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THE ARCHETYPE OF THE TWINS IN LITERATURE

The aim of the paper is to study the works of fiction, depicting the theme of a double and to find the archetype that stands behind it. The theme of a double has been widely used in literature by numerous authors with different interpretation that indicates an archetype which finds different manifestation in different cases. The theme is often associated with the quest of a self for origins, identity and unity. Such spheres compose the realm of human soul and relate to those fundamental notions of psychology, which K.G.Young named archetypes. An archetype indicates former images, ancient infinity of images, the ancient means of the Universe. The deeper layers of soul lose their individual non-repeatability, in proportion to the degree to which they increasingly further and further step back into the gloom. Descending increasingly below and approaching a level of the autonomously functioning systems, they acquire even more collective and more universal nature, until they fade in the material substances. Consequently, on the bottom itself "soul" is simply the Universe¹. It is in the inner sense, standing behind these archetypes (images of archetype) that we should search for the source of the archetypes of human behavior and the source of subjects in fiction, describing this behavior.

It seems natural to look for the source of the archetype of the double in the myths about twins, as the main source of archetypes are myths that preserve and transfer paradigms-images in the imitation of which the entire totality of actions, for which man takes responsibility upon himself, are achieved².

¹ Юнг К.Г. Человек и его символы. М., 1996, 361; Юнг К.Г. Душа и миф. Шесть архетипов. Минск, 2004 (Перевод с немецкого).

² Eliade M. Essential Sacred Writings from around the World. Hacourt Australia, 1968.
Элиаде М. Космос и история. М., 1987 (Перевод с английского).
Gordeziani R. The Wisdom of Myths. Tbilisi, 2005 (in Georgian).
Мелетинский Е.М. Поэтика мифа. М., 1976.

The very origin of myths about twins is connected by some scholars³ with the development of myth and possibility of its reading from the point of view of everyday consciousness. Then discretion of verbal thinking, the concept of the "beginning" and "end", and linearity of time organization were introduced into it. As a result, the hypostases of a united character began to be perceived as different images. In the course of evolution of myths and formation of fiction, appeared tragic or divine heroes and their comic or demonic doubles. A united hero of the archaic myth, represented in his hypostases, is converted into many heroes being in complex (including incest) relations, in the "crowd" of opposite, carrying various essences gods, obtaining professions, biography and a regulated system of relations. As the relic of this process of splitting a united mythological image there preserved coming from Meander tendency in literature to supply a hero with a satellite-double, and sometimes even with a group of satellites.

Myths about twins relate to the Solar form of myths. Myths are Solar if the main character is the Sun. Solar myths also include those myths, in which the hero or heroine reveals Solar features, that is features, similar to the signs of the Sun as a mythological hero. In the extended sense Solar myths relate to astral myths. The most archaic form of Solar myths are myths about twins, in which the Sun and the Moon form a pair of connected and at the same time opposite cultural heroes (frequently brothers), one of whom is subordinated to the other⁴ as the Moon depends upon the Sun and shines with his reflected light.

Myths about twins can be divided into myths about twin-brothers (rivals or later – allies), twins – brother and sister, androgyny and zoomorphic twin myths⁵. In the myths about twin brothers, which are characteristic of the dualistic mythology, one of the brothers is connected with everything good, and the other – with everything evil or badly made. In some dualistic twin myths twin-brothers are not antagonistic to each other, and only personify two beginnings, correlated with one half of a tribe.

Myth about the twins – brother and sister, entering into incest marriage (most frequently as a result of persuasions of the sister), is known in almost identical form in many ancient cultures (Egyptian myth about Osiris and Isis, ancient Indian myth about Yama and his twin sister Yami). It is frequently assumed that the incest marriage of twins begins even in the womb of mother;

Токарев С., Мелетинский Е. Мифология. в: Мифы народов мира. М., 1980 т.1, 11-20.

³ Лотман Ю.М., Минц З.Г., Мелетинский Е.М. Литература и миф. в: Мифы народов мира. М., 1982, т.2, 58-65.

⁴ Иванов В.В. Близнечные мифы. в: Мифы народов мира. М., 1980, т.1, 174-176.

Иванов В.В. Солярные мифы. в: Мифы народов мира. М., 1982, т.2, 461-462.

