage, "fear of the Great Mother is the first sign of centroversion, self-formation, and ego stability. This fear expresses itself in various forms of flight and resistance. The primary expression of flight, which is still under the dominance of the Great Mother, is
self-castration and suicide." Neumann makes this process most explicit when he divides it into two categories: "the first, when the doomed and sorrowful hero succumbs to the Great Mother; the second, when his resistance increases and he finds himself in a hopeless situation of conflict. The second stage of mounting resistance corresponds to a narcissistic turning away from the Great Mother, and it is at this point that the passive fate of being castrated and driven mad is superseded by active self-castration and suicide." Nathanael probably entered the second stage while away at university; his ego was definitely developing strength, for we are told that he was living in the "upper floor" of his lodgings. He tries to revitalize himself, to gain the ground he lost when he vowed eternal devotion to Clara, through a narcissistic turning away from the Great Mother. Hence the theme of mirrors and glasses.

The tendency of an ego consciousness that is becoming aware of itself, the tendency of all self-consciousness, all reflection, to see itself as in a mirror, is a necessary and essential feature at this stage...It is a necessary phase of human knowledge, and it is only persistence in this phase that has fatal effects. The breaking of the Great Mother fixation through self-reflection is not a symbol of autoeroticism, but of controversion.

But as we have seen, Nathanael's attempts at self-reflection are all to no avail, for Olimpia, the symbol of his potential consciousness, has already been spiritually castrated; she has no eyes. This is a clear reflection of Nathanael, too, for once he refuses to complete the duel with Lothar, he
has sealed his fate. When Nathanael begins to realize his plight at Professor Spalanzani's, he goes mad.

The final ascent of the tower explains Nathanael's position clearly. When he glimpses the distant mountains, which, as Cirlot points out,\textsuperscript{33} are another symbol of what he has lost, they indicate in general terms that he could yet ascend to the heights of consciousness. Neumann establishes, however, another symbolic aspect of mountains. They represent the protective part of the archetypal feminine, just as a womb-like vessel does.\textsuperscript{34} To Nathanael, then, the mountains are a double-edged symbol, for they remind him of what he has lost, and at the same time beckon him towards the protective, all-containing Mother. Clara, in her role as Great Mother, is manipulating him towards this end. It is she who suggests climbing the tower for one last look at the mountains. Once on top she spots a "kleinen, grauen Busch," (p. 41) which reminds Nathanael subconsciously of Coppelius, whom he had described as having "buschichten grauen Augenbrauen." (p. 7) Here Freud's theory of the uncanny is particularly relevant, for all the fears Nathanael has so long repressed, come flooding to the surface. First Clara establishes the right frame of mind for her work, i.e., she compels him to climb the stairs and look at the mountains once more, and then she resurrects a repressed association -- the grey, bushy eyebrows of Coppelius.

This uncanny experience is too much for Nathanael to bear. Just as he finally understood that Olimpia was only
a manipulated doll, he now realizes that he, too, is merely a puppet. The puppeteer is his own repressed libido and the collective unconscious, which sought outlets through projection of the various archetypes. The circle of fire starts to turn and Nathanael is swept into an animal-like frenzy. He tries to kill the Great Mother once and for all by throwing Clara off the tower, but Lother, as Terrible Father, rescues her. Nathanael is not strong enough to fight them both, so he is faced with the two possibilities: 1) passive regression to madness or 2) self-castration and suicide. His final wild cry of "Sköne Oke" (pretty eyes) relates back to Coppelius' statement by the alchemical hearth: "Nun haben wir Augen - Augen - ein schön Paar Kinderaugen." (p. 10) With the jump from the tower, the self-castration and suicide are complete. Nathanael's head, the symbol of consciousness, lies shattered on the pavement.
FOOTNOTES - CHAPTER II


All further quotations for "Der Sandmann" will be taken from this reference and will be referred to only within the body of the text by means of parentheses.


5Freud, p. 403.

It should be noted here that the translation of "unheimlich" to "uncanny" is a rather weak one. The first part of Freud's work deals with the word "unheimlich" itself. He concludes that an "unheimlich" experience is one that is both familiar (heim) and foreign (unheim) and therefore all the more frightening when it occurs.

6Ibid., p. 384.


8Ibid., p. 35.

9Ibid., pp. 229-32.


12Neumann, p. 142.

13Ibid., p. 179.

14Cirlot, p. 38.

15Ibid., p. 235-6.


18 Cirlot, pp. 100-101.


21 Cirlot, p. 146.

22 Neumann, p. 59.


26 Neumann, pp. 36-37.


28 Neumann, pp. 54-55.


33 Cirlot, pp. 203-211, p. 299.

CHAPTER III

Crime and Punishment, which at first might appear to be less sophisticated and artistic than other of Dostoevsky's major novels, is in reality quite complex and aesthetically balanced. It may take more than one reading for the reader to appreciate that the "suddenness" of Raskolnikov's Christian conversion in the last two pages is actually well-prepared for, and that this conversion is not as traditionally Christian as it seems. George Gibian, Leonard Kent, and Alexandra Rudicina have established that Dostoevsky's careful use of the subconscious does prepare the reader for Raskolnikov's suffering and salvation; there is no sudden reversal from stubborn intellectual to meek Christian. Others, too, have commented on the subconscious and even the collective unconscious in Crime and Punishment. C.F. Keppler is not the first to recognize that Svidrigaylov is the embodiment of the evil side of Raskolnikov's personality, but he is among the first to place Svidrigaylov in a Jungian mold and label him as the Shadow. He thereby explains the special relationship between the two, the "something in common" (p. 302) which extends far beyond their feelings for Dunya. But there are many other times during which this same kind of psychic awe is experienced -- towards an individual, towards a location, towards a situation -- yet critics seem unwilling to explore these occurrences. It is
exactly this kind of experience which a Jungian interpretation seeks to deal with. It is therefore this author's contention that a Jungian interpretation is not only quite appropriately applied to this novel, but that it deals with such important problems as Raskolnikov's motivation for committing the murders.

This is a rather important accomplishment, since the question of motivation becomes the central issue of the novel. Many reasons are established for the transgression of moral and social laws, but each one is slowly eroded away until Raskolnikov actually denies the very rationalizations he had previously given.

The first hint of motivation is given in the first line of the novel; we are told that it is a "very hot evening at the beginning of July." (p. 19) The narrator builds on this initial comment until the reader does feel an appreciation of Petersburg's peculiar climate.

It was terribly hot in the street, and the stifling air, the crowds of the people...the dust and that peculiar summer stench which is so familiar to everyone who lives in Petersburg...all that had a most unfortunate effect on the young man's already overwrought nerves. (p. 20)

And no place is hotter or stuffier than Raskolnikov's small room. It is as though the weather were the final straw which forced Raskolnikov to commit the murders. But the narrator does not push this conclusion far; the heat is a contributing factor, but it alone could not precipitate Raskolnikov's crime.
Another possible explanation is introduced on the second page: "for two days [Raskolnikov] had had hardly anything to eat." (p. 20) Razumikhin and Nastasya promote this theory, and again it is a contributing factor. A man who does not eat for long periods is subject to hallucinations, fainting spells, and irrational actions, all of which plague Raskolnikov.

Lack of food, cramped, stuffy living quarters — these ideas are further examined in the socialist arguments put forth. Razumikhin reports the socialist stance as this:

Crime is a protest against bad and abnormal social conditions and nothing more...They reduce everything to this one cause — environment. Environment is the root of all evil... (p. 272)

But this argument is not allowed to stand, for Razumikhin blasts their theories by exclaiming that "human nature isn't taken into account at all." (p. 273) When the importance of environment is stressed later by Lebezyatnikov (p. 383), the argument is undercut simply by the fact that it is Lebezyatnikov, the caricature of the socialist, who mouths it. Dostoevsky indicates that he is not entirely unsympathetic to the "environment" question simply by giving it the emphasis that he does. But when Raskolnikov is confessing to Sonia he says,

And do you realize, Sonia, that low ceilings and small pokey little rooms warp both mind and soul? Oh, how I loathed that hovel of mine! And yet I wouldn't leave it. Wouldn't leave it on purpose. Didn't go out for days. Didn't want to work. Didn't want to eat, even. Just lay about. If Nastasya happened to bring me something to eat, I'd eat; if not, a whole day would pass without my tasting anything. I wouldn't ask for anything
Dostoevsky thus makes it clear that while the socialist argument might have some validity in general, it is not applicable in this specific case. It is human nature which is all-important here. Raskolnikov chooses not to rescue himself from the influence of his room and he chooses not to eat, even, as is demonstrated in other places, when Nastasya does bring him food. No, it is not something from outside Raskolnikov, a force from his environment, which dictates his actions; rather, it is something from inside him which manipulates his soul.

Another related rationalization is the economic issue. Raskolnikov implies to Sonia that without money his mother would die of grief and his sister would be forced into prostitution, in marriage or otherwise. Also, his own plans are dependent on more money.

Well, so — so I decided to get hold of the old woman's money and to use it to see me through the university without worrying my mother, and to help me with my career during the first few years after the university, and do it all in a big way, thoroughly, so as to assure my success in the career I had chosen and make me completely independent. Well — well, that's all there is to it. (p. 429)

But his actions belie this excuse, as Sonia points out. "But why if, as you said, you did it just to rob, didn't you take anything?" (p. 427)
He vasclillates wildly between concern for his mother and Dunya, and complete disregard for them in money matters. When his mother sends him money she has borrowed, he gives it away: he gives some to a policeman to help a rape-victim home; he contributes to a street singer and even a prostitute; and finally he gives the bulk of it to the Marmeladovs. He also takes the alms given him on the bridge and throws them into the Neva. Obviously he is not concerned with the money and he even admits this to Sonia. "And it was not the money, Sonia, I was after when I did it." (p. 432) He knows it is not a valid excuse and as proof he cites the fact that Razumikhin is also poor, yet he does not succumb to economic pressures and use them as an excuse for robbery and murder. "He manages to get work," Raskolnikov says. "But I got bitter, and I didn't want to work." (p. 430) Money for himself, then, is not his motivation.

Nor is money for humanitarian purposes a reliable rationalization. Raskolnikov states that immediately after his first visit to Alyona Ivanovna, he happened to overhear two men discussing her in a cafe. One even went so far as to propose killing her, since her life "...amounts to no more than the life of a louse or a black beetle, if that, for the old hag is really harmful." (pp. 84-5) The rest of the proposal was to take her money and do good deeds with it -- to aid poor students, the sick, etc. "...that one little crime could be expiated and wiped out by thousands of good
deeds..." (p. 84) he says. Raskolnikov had not yet worked out such a plan in detail, for we are told that prior to the overheard conversation, only "A strange idea was hatching in his brain, like a chick in an egg..." (p. 82) To him it seems amazing that "he happened to overhear that conversation just at the moment when he himself had brought the germ of the same idea from the old woman." (p. 85) (Underlining mine) And the narrator tells us, "This idle talk at a restaurant was to exert a very great influence on him as the whole thing grew and developed." (p. 85) These statements seem to indicate that Raskolnikov had only begun to think in terms of killing the woman, and perhaps, to justify these thoughts in terms of a Utilitarian ethic. Judging by his later actions, however, it seems plausible that this conversation only encouraged the murder, since the idea was already there, but actually provided the excuse Raskolnikov was looking for. That he had no excuse until then is evident from the fact that he did not think to use his own published theory on crime as a rationalization. While there is much in common between Raskolnikov's "great man" theory and the Utilitarian ethic espoused by the student, there is one essential difference: the great man, in order to justify his crimes, must have a new and valuable idea, one which would help the world much more than distributing the old hag's few thousand roubles to the poor would. The great man can step over obstacles, "but only if it is abso-
lutely necessary for the fulfillment of his idea on which quite possibly the welfare of all mankind may depend." (p. 276) (underlining mine) Raskolnikov never claims to have such an idea. In fact, he grasps at the excuse offered him in the overheard conversation and probably decides only then that he will spend the money for humanitarian projects.

His concern for people is amply demonstrated in the book, but so is his alienation from humanity. In fact, Raskolnikov "vascillates sharply between sympathy and contempt for the people for whom he is...presumably sacrificing the moneylender and himself." As Wasiolek points out in *The Notebooks for Crime and Punishment*, there are two different motive patterns behind Raskolnikov's actions, and they seem to be contradictory. The first is the humanitarian motive, involving his family and all the poor and sick he could help. The second is the "extraordinary" man and self-willed motive, which would allow him to commit crimes for the sake of his future goal. "And it would seem that the motive of sacrificing one's self for humanity or sacrificing humanity for one's self are contradictory." But Wasiolek goes on to point out what he sees as the "real relationship" between these two motive patterns:

The 'pretty' humanitarian motive is flattering to Raskolnikov's ego, evasively presented to the conscious mind as a rationalization for an ugly truth...These two motives are not contradictory because they are not equally real. One is believed in, even though we may know only its
manifestations in the superman theory and the self-willed rejections of the family; the other is not believed in. The relationship is dramatic and psychological, not logical.8

That Raskolnikov is grasping for a rationalization is evidenced by the fact that he hears only what he wants to of the cafe conversation. After the student outlines his justification for murdering the old hag, his friend asks whether he would actually kill Alyona Ivanovna himself.

'Of course not! I was merely discussing the question from the point of view of justice. Personally, I'd have nothing to do with it.'

'Well, in my opinion, if you are not ready to do it yourself, it's not a question of justice at all.' (p. 85)

Raskolnikov ignores the implications of these latter comments and grasps only at the humanitarian justification for the murder. In order to underline the correctness of this justification, he emphasizes to himself how significant it is that he overheard these ideas when he was beginning to think them himself. "It was as though there had really been something pre-ordained here, a kind of sign..." (p. 85)

By making it "pre-ordained," he feels 1) that he has no choice about committing the act, and 2) the project therefore has the approval of whoever or whatever pre-ordains such things. He has sought a conscious justification for the murder, and he has found one.

His alternating feelings of sympathy and dislike for people are demonstrated most dramatically when Raskolnikov is trying to protect the drunken girl from the lecherous
man following her. At first he pleads with a policeman

and even gives him money from his

severely limited funds to pay for a cab to take her home. Then suddenly he reverses his stance.

At that moment something seemed to sting Raskolnikov; in an instant he became quite a different man.

He shouts after the policeman,

Leave them alone! It's not your business!

And he thinks,

And what the hell made me interfere? Who am I to help her? Have I any right to help anyone? Let them devour each other for all I care. What business is it of mine? (p. 68)

His desire for non-involvement is mirrored in the "remarkable fact that at the university Raskolnikov had scarcely any friends. He kept away from everyone, did not visit anyone, and felt very ill at ease when anyone came to visit him." (p. 69)

In The Notebooks for Crime and Punishment it is evident that Dostoevsky had at one time planned to make Raskolnikov's alienation so pronounced that it bordered on misanthropy. He remarks more than once, "How disgusting people are!" In one case this statement occurs just prior to the letter from his mother (presumably the one which relates Dunya's problems with Svidrigaylov and Luzhin) and to the encounter with the drunken girl mentioned above. His misanthropy, in this case, in specifically directed toward middle-aged men who long for sexual ad-
ventures with innocent young women. He later comments,

> How low and vile people are...No gather them up in one's hands and then do good for them. But instead to perish before their eyes and inspire only sneers.10

His own sense of failure and impotence is involved here, for when he fails while trying to do good, he inspires sneers, not celebrated martyrdom. Obviously he has mixed feelings about people, so his humanitarian motives must also be tainted with this vascillating attitude.

Raskolnikov, then, in adopting the humanitarian motive that he does, makes a poor choice in terms of his psychological state at this time. Certainly he has humanitarian impulses, but this aspect of his personality is presently overshadowed by a stronger, more dynamic aspect, which manifests itself in the "great man" theory, his rejection of family, his desperate need to be master of his own fate, i.e. to dare..., and finally his actual alienation from humanity.

No matter how much he rejects humanity, however, he cannot rid himself of its hold. His suffering is his strongest link with humanity, and this displays itself most intensely in his illness. For Dostoevsky, physical and mental illness are inseparable. We are told that Raskolnikov hasn't had proper living conditions nor enough to eat, but there is a more important factor which determines his fevers, chills and delirium. It soon becomes apparent that his physical problems occur in direct cor-
relation with his psychic well-being. Even before the murder, when he is only contemplating it, he spends most of his time lying in bed; the closer his thoughts come to the murder, the more feverish he becomes. This correlation is most clearly manifested in his four-day delirium, accompanied by fever and chills, which follows his crime. But he also displays other psychic symptoms, including fainting whenever the discussion centers on the murder. The theme of illness was inserted in the story partially to gain sympathy for Raskolnikov, and thereby provide another excuse for his actions: he was delirious and didn't know what he was doing when he murdered the two women. However, Dostoevsky skillfully makes it clear that Raskolnikov's physical illness is brought on by his mental illness, and not vice versa. While Razumikhin tries to justify his actions on the opposite grounds, i.e. that his physical illness led to his mental confusion, the reader is made to realize that Raskolnikov did know what he was doing, that he chose to do it, that he dared to do it. Thus this excuse, like all the others, crumbles out from under Raskolnikov.

The same mental and physical reactions which tip off Zamyotov and Porfiry also indicate to the reader the source of Raskolnikov's problems. If the story were approached only on the level of correlation between talk of the murder and Raskolnikov's mental and physical reactions,
one might simply conclude that Raskolnikov was suffering from a guilty conscience. But Dostoevsky did not create just a simple morality tale; he also gave the critic deep psychological material to work with, including Raskolnikov's contradictory tions and statements, and his subconsciously-inspired dreams. With the aid of Jungian theory, the novel can be seen in terms of archetypal patterns, which in turn generate a new interpretation of the work.

Of course, Jungian interpretation does not stand isolated. Konstantin Mochulsky, for example, touches on the basic pattern essential to the Jungian approach -- the hero myth. He points out that through means of the murder:

a new consciousness is born -- the consciousness of a strong personality, fiendishly proud and solitary...His fear, his faint-heartedness, the sickness have passed. The hero senses a terrible energy that has been aroused within him... 11

The main characteristic of this new "strong individual" is his "will and strength." Ruth Mortimer states that Dostoevsky's "chief characters" often find themselves in a state of duality and that they then feel compelled to exorcise the components of this duality by some form of self-assertion, to resolve the ambiguity in their natures through an act of will. Freedom of the will, the power to effect this self-assertion and to justify it, once effected, is a fundamental necessity for these tortured individuals. 12
This problem then, is at the core of the "strong individual" or hero. In Jungian terms, this person would be descending into the unconscious in order to come to terms with the archetypes. Because such an individual feels manipulated by the archetypes, he has to assert himself through means of an act of will.