⁵ Иванов В.В. Близнечные мифы. в: Мифы народов мира. М., 1980, т.1, 174-176.

therefore after generation of twins – the children of different sex – it was necessary to complete a purifying rite (the idea of prohibition of incest is introduced into twin myth itself). The idea about twins as children of the god of the Sky courting their sister – the daughter of the Sun – is widespread. Marriage of two (or several) twins – brother and sisters – is one of the forms of symbolization in twin myths of unification of two mythological oppositions, one of which personifies the brother, and the other – the sister. In mythology twins may act in the form of demiurge-androgyny, one part of which personifies night, the Moon, happiness, the other – day, the Sun, labor. Egyptian gods Gor and Set are sometimes depicted in the form of one figure with two faces. Myth about bisexual essence, connected with the twins, is reflected in the Ancient Greek Orphic tradition and in the dialogues about Atlantis by Plato.

The sources of twin myths can be seen in the ideas about unnaturalness of twins, which the majority of peoples worldwide considered ugly (twins themselves and their parents – monstrous and dangerous). The custom of separation of the parents of twins from the entire tribe (frequently with the subsequent reconsideration and sacralization of twins and their parents) is known among a number of peoples of Africa. As the trace of archaic ideas about the dangerous and fatal force of twins it is possible to consider myths about the encroachment of twins upon the lives of their parents⁶.

Reconsideration of the archaic forms of myths about twins and corresponding to them rites occurs because of the acknowledgement of sacral nature of twins themselves, as well as their parents, mother in particular (along with the biological father, the role of fatherhood is ascribed to mythological essence or totem; this idea of dual fatherhood is characteristic of the developed myths about twins). Twins themselves and their mother were considered as beings who came into contact with supernatural force and became its carriers. Archaic ritual of separating twins, and, first of all, their mother, or both parents from the entire tribe in this case is included in the ritual of respect to sacralized twins and their parents. At this stage of development of the cult the discussion no longer deals simply with the deliverance of tribe from the danger, concealed in the twins and their parents, but also with the realized detachment from the carriers of supernatural force (not always dangerous, but frequently beneficial) by the society that respects them.

Reconsideration of myths about twins by sacralization of them and their parents occurs with the development of the idea about connection of twins with fertility. That is why the societies that worshipped twins practiced the

⁶ Harris R. Boanerges. Cambridge, 1913.
Ward D. The Divine Twins. Berkeley-Los-Ang., 1968.

rites that connected their cult with the symbolism of fertility, in particular, with the sacred world trees. One of the main plant symbols of fertility of twins is a doubled fruit.

In mythologies constructed on the binary symbolic classification, two mythological twins serve as the embodiment of these sequences of symbols. Myths about the origin of tribes (or cities) frequently go back to two twin-founders (e.g. Romulus and Remus). In Egypt Ka was considered to be the double-twin of pharaoh.

In proportion to the transformation of the ideas of twins, they lose the antagonism of divine twins, later one of the twins is removed (cf. explicit unimportance of Epimetheus with his twin brother Prometheus). R. Harris connects the complex of ideas about Thomas in the Evangelical literature and in the apocrypha (name of Thomas comes from the semic name of twins) to the early myth about twins⁷.

It seems that in the consciousness of ancient people a single act of generation was correlated to the birth of one soul. When two beings appeared simultaneously, they were regarded as representing bifurcation of a single whole or as different aspects of one soul. Mythology and its reconsideration in literature suggest the same notion. Soul is associated with spiritual light. Castor and Polydeuces (or Pollux) steal brides of their nearest relatives, the daughters of their uncle Leucippus – Phoebe and Helaeira, personifications of bright and pure light. Prometheus brings fire (or spiritual light) to people. A shadow of man was considered to be the carrier of his soul. Mirror reflections had the same value. It is possible to represent anima and animus of K.G.Young as a double of a man, corresponding to the duality of soul or to its dual nature, two parts of which in mythology were initially combined in divine Androgyny that later lost their unity. Since then people seek for their second half to regain the lost unity of their selves. In mythology it is frequently represented as separated male and female beginnings (Yan and Yn in the Chinese mythology), or terrestrial and divine (Castor and Polydeuces) origins that strive for unification, but, never reach it like two brightest stars of the constellation Gemini – when one of them raises, the other sets behind the horizon.