Mochulsky continues his chronicle of the hero by examining part three. This section "relates the course of the strong individual's struggle. The author intensifies our new impression of the hero by means of various indirect characterizations." When the artisan accuses him of being a murderer, however, Raskolnikov himself questions his heroic qualities and decides that he is "worse and nastier than the louse[he]killed..." (p. 292) Part four "carries Raskolnikov's struggle to its ultimate climax." Svidrigaylov appears as the embodiment of one of Raskolnikov's possible ends: if Raskolnikov continues to negate all human values, then he will join Svidrigaylov in an amoral existence. "This meeting with his double marks a new stage in their hero's consciousness. Being convinced of his defeat ('Not a Napoleon, but a louse') he begins to lose his sense of reality." He meets with Sonia, but does not come away a Christian. Instead he restates his attitude towards personal power, which stands in opposition to Sonia's humility. The figure of the man-god opposes the image of the God-man." The interrogation scene with
Porfiry only lends support to his feeling of control, for the painter confesses to the murder, leaving Raskolnikov legally free. During the course of part five, "the strong individual arrives at the final stage of his self-knowledge..." He recognizes that the crime was committed for himself alone. "He performed an experiment; he was resolving the enigma of his own personality." In talking to Sonia, he wavers in accepting that he is a louse, but finally concludes,

Perhaps I am a man and not a louse. I may have been in too great a hurry to condemn myself. I'll give them a good run for their money. (p. 434)

As a result, he does not reject his theory of personal power.

Part five, according to Mochulsky, "depicts the parallel ruin of the two 'strong individuals' -- Raskolnikov and Svidrigaylov." Svidrigaylov kills himself and Raskolnikov gives himself up to the police. But even in Siberia, Raskolnikov refuses to give up his personal-power theory, and even states, "My conscience is clear." (p. 552) Mochulsky goes on to interpret Raskolnikov's personality through this statement:

What he was ashamed of was that he, Raskolnikov, should have perished so utterly, so hopelessly, and so stupidly because of some blind decision of fate...(p. 550)

Thus Mochulsky writes,

...he has but one single enemy -- fate. Raskolnikov has been brought to destruction like a tragic hero in battle with blind Destiny. But how could the author present this bold truth about the new man to the readers of Katkov's well-meaning journal in the 1860's? He had to cover it by throwing an innocent veil over it. He did this, however, hurriedly, carelessly, 'just before the final curtain'...The novel ends with a vague anticipation of the hero's 'renewal.' It is promised,
but it is not shown. We know Raskolnikov too well to believe this pious lie.\textsuperscript{20}

For further emphasis, Mochulsky adds,

\begin{quote}
Raskolnikov's story is a new embodiment of the myth of Prometheus' revolt and the tragic hero's destruction in the course of his struggle with Fate.\textsuperscript{21}
\end{quote}

His final conclusion stands as this:

\begin{quote}
After having traced the course of aesthetic freedom, the author leads us to the religious basis of his world outlook: there is no freedom other than freedom in Christ; he who does not believe in Christ stands subject to the power of Destiny.\textsuperscript{22}
\end{quote}

There is much in this interpretation with which a Jungian would not argue. Mochulsky has placed the novel within the pattern of the hero myth and has declared that Raskolnikov's quarrel is really with Fate, not bad housing, hot weather, lack of food, economic deprivation, or any of the other external rationalizations put forth. He dared to commit the murders in order to "master his fate." However, the dissatisfaction Mochulsky and others feel for the ending is explained by the fact that Dostoevsky is dealing with only one segment of the hero myth. His suggestion of a new story about Raskolnikov's rebirth is well-grounded in the psyche, for it is the final and necessary part of the hero myth. First, the hero must descend into the abyss of the unconscious, then kill the Great Mother by uniting with her, and finally, he must emerge reborn a hero. If he is not successful in this, his fate is that of the tragic hero. Raskolnikov has grappled with the unconscious, but it is not until "just before the final curtain" that he
realizes why he has been unable to emerge a hero. With the aid of his last dream, Raskolnikov realizes that he must put his theory of power in its proper perspective and balance his own personality with attributes of Sonia's in order to be reborn. This recognition is the crucial step in rebirth. To go into the details of his salvation any deeper than Dostoevsky does, would make the story rather unaesthetic.

In oral mythological tradition there is a definite need for the hero pattern to be completed, in order for the primitive psyche to have a paradigm to follow. But in the modern novel, the sophistication of the reader demands that endings be "penultimate," i.e. that the reader be forced to imagine what takes place after the novel "ends." Thus Dostoevsky has to stop where he does in the hero myth; only in the epilogue does Raskolnikov free himself from the influence of the Mother and the Shadow and thereby allow himself to be reborn. Since the pattern of rebirth is established archetypally in every psyche, the reader should intuit the validity of the promise of rebirth. Mochulsky's charge that the ending is a compromise with society is simply a naive denial of the last and most important segment of the hero cycle.

To explore further Raskolnikov's position as hero, it is first necessary to examine some of the main symbols of the work. Ralph Matlaw's article on insect imagery explores one of the most important of these symbols. Matlaw remarks that "the clearest proof of a fundamental
kinship among Dostoevsky's demonically dissolute characters is found in the fact that each is associated with the image of a spider." Svidrigaylov is clearly linked with them in Crime and Punishment when he describes eternity as "a little room...something like a village bath-house, grimy and spiders in every corner..." (p. 305) Interestingly enough, Raskolnikov is also linked with spiders.

I sat skulking in my room like a spider. (p. 430)

I did not care a damn whether I would become the benefactor of someone or would spend the rest of my life like a spider catching them all in my web and sucking the living juices out of them. (p. 432)

He also refers to Alyona Ivanovna as having spider-like qualities, although he consistently calls her a "louse."

That old moneylender, no good to anybody, who sucked the life-blood of the poor... As Matlaw points out:

The louse has different attributes at different times...When Raskolnikov ascribes loathsomeness and vileness to the louse, we recognize the same emotional and ethical connotations ascribed to the insect by the underground man, as well as those of spider imagery. Thus Dostoevsky links the characteristics of a spider with Svidrigaylov, Alyona Ivanovna, and even Raskolnikov.

The main function of a spider, i.e. to weave a web and trap other insects, takes on new significance in this context. Matlaw comments on Dostoevsky's "use of insects to characterize insignificance. His spiders' webs, as it were, do not merely hang: they trap, and they are well-populated." One conclusion he draws is that Dostoevsky's characters attempt "to project insignificance in [their]...
criticism of others." In calling the old woman a louse, Raskolnikov is projecting his feelings about himself on to her; he feels, as he admits later, like an insignificant louse. When he attributes spider-like qualities to Svidrigaylov and Alyona Ivanovna, it is because he recognizes that he is just as bad as they when he murders: he, too, "ruins" lives, and not merely through mental or economic manipulation. He actually murders.

However, there is another level of projection concerning the spiders. Raskolnikov feels insignificant because he feels as though he were trapped in the web of a spider himself. Archetypally, this image of the spider and her web symbolize the clinging, entrapping aspects of the Terrible Mother. This archetype manipulates and controls the ego so completely that it is overwhelmed with a sense of insignificance and futility. The only way out of the web seems to be by killing the spider and defying her right to control. As Raskolnikov learns, though, the act of will which saves the hero might also prove his "Waterloo," for if he in turn steps outside the boundaries of human law, and goes so far as to infringe upon the rights of others, then he is just as bad as the original spider. He, too, would then be trapping and manipulating others. When Raskolnikov calls himself a louse and a spider, then, he is beginning to achieve the insight which ultimately frees him.

Matlaw seems to substantiate Jung's thesis that the
spider represents the most manipulative aspects of the unconscious when he cites this passage from The Idiot:

The picture [Holbein's 'Dead Christ'] seems to give expression to the idea of a dark, insolent, and senselessly eternal power, to which everything is subordinated and this idea is suggested to you unconsciously...Can anything appear in a vivid image that has no image? But at times I did imagine that I saw, in a sort of strange and impossible form, that infinite power, that dark, deaf-and-dumb creature. I remember that someone seemed to lead me by the hand, with a lighted candle, and show me some huge and horrible tarantula, assuring me that that was the dark, deaf-and-dumb, and all-powerful creature.29

This dark power, then, within the context of a Jungian analysis, would be the Terrible Mother aspect of the Great Mother archetype. As was explained in chapter one, the struggling ego is torn between the unconscious state of the uroboros and the consciousness he is experiencing. When a certain level of consciousness is reached, the ego develops a hate-love attitude towards the uroboros: it is still at times drawn towards the pleasant state of unconsciousness, but it fears being drawn in completely and trapped forever in this state. The Terrible Mother looms large as the dark power which would force the ego back to submission, so it tends to dominate the life of whomever it "attacks."

Another form which this power takes is that of Fate (see chapter one). "The psychological rule says that when an inner situation is not made conscious, it happens outside, as fate."30 All the details of the crime, from its inception in the overheard cafe conversation, to its amazingly successful execution, are attributed to unknown forces
guiding the scene. It is "predetermined," it is "chance," it is "fate." Even Raskolnikov's actions after the crime are seemingly manipulated by this unknown power. When he goes to confess to Sonia, for instance, he hesitates outside her door.

'Must I tell her who killed Lisaveta?' The question was strange because he felt suddenly and almost at the same moment that he not only couldn't help telling her, but that he couldn't possibly postpone his confession even for a short time. He did not as yet know why it was impossible: he only felt it, and this agonizing realization of his own impotence before the inevitable almost crushed him. (pp. 419-20)

The theme of impotence and failure is a strong one, yet one which is delicately treated by Dostoevsky. Raskolnikov considers himself a failure because he is poor, because he has had to quit school, and because he cannot support his mother and sister, and thereby prevent Dunya's "prostitution." Raskolnikov does not realize that his sense of failure is responsible for his decision to kill the old woman. He does not kill her for money, because he never uses it, but rather because he has directed his sense of impotence into an economic channel and has projected the archetype of the Terrible Mother on to her; she is the worst example of economic suppression that he knows, so he unconsciously makes her the archetypal symbol of all suppression. In killing her he hopes to stop suppression in all forms, not just economic, and above all to rid himself of his overwhelming sense of impotence.
That his struggle is really on an archetypal level is indicated by many things. Most important is Raskolnikov's own indecision as to why he committed the crime. As was pointed out earlier, his reasons are many but he eventually denies all of them, either through word or action. Finally, he himself is able to verbalize to Sonia what he had previously only been able to feel:

I wanted to murder, Sonia, to murder without casuistry, to murder for my own satisfaction, for myself alone...I did not commit murder to become the benefactor of humanity by gaining wealth and power -- that, too, is nonsense. I just did it; I did it for myself alone...It was something else I wanted to find out, it was something else that goaded me on: I had to find out then...whether I was a louse like the rest or a man. Whether I can step over or not. (pp. 432-3) I wanted to dare and -- and I committed murder. I only wanted to dare, Sonia, it was my only motive." (p. 431)

In this moment of insight, Raskolnikov realizes that 1) he murdered only for himself, 2) something he can only partially name goaded him on, 3) this something was simply the need to dare. But to dare what or whom? He cannot say; he can only feel his impotence and know that he must overcome it through an act of will. Other men who do not fight to get free of the web are "vermin" and "lice" simply because they don't dare to throw off the oppressive forces which manipulate them. What Raskolnikov hates and fears most in himself ("Yes, I really am a louse." - p. 291) is manifested in this criticism of others.

Certainly it is fair to say, then, that since Raskolnikov cannot establish an external justification for his crime, his motivation must have come from within. He wants to dare the Terrible Mother and thereby free himself from all the dark
forces which manipulate him. Another indication that he is being ruled by this particular archetype is that he projects it on to another important figure in his life -- his mother. As his notebooks indicate, Dostoevsky's original conception of Mrs. Raskolnikov is much different from the woman we see in the final work.

On several occasions Dostoevsky writes, 'His mother's caresses are a burden,' and once he writes, 'Even thoughts of his mother are painful.' The mother is not very admirable in the notebooks, nor for that matter in the novel, although her negative traits are veiled and obscured. In the notebooks, she is conscious of how Raskolnikov has hurt her; she loses her temper with him, reminds him of his duty towards her, and in general fills him with feelings of guilt and shame. His feelings toward her, as a consequence, are contradictory and unclear, a compound of love, duty, anguish, fear and aggression...Sometimes the aggression becomes bald and open, as in the following quotations, where his violence is directed at sister and mother: 'He sells his sister to a dandy from K boulevard. He beats his sister and takes everything from her.' And, 'He beats his mother.'

Obviously, Raskolnikov's characterization would have been quite different if Dostoevsky had continued with his original conception of Mrs. Raskolnikov. In the final work it is only hinted that Mrs. Raskolnikov plays upon her son's well-developed sense of guilt in order to get her way. The explicitness of his love-hate relationship with her is dropped altogether, probably for aesthetic reasons. This softening of the mother/son relationship might have come about for another reason, however; perhaps Dostoevsky himself began to realize that it was not his mother and his sister whom Raskolnikov really wanted to beat, just as it was not Alyona Ivanovna whom
he wanted to murder. Mrs. Raskolnikov and Dunya are sometimes clumped together in Raskolnikov's mind, for when his projections of the Terrible Mother is most active, he refers to them as a conceptual unit. There are two scenes of great importance where he refers cryptically to them, thereby implying their symbolic dimension. Both scenes will be discussed later. His multi-projections, then, do indicate the archetypal basis of his situation.

Besides identifying the projected archetypes on the plot level, there is yet another means of pursuing a Jungian interpretation — through Raskolnikov's dreams. There are four main dreams, the first of which revolves around the beaten horse. As Ruth Mortimer points out, there are four examples of "prostituted" women associated with this dream by purely mechanical means. Shortly before his dream, Raskolnikov counts the money he has spent: he gave money to the Marmelodovs, thus linking Sonia to the dream; he gave money to Nastasya for his mother's letter, which tells him of Dunya's relations with Svidrigaylov and Luzhin; finally, he remembers that he gave money to the policeman to save the drunken girl on the street. It is generally accepted by critics that the horse represents the poor creatures, typical of those most crushed by the world. These examples symbolize "a whole class of sacrificial women...animals for hire." This theme is carried through the work by means of references to horses. Raskolnikov is later treated like a horse himself when he is beaten by the cabman with his whip. Thus he, too, is fighting for his life
against Mikolka, who on this level simply represents the social evils and injustices of this world.

On another level, Mikolka "is Raskolnikov himself, and the mare his victim." After the dream, Raskolnikov consciously interprets the dream in this way himself when he says,

Good God!...is it possible that I will really take a hatchet, hit her on the head with it, crack her skull, slither around in warm, sticky blood...Good God! is it possible?! (p. 78)

This is the second level of interpretation for this dream.

The third interpretation involves Raskolnikov's personal unconscious and therefore is legitimately approached from a Freudian point of view. The horse is a known symbol of sexual libido. This natural instinct is being repressed and killed, perhaps by an element best recognized in the Jungian interpretation of the dream. Mikolka in this case represents all the evil aspects of the personal unconscious, i.e. the Shadow. He is linked to Svidrigaylov, who has previously been acknowledged by Jungian critics as the Shadow, by the fact that Svidrigaylov beats his wife and peasants with a whip. The anima is here linked with Sonia through the "sacrificial woman" theme, and it will be demonstrated later that she is the projected anima. The hero must recognize and unite with the anima if he is to be spiritually reborn. But as Raskolnikov's dream points out, his anima doesn't have a chance to express itself. The shadow is in control of the Self and is castrating the anima by whipping her across the eyes and ultimately killing her. As was
demonstrated in chapter two, eyes represent the higher spiritual consciousness; thus the emphasis on being beaten on the eyes takes on meaning. Raskolnikov's castration, then, is spiritual; his instinct towards heroic individuation is being thwarted by his run-away Shadow.

The fact that Raskolnikov appears in the dream as a child is also important:

One of the essential features of the child motif is its futurity. The child is potential future. Hence the occurrence of the child motif...signifies as a rule an anticipation of future events.37

Not only does the dream "foretell" the murder of the old woman on the plot level, but it also indicates that there will be a second death -- that of Raskolnikov's spiritual self -- on the archetypal level. This, then, is the significance of Lizaveta's death. Throughout the book she is linked with Sonia: both are meek and gentle creatures, both extremely religious, both taken advantage of, especially by men. She, too, is a projected symbol of the anima. When she dies, so does the flame of spirituality in Raskolnikov. This flame cannot be rekindled until he overcomes the Shadow which is controlling him and unites with the anima again.

One more important aspect of this dream is that a crowd is involved.

The symbol of a crowd, and particularly of a streaming mass of people in motion, expresses violent motions of the unconscious. Such symbols always indicate activation of the unconscious and an incipient dissociation between it and the ego.38
His unconscious has been set in motion, then, and these dreams are messages from the collective unconscious to his conscious ego, warning him of the dangers which await him if he continues on his perilous path.

His second dream is also of an explicit symbolic nature. Shortly before this dream, Raskolnikov is beaten by the cabman and given money by a woman who mistakes him for a beggar. While looking at a church bathed in sunlight, a symbol of the highest spiritual aspirations, he throws the money away, even though he desperately needs it. To him money is the symbol of the economic manipulation he is trying to escape. Water is a traditional symbol of the feminine unconscious, particularly of the Great Mother. In effect, then, he is defying the Great Mother - Terrible Mother by throwing back at her the symbol of the hold she has on him.