One of the manifestations of the sign Gemini is their interdependence that goes back to the mythological heroes Castor and Polydeuces (or Pollux in the Roman mythology).

Castor and Polydeuces (or Pollux) were known as the Dioscuri (Gr. Dios Kouroi, sons of Zeus) and, according to the prevalent myth were the twin

⁷ Harris R. Boanerges. Cambridge, 1913.

sons of Zeus and Leda, who were born from a single egg. The ancient Greeks worshipped the Dioscuri as gods of light or as heroes. They were often called Tyndarides (in line with the myth that they were sons of Tyndareus). The ancients' wish to interpret the phenomenon of natural light that rises and sets was represented by the dual nature of the Dioscuri: they were simultaneously immortal and mortal, corrupt and incorruptible, while Castor was said to be the son of Leda's mortal husband and Polydeuces was said to be the son of Zeus.

The Dioscuri appear in several myths, such as the hunt for the Caledonian boar, the expedition of the Argonauts, the campaign against Athens mounted after Theseus kidnapped Helen, the battle against the sons of Aphareus – Idas, and Lynceus – in which Castor was killed and Polydeuce shared his immortality with him⁸.

The mighty sons of Aphareus, brothers of Tyndareus, and Arene hated their cousins, the Dioscuri.

According to Apollodorus the Athenian, their suspicion over some battle spoils they had acquired together led Idas to kill Castor and Polydeuces to kill Lynceus to avenge the death of his beloved brother. Polydeuces then went after Idas, who threw a stone at Polydeuces and knocked him out. Zeus struck Idas with a bolt of lightning and took Polydeuces to heaven.

Pindar tells a slightly different version of the myth. He attributes the cause of the disagreement to the theft of Idas's cattle by Castor. A different version claims that the dispute was caused when the Dioscuri kidnapped Phoebe and Helaeira (personifications of bright and pure light), the daughters of Leucippus who were betrothed to their cousins.

In areas where the Dioscuri were worshipped as heroes, it was claimed that after their deaths, Zeus transformed them into the constellation known as Gemini. The symbol of the Dioscuri was a dokano, two parallel sticks that the Spartans carried with them on their campaigns. Other symbols were their hats in the shape of half an eggshell (symbolizing the egg from which they were born), two amphorae with snakes wrapped around them, two stars (symbolizing the Dioscuri as saviors of seafarers), and the branch of a palm tree (a symbol of victory in races).

The archetype of the Twins in the subsequent cultural tradition and especially in literature is connected with different interpretations of the myths about twins – the theme of the double of man (or one's shadow), the double

⁸ Gordeziani R. *The Wisdom of Myths*, 2005 (in Georgian).
 Myth and Legend. Ed. by J.C.Cooper. London,1992.

Sfyroera S. *The Essential Greek Mythology*. Athens, 2003.

Great Celestial Gods (Narrated and commented by N. Tonia), Tbilisi 1999 (In Georgian).

nature of a man, a man and his soul, mystical interdependence of two people, who perceive themselves as the halves of one whole. A double is often represented as a twin bearing properties that a character lacks.

This archetype is used in the most mystical of Edgar Allan Poe's stories⁹.

One example of such interdependence of people- twin brother and sister – is described in the tale by Edgar Allan Poe "The Fall of the House of Usher". It is considered to be Poe's greatest story and the most complex and interesting of the tales of psychic conflict. The split of the Usher Self is symbolized by the fissure in the outer wall of the house, which also stands for the Usher family, destined to end with the death of Roderick and Madeline. "As twins, the brother and sister aptly represent two of the faculties that make up "the world of mind" as Poe defines it in "The Poetic Principle", dividing the world of mind into its three most obvious distinctions – Pure Intellect, Taste, and the Moral Sense"¹⁰.

Roderic Usher, a descendant of an ancient family, foreseeing the close death of his twin-sister, and suffering himself from hypochondria and aggravated reaction of feelings to all stimuli – "a constitutional and a family evil, and one for which he despaired to find a remedy", requests his childhood friend to arrive at his ancient estate. As the narrator, who may be standing in the definition of the world of mind for the balancing part in it – the taste, writes: "A letter... from him had lately reached me in a distant part of the country – a letter from him – which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness – of a mental disorder which oppressed him – and of an earnest desire to see me, as his best and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady".