His dream supports his continuing feelings of impotence in relation to the Terrible Mother. Dostoevsky wants to make it quite clear that Raskolnikov feels like the "sacrificial women," that he feels totally crushed and manipulated by the world, so he points out that Raskolnikov lay down to sleep, "trembling like a winded horse." (p. 133) This statement establishes the symbolic content of this dream: Raskolnikov is the landlady. She is being beaten unmercifully by the assistant police superintendent for no apparent reason. It is significant that there is another crowd in this dream, but even more important is the fact
that Raskolnikov wants to lock himself away from it. He
does not want to acknowledge his present psychic situation.
Whether the police superintendent here represents the
Shadow or just the unconscious in general doesn't matter.
The important thing to recognize is that Raskolnikov is being
assaulted by his unconscious, yet he does not want to acknowl­
dge this, let alone do anything about it.

His third dream is highly significant in that it is a
statement of his specific psychic problem. The material
on both sides of the dream is also important, for it gives
a clue to the interpretation of the dream. First, Raskol­
nikov has a moment of insight and recognizes that he is a
"louse" and that he knew this before the murder. (p. 292)
He is beginning to recognize the evil elements of his own
personality when he admits that his motives were not "the
magnificent and praiseworthy aim" he had made them out to
be. This is the first important step in assimilating the
Shadow archetype. In the dream Dostoevsky works within
the framework of the Romantic "double" in creating
Raskolnikov's Shadow.

Suddenly he heard a sudden sharp crack, as though
someone had snapped a twig in two...A fly, wakened,
Suddenly knocked violently against a window pane
in its flight, and began to buzz plaintively.
(p. 294)

Svidrigaylov appears even before Raskolnikov has properly
awakened from this dream, causing Raskolnikov to wonder if
this isn't simply a continuation of his dream. Svidrigaylov-
becomes the projected Shadow, or "double," which up until this time has manifested itself in Raskolnikov's irrational behavior and his dreams. Raskolnikov had to meet someone who embodied the contents of his own repressed personal unconscious before he could project the Shadow archetype; hence Svidrigaylov's comments that they have "something in common" (p. 302) and are "birds of a feather" (p. 305) are quite valid. Much of Raskolnikov's repression may be of a sexual nature. Dostoevsky's many references to women or girls who are forced into prostitution are certainly part of his attempt to explore one of the burning issues of the 1860's. Yet at the same time, the rise in prostitution was partially a reaction to the prudish attitude of the times, i.e., love was something that occurred on an elevated plane and did not include sex. Hence it is easier to understand Raskolnikov's attraction to the landlady's crippled daughter; he could love her on a pure, idealistic, sexually-repressed plane. Svidrigaylov obviously lives out some of the sexual themes which must haunt Raskolnikov's personal unconscious; Raskolnikov is so disturbed by Svidrigaylov's relationship with Dunya that he casts him as a conscious symbol of the amoral sensualist long before he even meets him.39

There is another aspect of the Shadow which is instrumental in manipulating Raskolnikov's actions. Raskolnikov thinks of himself as a failure, he has no confidence in himself. He therefore does not really stand up for himself or try to better his position. As a result, a sense of pride and belief in himself, is also completely absent. These
stifled feelings eventually rise up from their prison in the personal unconscious; the form they take is exaggerated, for they come out as excessive pride. In fact, this reaction from the unconscious forms the cornerstone of Raskolnikov's "great man" theory; at times he believes that he is a Napoleon, even though he has no "great idea" to match his ambition. It is an easy step, then, to set himself up as a God-man, outside the moral dictates of society. He has to answer to no one, because he has the right to "step over."

There are two major components of Raskolnikov's Shadow, then, which have been determined both by the attitudes of his society and his own personal repressions. He represses his own sexuality and his sense of self worth, so the Shadow expresses itself as the extreme opposite of these two concepts. Svidrigaylov, as the amoral sensualist, embodies these characteristics, so the archetype is projected on to him. His appearance at the end of Raskolnikov's dream signals the start of a new struggle. The snapping of the twig in two, however, connotes more than the creation of Raskolnikov's "double," his Shadow: it is a clarification of his psychic problems. Up until this point he felt as if getting rid of Alyona Ivanovna would ease his sense of impotence. But this dream comes to explain that not just one archetype, but two, are controlling him.

Raskolnikov's sense of impotence in the face of the Terrible Mother is understandably mixed with his impotence towards this dark and shadowy force. This is shown by the
fact that both archetypes appear in this dream. To set the scene within the realm of the unconscious, Dostoevsky refers six times to the moon itself or to the moonlight flooding into the room. When Raskolnikov strikes the old woman moneylender, she refuses to die, even when Raskolnikov, shamed by the crowd because he cannot kill her, hacks away at her with the hatchet. She laughs at him, the crowd laughs at him, and he tries futilely to run away. Killing the old woman, who is merely a projection of the archetype, doesn't work. He begins to recognize that the old woman is a symbol even before the dream. He talks of her and how he hates her, then he suddenly says, "Mother, sister — how I loved them! Why do I hate them now?" (p. 292) The dream attempts to answer this question by showing him that killing the moneylender did not still his feelings of fear and impotence: the feeling won't die. He hates his mother and sister now, because they became the projections of the Terrible Mother when the old woman died. The woman in the dream is at first faceless, implying that it doesn't matter to whom the projection is attached, because physically murdering that person is not going to remove the archetype.

Raskolnikov's psychic situation, according to his dreams, seems to be this: his general feeling is one of impotence. For some time now he has felt manipulated by dark forces, and in an attempt to stop this situation, he dares to kill the old woman. Instead of feeling relief at being free, his reaction is to draw in to himself, to sleep, to try to
forget; but in this attempt to rid himself of one archetype, he allows himself to be taken over by another. He chooses such a cold, inhuman, selfish "act of will," because his Shadow has been steadily gaining the strength to control his ego. Any sense of growing spirituality which he possesses is squelched when he commits his horrible crime. Even after Svidrigaylov kills himself, the Shadow still maintains control of Raskolnikov on the archetypal level. Excessive pride and stubbornness keep him from admitting his evil deeds even after he has confessed, been tried, and sent to Siberia. He confesses the deed, but claims no culpability when he says:

"My conscience is clear. No doubt I have committed a criminal offence, no doubt I violated the letter of the law and blood was shed. All right, execute me for the letter of the law and have done with it!! Of course, in that case many of the benefactors of mankind, who seized power instead of inheriting it, should have been executed at the very start of their careers. But those men were successful and so they were right, and I was not successful and therefore I had no right to permit myself such a step."

It was that alone he considered to have been his crime: not having been successful in it and having confessed it. (p. 552)

His fourth dream arises in response to this attitude. While Raskolnikov is in the hospital with a high temperature, his "feverish" dream indicates the source of his psychic (and quite possibly physical) malady. Germs take over the world, but they are "endowed with reason and will." (p. 555)

Just like Raskolnikov, the people infected with these bugs consider themselves the source of truth and morality.
"Each of them believed that the truth resided only in him..." (p. 555) Raskolnikov finally realizes that if everyone were to follow his example, moral chaos would result.

The dream troubles Raskolnikov, but he is yet unable to understand the archetypal implications it holds. Instead of dealing with the part of his Shadow which the dream is concerned with, his excessive pride, Raskolnikov goes to work on changing his attitude toward the other aspect of the Shadow — his repressed sexuality. He looks out the hospital window and sees Sonia standing by the gate. "Something seemed to stab him to the heart at that moment." (p. 556) Immediately after this the reader is given the first indication that Raskolnikov has begun to assimilate his Shadow: he begins to worry about Sonia, especially when he discovers that she is ill. Up to this point he has been only cruel and disdainful to her; now, suddenly he misses her and worries about her. His care for Sonia is the first normal feeling he has had for a woman (his previous engagement to his landlady's daughter was far from normal). No more does he have to repress his masculinity; he can develop it in his relationship with Sonia.

Raskolnikov's problems with the Shadow are far from over, but he has met his "double," acknowledged their similarity, and that gives him the power to eventually overcome this archetype. Now that Raskolnikov has passed the "first stage of the analytic process," he can move on to
the recognition of the anima. The psychic groundwork for this has been well-laid, for he recognizes something of symbolic value in Sonia even before he meets her. In regards to his confession to her he says, "Long ago I chose you to tell you this, when your father told me about you and Lisaveta was still alive." (p. 345) Consciously he would say that he chose her because of her great suffering, and this is partially true. But even before he met her he saw that she did indeed, embody many of his own undeveloped characteristics, so he began to project the archetype of the anima on to her.

George Gibain points out that like many of Dostoevsky's characters' names, "Sonia" or "Sophia" has a very important symbolic meaning. Its denotative meaning is "wisdom," but there are connotations which extend this definition.

The concept of Sophia supplemented that of the divine trinity...In orthodox thought Sophia has come close to being regarded as something similar to a fourth divine person...Sophia is blissful meeting of God and nature, the creator and the creature...Love for Sophia is generalized ecstatic love of all creation, so that the images of flowers, greeness, landscape, the river, air, the sun and water throughout Crime and Punishment can be regarded as being subsumed in the concept of Sophia and figuratively in the person of Sonia, the embodiment of the concept. 41

There is a mixture here of orthodox and Pagan beliefs; the vegetation and love-of-nature motifs are associated with the non-Christian concept of Mother Earth.

Gibian notes that there are two big scenes of spiritual change which contain references to Mother Earth. When
Raskolnikov finally kisses the ground, as Sonia had suggested, he recognizes at least subconsciously, that this symbolic act is of great spiritual significance for him. Dostoevsky's notebooks show that he intended this to be a return to humanity; he bows to the people. But it is something more than this, for Raskolnikov is "overcome by an uncontrollable impulse—a sudden feeling took complete possession of his body and soul...he simply plunged head over heels into this new and overwhelming sensation. It seemed to come upon him as though it were some nervous fit: it glimmered like a spark in his soul, and then suddenly spread like a conflagration through him. Everything within him grew soft all at once, and tears gushed from his eyes. He fell to the ground just where he stood.

He knelt down in the middle of the square, bowed down to the earth, and kissed the filthy earth with joy and rapture. Then he got up and bowed down once more. (p. 536-7)

It is significant that this insight comes upon Raskolnikov like a fit, for to Dostoevsky, epilepsy is "often the highest form of the irrational." The scene implies, then, that this is a very big spiritual step for Raskolnikov, because he experiences it as a fit.

As Gibian says, "A force greater than Raskolnikov begins to act within him, the positive and unconscious force which Dostoevsky chose to symbolize here by the ancient goddess Earth." The second step towards regeneration takes place in Siberia, next to the "wide, deserted expanse of the river." (p 557) Again "something seemed to seize him and throw him at her feet. He embraced her knees and wept. At first she was terribly frightened...[but then] she
understood everything...he loved her, loved her infinitely..."
(p. 557) Dostoevsky implies that this uncontrolled impulse rises out of Raskolnikov's meditation on the scene on the far side of the river.

There in the vast steppe, flooded with sunlight, he could see the black tents of the nomads which appeared just like dots in the distance. There there was freedom, there other people were living, people who were not a bit like the people he knew; there time itself seemed to stand still as though the age of Abraham and his flocks had not passed. Raskolnikov sat there looking without moving and without taking his eyes off the vast landscape before him; his thoughts passed into daydreams, into contemplation; he thought of nothing, but a feeling of great desolation came over him and troubled him. (p. 557)

Abraham, the spiritual father of Christianity, is a paradigm of the man of faith and action. In his strong belief is found the freedom which Raskolnikov desires, the freedom to act as a man of will, not as a manipulated "vermin."
This is not the first time Raskolnikov has experienced this yearning, nor the first he has felt such desolation. We are told that he has often felt this way while standing on Nikolayevsky bridge, gazing at the cathedral, which "glittered in the sunshine." (p. 132) In both scenes Raskolnikov looks at the opposite shore of the river and feels depressed, desolate, "filled with blank despair."
(p. 132) Besides the river, there is another element these scenes share -- the sunshine which illuminates the church in one scene, and the father of the Church in another. Raskolnikov's attitude towards the river changes, though. And Gibian notes that his "reaction to water is a gauge of his inner state."45 It is no longer threatening to him,
for he has begun to realize that the water, as symbol of the unconscious, is also showing him the means to his rebirth. In the latter scene, then, Sonia comes up beside Raskolnikov and, as the projection of the anima, inspires the first step of Raskolnikov's "gradual rebirth." (p. 559) The conscious thought of Abraham's freedom, the symbols of Mother Earth (river and sunshine), and the projected anima—all are with him during his "enlightenment." This scene marks the end of archetypal dominance and the beginning of a new, integrated personality.

It is towards this goal that the whole book is oriented. In Jungian terms, Raskolnikov is undergoing the process of individuation: he is striving to know himself, to realize his complete "self." Raskolnikov's confrontations with the Terrible Mother and the Shadow are part of the struggle to know himself. So is his projection of the anima on to Sonia, for only through recognition of the undeveloped qualities she represents can he be made whole. Since the anima can only be recognized through projection on to a female partner, it is necessary for Raskolnikov to overcome his problem with sexuality first. He has to be drawn to a woman as a woman, not merely as a symbol, in order to "rescue the captive princess" and complete the hero myth.

But always the captive to be set free is personal and hence a possible partner for the man, while the perils he has to overcome are transpersonal forces which, objectively, hinder the hero's relationship to her.
For Sonia, too, there is important growth in this area: she develops her first "non-professional" relationship with a man. While she does follow Raskolnikov to Siberia partially of a desire to save him, would that motivation have been enough if he were a woman? It is doubtful. After Raskolnikov's illness, the relationship loses its one-sidedness as Raskolnikov begins to acknowledge his feelings towards her, too.

There is another element of Sonia's personality, however, which is quite pertinent thematically. Some hero myths show the hero being aided in his endeavors by a friendly female figure...who shows us the helpful, sisterly side of woman, standing shoulder to shoulder with the hero as his beloved, helpmate, and companion, or as the Eternal Feminine who leads him to redemption...

The sisterly side of a man-woman relationship is that part of it which stresses the common human element; consequently it gives man a picture of woman that is closer to his ego and more friendly to his consciousness than the sexual side.48

At first Raskolnikov is drawn more towards this side of Sonia's character. The theme of isolation and alienation from humanity is closely linked with this aspect of her personality; by following Sonia's directions for salvation, Raskolnikov comes to realize the value of a sense of humanity. Much of Sonia's sense of humanity comes from her Christian beliefs. In his efforts to understand these beliefs, Raskolnikov himself parallels Christ's suffering. Sonia, Porfiry and Marmelodov all believe that suffering is the way to salvation. And Raskolnikov finds that only through a personal Christ-experience can he really develop a unity with humanity as a whole.
Raskolnikov becomes conscious of his Christ-experience mostly through his relations with Sonia.

'I've come to you for the last time,' Raskolnikov went on gloomily, though it was only the first time he had called. 'Perhaps I will never see you again.' (p. 331)

This note of impending doom is Christ-like in its character; he knows he will have to suffer punishment in the future. He also tells Sonia that it is the devil who made him commit his evil deeds and that he "always imagined that Satan was tempting [him]." (p. 432) This temptation theme is carried through when the narrator remarks that Raskolnikov "felt like a man about to jump off a high church tower." (p. 424)

Jumping off a temple pinnacle is one of three temptations presented to Christ by the devil. Raskolnikov further reinforces his conscious Christ image when he accepts a cross from Sonia. "This, I suppose, is the symbol of my taking up the cross, ha, ha! As though I had not suffered enough already!" (p. 534) Later he makes another allusion to Jesus when he says, "If I have to drain this bitter cup, then what difference does it make? The nastier the better...If [I] must drain it, then let [me] drain it all at one gulp!" (p. 538)

To him and to others his suffering seems to be part of a preordained pattern, just as Christ's suffering was. "This, I am told, is necessary for me as a test...," he says, a test which will supposedly give him a "better understanding of life." (p. 531) Sonia, too, feels that his
suffering is necessary, but ironically it is Porfiry who best explains to him what the test is about. "Seek and ye shall find," he says. "Perhaps that is God's way of leading you to him." (p. 471) "Perhaps God is keeping you for something...Or are you frightened of the great act of fulfillment before you?...Be a sun and everyone will see you. The sun must first of all be a sun." (p. 472) He, too, sees Raskolnikov's suffering as a preordained plan which God has laid out for him. His symbolic comment about the sun emphasizes the archetypal nature of the plan; the ultimate goal is to "be a sun." Porfiry is unconsciously aware that the "plan" is individuation. The sun is the highest form of light, in fact the symbolic source of light and consciousness; in order to become a "sun," Raskolnikov must complete the process of individuation and recognize his own godliness. He uses another archetypal image when he says, "don't worry, life will carry you out straight on the shore and put you on your feet. What shore? How do I know? I just believe that you've many years of life before you." (p. 471) Archetypally the shore is the one reached by the hero after his night sea journey through the waters of the unconscious. Porfiry expands on another Dostoevsky theme here and when he states that "life will pull you through." (p. 472) He uses the word "life" almost as a synonym for the natural "pull" of the individuation process; to him this process is life. His awareness of the lure of individuation is established
in yet another image. He describes the criminal to Raskolnikov:

He won't run away from me...because of a law of nature. Ever watched a moth before a lighted candle? Well, he, too, will be circling round and round me like a moth around a candle. He'll get sick of his freedom...And he'll keep on describing around me, smaller and smaller circles, till -- bang! he'll fly straight into my mouth and I'll swallow him." (p. 355)

The latter image is part of Porfiry's conscious attempt to make Raskolnikov realize that he will inevitably be trapped. But the psychological source of the "law of nature" which will force him into the legal trap is indicated by the moth, a creature of darkness, circling round the light. Just as the moth cannot help being drawn towards the light, neither can Raskolnikov avoid being drawn towards the light of consciousness. He is attracted to Porfiry because he represents the means to the end: the punishment and suffering he metes out are essential for spiritual growth. And Porfiry knows this. Of all the characters in the book, he seems to be the most knowledgeable of spiritual matters, although he may not be able to put this knowledge to use for his own growth.