During the stay of the friend (the narrator) in the house of Roderic Usher, he learns that Roderic's sister had been suffering from severe and long-continued illness – "indeed to the evidently approaching dissolution" and that was the reason of Roderic's sadness as she had not only been his sole companion for long years, but his only relative on Earth. As they spoke, the lady Madeline passed through a remote portion of the apartment without having noticed their presence and the narrator "regarded her with an utter astonishment not unmingled with dread; and yet I found it impossible to account for such feelings. A sensation of stupor oppressed me as my eyes followed her retreating steps. When a door, at length, closed upon her, my glance sought

⁹ Poe E.A. Poetry and Prose. McGraw-Hill Education, 1951.

¹⁰ Carlson E.W. Poe on the Soul of Man. Baltimore: Edgar Allan Poe Society of Baltimore, 1999, 17.

instinctively and eagerly the countenance of the brother; but he had buried his face in his hands, and I could only perceive that a far more than ordinary wanness had overspread the emaciated fingers through which trickled many passionate tears".¹¹ What was that surprised the narrator so much? Was it the striking resemblance between the twins?

And the news of the sister's death was told "with inexpressible agitation". They together transferred her coffin into the vault of the house for two weeks – the period, after which Roderic assigns burial. The death of Madeline caused an observable change over the features of the mental disorder of Roderic. "His ordinary manner had vanished. His ordinary occupations were neglected or forgotten. He roamed from chamber to chamber with hurried, unequal, and objectless step. ... There were times, indeed, when I thought his unceasingly agitated mind was labouring with some oppressive secret, to divulge which he struggled for the necessary courage". During this period it appeared that Roderic's sister did not die but was put into the coffin alive. On rainy nights they hear her moans from the tomb and Roderic says that he had long suspected that Madeline Usher was still alive. He is surprised that his friend hasn't noticed it. "You have not seen it? – but, stay! you shall". Soon he feels her presence behind the door. Then door is opened and Madlen enters the room. "There was blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated frame. For a moment she remained trembling and reeling to and fro upon the threshold – then, with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death-agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated".¹²

Though Roderic Usher is sometimes regarded as a murderer of his sister, or as a madman, or as a creative mind in the hypnagogic or visionary state now suffering from a psychic conflict caused by the repression of his Moral Sense or will (entombment of his sister, Madeline), [4] it seems his madness is that state during which man experiences a kind of self-revelation occurring through the emergence of a powerful spirit from the depth of his being. If Roderic is "mad", "it is with the intensity and shock of realizing that in suppressing and, it now turns out, finally weakening his psychic self, he has destroyed the vitality of his creative soul. The suppression of this psychic energy means the death of the whole being".¹³ It is too late for Roderic and Madeline as complementary selves to be reunited in a living whole, a mutu-

¹¹ Poe E.A. Poetry and Prose. McGraw-Hill Education, 1951, 113.

¹² Ibid. 126.

¹³ Carlson E.W. Poe on the Soul of Man. Baltimore: Edgar Allan Poe Society of Baltimore, 1999, 20.

ally sustaining relationship. As they cannot die separately, they must die together – symbolically speaking. The soul, which was conceived as a whole entity has to regain it before returning home to eternity.

The tale by Edgar Allan Poe "Ligeia" personifies the accord of beauty and wisdom, "wisdom too divinely precious not to be forbidden", of a person who seeks to achieve an "identity with God" – the goal up to which her husband with his rational mind cannot rise. "If Ligeia symbolizes this potential in him, then her illness and death, reflect his fear and failing in his search for his soul through identity with God". But after the death of Ligeia and marriage to Rowena, he begins to invoke Ligeia, recalling "her purity, her wisdom, her lofty, her ethereal nature, her passionate, idolatrous love". He gave himself up to "passionate waking visions of Ligeia", until he recognized "the full, and the black, and the wild eyes – of my lost – of the LADY LIGEIA!" Thus recovering his psychic energy, he has revived his own spiritual integrity and depth of soul. "Through his Ligeia self, he has discovered his "identity with God".

Thus Ligeia represents the glimpse of the Heavenly beauty of the soul in its integrity, the highest achievements to which a man may strive in terrestrial life and that inspires love that conquers the worm of death. She is Polydeuces who shares his immortality with Castor.