To Porfiry, then, Raskolnikov's "bitter cup" is preordained in the individuation process; therefore Raskolnikov must have his own Christ-experience. Jung agrees with this completely, because to him "Christ exemplifies the archetype of the self."49 "Christ is the true image of God, after whose likeness our inner man is made..."50
The God-image in man was not destroyed by the Fall but was only damaged and corrupted ('deformed'), and can be restored through God's grace. The scope of the integration is suggested by...the descent of Christ's soul to hell, its work of redemption embracing even the dead. The psychological equivalent of this is the integration of the collective unconscious which forms an essential part of the individuation process.51

Raskolnikov is descending into the "hell" of his unconscious in order to integrate the archetypes with his conscious mind. He must renew his state of wholeness, that of the complete self, which "cannot in practice be distinguished from a God-image."52 As did all other men, Raskolnikov lost this image because of "the Fall," a symbol of the ascension of the conscious ego away from the wholeness of the womb.53 He states at one point, though, that he believes in the New Jerusalem (p. 278). This basic belief in a Golden Age guides him towards a new paradise, the renewal of the state of wholeness that he once had. But Raskolnikov is slow to recognize the importance of this symbol for him.

This is in exact agreement with the empirical findings of psychology, that there is an ever-present archetype of wholeness which may easily disappear from the purview of consciousness or may never be perceived at all until a consciousness illuminated by conversion recognizes it in the figure of Christ. As a result of this 'anamnesis' the original state of oneness with the God-image is restored. It brings about an integration, a bridging of the split in the personality caused by the instincts striving apart in different and mutually contradictory directions.54

Thus Raskolnikov's apparent conversion to Christianity can be seen in a different light. The critics who dislike the suddenness of this conversion are probably justified insofar
as they object to his evident embrace of religion. After all, Raskolnikov never does repent his evil deed or become a meek Christian, and this would seem to be in direct contrast to the principles of Christianity as religion. However, Jung's statement makes it clear that it is necessary for Raskolnikov to recognize the pattern of individuation and the archetype of the self; his choice of Christianity as the vehicle is not inconsistent with his discovery of the unconscious. It is not the religion itself which he embraces, for he still does not open the Bible (p. 558) or repent, but rather the symbol of Christ as a representative of the self.

This lack of repentence marks an important difference between Christ as the cornerstone of a religion and Christ as an archetypal symbol of the self. The archetype of the self represents the balance achieved when the four functions (Thinking, Feeling, Intuition, and Sensation), as well as the conscious and the personal and collective unconscious, are all completely integrated. But the Christ of modern Christianity represents perfection, and there is a considerable difference between perfection and completeness. The Christ-image is as good as perfect (at least it is meant to be so), while the archetype (so far as known) denotes completeness but is far from being perfect. It is a paradox, a statement about something indescribable and transcendental.55

There can be no doubt that the original Christian conception of the imago Dei embodied in Christ meant an all-embracing totality that even includes the animal side of man. Nevertheless the Christ-symbol lacks wholeness in the modern psychological sense, since it does not include the dark side of things but specifically excludes it in the form of Luciferian opponent.56
Thus Raskolnikov is not aiming for perfection but for balanced wholeness. He embraces the archetype of the self, with Christ as its symbol, not just Christianity as religion.

His lack of repentance is bound up in this difference. Christianity would demand that he repent his crime. But Raskolnikov cannot and need not do this, for while killing the old woman was wrong from a legal and humanitarian point of view, the crime or some psychic equivalent, was a necessity on a psychic level. Dostoevsky emphasizes the spiritual importance of the crime in his notebooks when he says,

> His moral development begins from the crime itself; the possibility of such questions arises which would not have existed previously.

In the last chapter, in prison, he says that without the crime he would not have reached the point of asking himself such questions and experiencing such desires, feelings, needs, strivings, and development.57

Wasiolek points out that "Dostoevsky is referring here surely to the good that comes from Raskolnikov's suffering, but he may also have in mind that ambiguous good that comes from the criminal act because it is a free act."58 He is right in both cases. Certainly the Christ-like suffering is important, but so is the defiance of established order and the need for personal strength. Jung and Neumann both remark that this is the very basis of the hero myth, and both cite Jesus as an example of a hero who severs all ties with the old order in order to present his new message to the world.59 What is most interesting to the readers of Crime and Punishment is that Neumann states that the
most familiar example of this conflict between new and old is from the Old Testament, where Jehovah commands Abraham to break ties with his family and country so that he can start a new religion. Perhaps this is the affinity which Raskolnikov feels for Abraham when he associates him with freedom. As paradigms of the hero, Abraham and Jesus "stepped over" traditional boundaries in order to present their ideas. "they were successful and so they were right." (p. 552) Raskolnikov finally realizes that he, too is "right" -- not to kill anyone he wants, but to be free enough and strong enough to do it. Ultimately there is nothing to prevent him from doing what he wants; he has free will. The core of his "great man" theory is valid. This knowledge leads him to a renewal of the Christ archetype, but not to Christianity itself. Christianity is the old order, and he, while wise enough to assimilate the best of the traditional, does have a new message for the world: "Freedom and power -- power above all...That's our goal." (p. 359) Placed within the context of the individual psyche, this is an important message indeed.

The Christ-myth is continued in the theme of rebirth. It is interesting that Dostoevsky originally planned a chapter where Raskolnikov was to have a vision of Christ, juxtaposed with such symbols of spiritual transformation as a whirlwind and fire, after which he would begin his regeneration as a spiritual being. In the final version, however, the story of Lazarus takes its place. The substitution is an important one, for it sets the stage for Raskolnikov's
rebirth. The vision of Christ apparently did not express all that Dostoevsky wanted to say. Since the emphasis is not on Christianity but on Christ as a symbol of the self, it is important that the archetypal nature of the scene not be confused with the religion. Recognition of the archetype of the self is an important step towards rebirth, and rebirth, not submersion in Christian dogma, is the ultimate goal. In order to stress this aspect of the hero myth, Dostoevsky de-emphasizes Christ's divine image by pointing out that mere mortals, too, i.e. Lazarus, can also be reborn. Certainly it takes the aid of God for this miracle to take place, but in Jungian terms this would simply mean that it would take help from the god-self within us all. Thus Raskolnikov or anyone else can be spiritually reborn; Christ does not have exclusive rights to this phenomenon.

To be reborn, one must first "die." Raskolnikov dies spiritually when he commits his crime.

"Was it the old hag I killed? No, I killed myself, and not the old hag." (p. 433)

Just as Lazarus lay dead for four days, so does Raskolnikov; thus Dostoevsky cleverly establishes the theme of rebirth in the structure of the book. Raskolnikov "comes to life" again on the fourth day when he confesses to Sonia. She presents him with the means to his salvation: suffering. And he begins to understand his motivation: power. Most important, though, is the fact that his "gradual rebirth" (p. 559) starts when he recognizes himself as a hero:
"Perhaps I am a man, and not a louse." (p. 434) Although he has later, more dramatic moments of insight, this is the point at which the tide turns. He comes back to humanity through the act of confession, and comes back to "life" by declaring himself a man, not a louse.

His rebirth, like all spiritual transformations, wavers in its strength and intensity. But Raskolnikov never changes his mind about his right to "step over;" a hero has that right inherently. Two major steps towards his spiritual development -- kissing the Mother Earth and embracing Sonia in Siberia -- have already been discussed, as has his assimilation of the Shadow. The Shadow represents culture-specific repressions, e.g. concepts of good and evil and sexual mores. But there is yet another series of undeveloped traits which still languish in the unconscious. The anima represents these undeveloped characteristics, so she and they must be recognized and assimilated in the process of rebirth.

Jung's theory of the four functions is especially pertinent here, because rebirth cannot take place until the four functions are in balance. Although Raskolnikov's psychic imbalance had previously been discussed within this particular Jungian framework, this fact was not discovered until late in the writing of this thesis. Dauner's article, while covering the topic, does not do justice to the Jungian method. She superficially attacks the problem of the balance of the four functions without going into the depths of psychic material behind it. She discusses Raskolnikov's integration
of these functions in Jung's psychoanalytic, as opposed to
mythological, terms, so the hero myth's relation to the "great
man" theory is never explored. The article is good as far
as it goes, but in this author's opinion, it does not present
any real understanding of Raskolnikov's motivations for com-
mitting the crime. Dauner does shed light on the self-
healing process of rebirth, however, and does see "Raskol-
nikov's coming to him-Self [as] the theme of the novel." 63
It must be agreed that these are, ultimately, the major ideas
which Dostoevsky presented.

In terms of the functions, Dauner agrees that Raskolnikov
is consciously ruled by Thinking. His fourth dream about the
illness caused by the over-use of Reason, demonstrates his
particular imbalance to his conscious mind; thus this dream
is compensatory in the Jungian sense. It is interesting
that the dream does not recommend destroying the source
of the disease. Instead, its solution is to "start a new
race of men and a new life..." (p. 556) Part of the reason
Raskolnikov never repents his crime is because he cannot
completely repudiate his theory nor the over-use of reason
which created it. Nor does the dream tell him to give up
Thinking as a guiding force. It simply tells him to start
over again and put this function in perspective with the
others.

The opposite of Thinking is Feeling, so this is the
function in which Raskolnikov is the weakest. Throughout
the novel it is Sonia who is identified with this concept;
her actions are guided by intuitive feelings, not by the use of reason. This fact is shown by her inability to articulate her ideas; they are not true ideas, but feelings. Since this is Raskolnikov's undeveloped function, it is proper that Sonia, as projection of the anima, embody these characteristics.