The main hero of the short story "Morella" brought up his daughter, who remained after his wife died while giving birth to her. The girl resembles her mother in appearance and character, however, father couldn't dare to give her a name. When a question about her baptism arises, he gives her the name of her mother – Morella. The girl soon dies, as with the name she had accepted the fate of her mother. When he brings her to the tomb to bury next to her mother, it turns out that the tomb is empty.

In this case the name represents the double. When passed onto a person with similar essence, it carries with itself the fate of the former, thus subordinating it to its own. The return of mother's essence through her daughter, "born immediately after her death, adds another dimension, the idea of psychic continuity or indestructible will, along with the secondary theme of retribution from within".¹⁴

It may also mean the soul after reincarnation that hasn't become any wiser after the first round and thought it possible to continue its life on the same standing repeating the same way of sansara.

The theme of a double is developed in the short story by Edgar Allan Poe "The Oval Portrait". In the room, in which the narrator has to spend the night, he sees a portrait of refined beauty. Later he learns the story of the portrait.

¹⁴ Carlson E. Dictionary of Literary Biography, Volume 74: American Short-Story Writers Before 1880. Pennsylvania State University, 1988, 303-322.

The artist, struck by the beauty of a girl, decided to paint her portrait. During the sittings the girl fell more and more in love with him, however, the artist didn't notice either her love, or the fact that during the sittings the beauty and physical power pass from the sitter to the portrait. When he finishes the portrait, the power leaves the girl and she dies failing to attract his attention, after transmitting to the portrait together with her beauty and fascination her life. When the work was finished, "for one moment, the painter stood entranced ... but in the next, while yet he gazed, he grew tremulous and very pallid, and aghast, and crying with a loud voice, "This is indeed Life itself!" turned suddenly to regard his beloved: – She was dead!"

Here the sitter represents the soul of the artist (his anima) which exhausts itself in the act of creation and gives all its beauty, power and life to the creation. The story may also be interpreted as the image of an artist who takes all the beauty of the surrounding world to create his masterpiece without caring for the object he is depicting and thus, by his negligence, destroys the essence of it – its soul.

The theme of a double, that is of dual nature of a man, one of which connects him with the initial destination, and the second draws him downward, to the ruin, is developed in a story by Edgar Allan Poe "William Wilson". In this case the double appears in the role of conscience or internal "self", an alter ego of the main hero which makes it possible to draw a parallel with the novel by Oscar Wilde "The Picture of Dorian Gray", where in the role of a double or conscience appears a portrait, being the reflection of the life of the main hero.

The main character of the story William Wilson meets at school with his namesake, who, as it occurs, was born on the same day and in the same year as he himself. Although they were not relatives, William believed "...if we had been brothers we must have been twins;..." Soon the double begins to irritate Wilson by his protective tone and interference in his actions, which later leads to the open hatred. But as the hero confesses subsequently, "I might, today, have been a better, and thus a happier man, had I less frequently rejected the counsels embodied in those meaning whispers which I then but too cordially hated and bitterly despised".

Having crept secretly into the room of his double at night, William studies his appearance while he sleeps and is horrified by his discovery (the double occurs to be he himself), he leaves school the next morning.

During the studies at Eaton, Oxford and the journey through Europe William repeatedly meets his double. "It was noticeable, indeed, that, in no one of the multiplied instances in which he had of late crossed my path, had he so crossed it except to frustrate those schemes, or to disturb those actions, which if fully carried out, might have resulted in bitter mischief". And when attempting to seduce a woman William felt a hand on his arm and heard a hate-

ful whisper, he gripped his double and stabbed him with his sword. But when he looked into the mirror, which was hanging on the wall, he saw his own mortally pale reflection.

And no longer in a whisper, but loudly and in a voice, which William perceived as his own, the double said to him: "You have conquered, and I yield. Yet, henceforward art thou also dead – dead to the World, to Heaven and to Hope! In me didst thou exist – and, in my death, see by this image, which is thine own, how utterly thou hast murdered thyself"¹⁵.

The theme of a double nature of a man is treated in a story by R.L.Stevenson "The Strange Case of Dr. Jekyll And Mr. Hyde"¹⁶. The story is constructed as intersection of double treatment of the archetype of a double nature of the sign of the Twins. It gives an example of a split personality as well as the destructive nature of intellect, which is not controlled by consciousness and conscience.