According to Jungian theory, Raskolnikov and Sonia should also have auxiliary functions. Sonia's is definitely Intuition, while Raskolnikov leans towards Sensation. The latter is brought out in his relationship to Svidrigaylov, who is dominantly ruled by Sensation. If Raskolnikov, too, has a tendency towards this function, but his society tells him it is wrong to be a sensualist, he naturally represses this tendency so that it is forced into the position of Shadow. Therefore, in order to balance his four functions, Raskolnikov must 1) decrease his use of Thinking by increasing his awareness of Intuition and Feeling, and 2) assimilate the sensation qualities he repressed as Shadow.

Every step Raskolnikov takes towards accomplishing this tremendous task is part of his "gradual regeneration" and rebirth. No psychic process occurs suddenly and Dostoevsky does not imply that Raskolnikov's "enlightenment" by the river is the end of his transformation. It is interesting that the number "seven" is mentioned at the end of the novel, that Raskolnikov and Sonia looked upon his seven-year sentence as seven days. "In the language of initiation, 'seven' stands for the highest stage of illumination..." Perhaps this is an indication that completion of the transformation will be sometime in the future.
Thus Raskolnikov, the intellectual rebel, slowly alters his personality. He accepts Christ as an archetype, but not as a Savior; he has to save himself. And he does this by becoming a hero and taking on the archetypes of the collective unconscious. He conquers the Terrible Mother and the Shadow and proceeds to unite with the anima, all as a result of one desperate crime. His rebirth starts with the recognition that he is a man of will and strength and that he can do whatever he wants to do. He has freedom because he realizes that life isn't governed by fate or chance. But Sonia helps him realize that Reason alone cannot rule; a sense of humanity must help him balance his sense of power, so that freedom is voluntarily channelled into humanitarian actions. But this must be done voluntarily, for if one is forced to conform to society's laws, the image of the Terrible Mother is resurrected, "fate" takes over, and there is no longer any freedom of will.

Mochulsky's conclusion about Dostoevsky's message now takes on new meaning:

there is no freedom other than freedom in Christ; he who does not believe in Christ stands subject to the power of Destiny.

This is exactly what Raskolnikov discovers in archetypal terms. Until one recognizes the archetype of the self, whether as Christ or in some other symbol, one will be trapped in the abyss of the unconscious, ruled by fate and destiny. In the knowledge of the Christ-self lies the strength of the hero, one of
the pure and chosen ones, destined to start a new race of man and a new life, to renew and purify the earth...(p. 556)

And Raskolnikov is a hero, for we are told

that the new life was not given him for nothing, that he would have to pay a great price for it, that he would have to pay for it by a great act of heroism in the future...(p. 559)
FOOTNOTES – CHAPTER THREE


5. Fyodor Dostoevsky, Crime and Punishment, Baltimore, 1967. All further references to the text will be taken from this source.


7. Ibid.

8. Ibid., pp. 13-14.

9. Ibid., p. 80.

10. Ibid., p. 81.


15. Ibid., p. 307.

16. Ibid., p. 308.
FOOTNOTES Continued

17 Ibid., P. 309.
18 Ibid.,
19 Ibid., p. 310.
20 Ibid., p. 312.
21 Ibid., pp. 312-13.
22 Ibid., p. 313.
26 Matlaw, p. 208.
27 Matlaw, p. 209.
32 Mortimer, p. 645.
33 Ibid., p, 646.
34 Ibid., p. 647.
FOOTNOTES Continued


36 Keppler, pp. 91-98 and p. 204.


39 When Raskolnikov sees the man following the drunken girl, he refers to him as Svidrigaylov, obviously making the latter a symbol of lust.

40 Jung, *Aion*, p. 22.

41 Gibian, p. 985.

42 Dostoevsky, *The Notebooks for Crime and Punishment*, p. 84.

43 Kent, p. 88.


46 Neumann, p. 203.

47 Ibid., p. 201.

48 Ibid.


50 Ibid., pp. 37-8.

51 Ibid., p. 39.
FOOTNOTES Continued

52 Ibid., p. 40.

53 Neumann, pp. 114-5.

54 Jung, Aion, p. 40.

55 Ibid., pp. 68-9.

56 Ibid., p. 41.

57 Dostoevsky, The Notebooks for Crime and Punishment, p. 64.

58 Ibid., p. 46.


60 Part of this message is what was later to be termed "existentialism."

61 Dostoevsky, The Notebooks for Crime and Punishment, pp. 51 and 64.


63 Ibid., p. 209.

CONCLUSION

In the foregoing analyses of Der Sandmann and Crime and Punishment, one Jungian method of literary criticism has been defined and applied. Many of Jung's other writings, especially his psychiatric works, could also form the base of a viable critical approach; however, this thesis deals almost exclusively with Jung's mythological theories, because it is felt by this author that the pattern of the hero is as pervasive in literature as it is in oral tradition.

It must be recognized, of course, that this particular mythological motif, no matter how universal, will not often be the blatant theme of a literary work of art. It is more likely that the work will deal with only one segment of the hero myth and that this segment will therefore be hard to discern since it will lack its traditional supportive material. This does not mean, however, that digging out the pattern is not worthwhile to the literary critic. On the contrary, once one recognizes the particular stage of psychic development of the "hero," one will better understand the reasons behind his actions. Another area of concern to the critic is projection of the archetypes, for an important aspect of the relationship between two characters is often the "something in common" involved in the process of projection.

Thus each work places a varying degree of emphasis on the hero myth. Some authors present the myth in its
entirety, but most writers consciously or unconsciously use only one segment of the pattern. Unfortunately, this fragmentation of the myth presents many problems for those wishing to apply Jung's theories as a methodology. If the author is not aware that he is "using" the pattern, then the Jungian critic must decide whether or not superimposition of the myth on to the work will lead toward an interpretation which is compatible with the conscious intent of the author.

This problem can be seen to a certain extent in the difference between the interpretations of Hoffmann's and Dostoevsky's works. Dostoevsky consciously worked with the theme of rebirth; his understanding of the rest of the hero myth, however, was probably more intuitive in nature. Hoffmann, it would seem, probably had little conscious knowledge of the myth pattern he was using; his works are fraught with symbols, but this author would speculate that few of them were consciously placed there. The motif of the loss of eyes, for example, probably struck a chord of archetypal resonance in Hoffmann; but it is doubtful that he ever said to himself, "Blinding is equal to spiritual castration. Therefore I will use it as a symbol."

Speculation about the conscious or unconscious source of the author's symbols usually does little to elucidate a work, but in this case it does point out the problems in pursuing a Jungian interpretation in a work which probably was not consciously conceived as the hero myth. The main concern of Der Sandmann is psychological development, but
the hero myth is rather difficult to follow since the story supposedly takes place during two time phases of Nathanael's life -- childhood and adulthood. If one could extract the pure mythic elements and place them all in a compact time period, the application of Jungian theory would definitely be easier. Certainly the pattern of the tragic hero is ever-present in the story, but if one works too hard at superimposing the myth or in creating a one-to-one analogy between archetypes and characters, then one might easily destroy the artistic balance Hoffmann unconsciously created.

Dostoevsky's novel, on the other hand, cries out for a Jungian interpretation. Since he is conscious of at least part of the hero myth, the symbol patterns are more selective and therefore easier to define. Of course, the length of Crime and Punishment also allows for greater development of the hero myth pattern.

Application of Jungian theory, then, does aid in the interpretation of Der Sandmann and Crime and Punishment. Although the structure of Hoffmann's tale presents interpretive problems, a Jungian approach does enable one to see the significance of the eye motif in relation to spiritual castration. The same sense of impotence and castration is also seen to be the motivating force behind Raskolnikov's actions. The stories are linked, then, in the most basic of ways -- both "heroes" are fighting with the Terrible Mother archetype for their personal freedom. However, Nathanael vacillates back and forth so much that the easiest solution for
him is simply to remove himself from the conflict; he is therefore a tragic hero. Raskolnikov, on the other hand, finally realizes that his conflict is an internal one. With the aid of Sonia he comes to the crucial recognition that he can overcome his spiritual castration and be reborn; he is therefore a successful hero.

The personal freedom which Nathanael and Raskolnikov are striving for is existential in nature: the freedom to choose whatever path of action they desire. This author contends that the hero myth is oriented towards the attainment of this freedom; if one successfully battles the Terrible Mother and Father, the representatives of tradition and law, then one becomes a "criminal," a "lawbreaker," -- a hero. Once the ties with outside forces are broken, one may attain the awesome freedom of the existential man. Only then can one complete the hero pattern by pursuing the goal of an integrated self, unhindered by external restraints.

Thus the Jungian approach to literature does not reveal a new philosophical problem, for the question of personal freedom is an old dilemma. What it does do, however, is present the problem in mythical form, thereby simplifying it and clarifying it. This element of the hero myth, then, gives many works another critical dimension -- one which might not be understood unless placed within the realm of the Terrible Mother. Of course, this question of personal freedom is not the only one dealt with by the Jungian method. As a result, the descent into the abyss of the unconscious is a rewarding endeavor, even if it is only on a literary level, for the journey reveals the many facets of man's creative spirit.
FOOTNOTE - CONCLUSION

1It must be recognized that this is an oversimplified definition of the tragic hero. However, it is this author's contention that this type of psychic conflict, and the inability to resolve it, is shared by traditional tragic heroes.
BIBLIOGRAPHY


BIBLIOGRAPHY Continued