As Doctor Jekyll says at the beginning of his letter, the majority of people succeed in combining good beginning with the evil one in themselves. He was pursued by the desire to satisfy his passions, as well as by the desire to live with a highly raised head. " (archetype of freedom of choice, which only in the initial stage allows a man to choose, and then carries him along the way of his choice).

The scientific experiments of Dr. Jekyll lead him to understanding of possibility of physical separation of two beginnings in the man and it becomes possible for him to preserve respectable way of life of Doctor Jekyll, and at the same time with the aid of a special preparation to be transformed into Mr. Hyde and to indulge in all his animal tendencies. And if at first one dose of preparation was sufficient for Dr. Jekyll in order to accept his previous respectable appearance, in the course of time it becomes necessary to increase the dose more and more, since by his true essence he gradually turns into Mr. Hyde with his cruelty, fault and tendency toward obscene behavior and criminal inclinations. The rejection of a feeling of responsibility for his behavior and the feeling of their impunity, lead Dr. Jekyll to the desire to constantly re-embodiment into Mr. Hyde.

The illusion that conscience can be switched off and made to live as an independent being, lead Dr. Jekyll to gradual transformation into Mr. Hyde, who becomes his true essence, since behavior leaves its reflection on the appearance of a man. As a result Dr. Jekyll, after losing the possibility to return his original form and fearing disclosure and scaffold, commits suicide in the form of Mr. Hyde which he had gradually taken.

¹⁵ Poe E.A. *ibid*, 147.

¹⁶ Stevenson R.L. *Dr. Jekyll and Mr. Hyde*. Wordsworth Classics, 1999.

In the novel by Oscar Wilde "The Picture of Dorian Gray"¹⁷, a work of art itself begins to be considered as a reflection of soul or as an alter ego of an artist. The novel has annular structure reflecting the basic supposition about the result of a man's actions that affect the man performing them, in the form of consequences of those actions, like Echo.

Painted by Basil Hallward, the portrait of a handsome youth is without doubt a masterpiece of the artist, who found in the image of Dorian Gray inspiration for his work. He counted, that the external beauty is the reflection of internal, spiritual beauty.

As Basil Hallward says, "Every portrait that is painted with feeling is a portrait of the artist, not the sitter". However, he prefers to see the accord of spirit and body in Dorian Gray.

Possessing only physical, external beauty Dorian values it most of all, since he himself so far, has no deeper merits. Therefore for him the loss of external beauty is equivalent to the loss of himself. And in the external world he also searches for only superficial luster and entertainments. Such was his affair with Sybil Vane, who attracted him by her external prettiness and by her talent of an actress. In the actress, acting each evening different roles, he sees the connection of beauty and skill without being interested in the real person, who stands behind it. She was "like a white narcissus" for him. Therefore after her unsuccessful performance of the part of Juliet, she stops to exist for him (since real Sybil Vane had never existed for him) and even the news about her suicide does not prevent him from going to the opera in the evening.

After turning away from his own soul, he ceases to note it in others and only after having noted the changes in the portrait he is terrified by the fact, that the connection of a soul and extrinsic ethos of a man is real and the appearance is capable of reflecting behavior and thoughts of a man. However, this leads him to the realization of the fact that from now on he no longer bears responsibility for his behavior. Now his portrait will bear the entire burden of his sins and passions, and he will only observe how the life of a man creates his soul.

After refusing to balance his life and tendency toward the external beauty and sensual enjoyment by the basic component of soul – the conscience, he, nevertheless, could not completely exclude its existence, therefore, when the artist Basil Hallward, before his departure to Paris, arrived to have a talk with him about what opinion was formed about him in the society, Dorian Gray

¹⁷ Frenzel, Elisabeth *Stoffe der Weltliterature*. Stuttgart, 1976, 538-543.

Wild O. *Selections in two volumes*. Moscow, Progress Publishers, 1979 vol.1, 77-346.

decided to show him the portrait. It now seems to him, that Basil Hallward, who had painted the portrait, was guilty of what had occurred with him.

After showing the artist the face of his soul, Dorian kills him as the Higher Creator, who created him according to his Own Image and as a reminder of it put soul in his body. Blackmailing another friend, he destroys all evidences of his crime.

Fear of inevitable payment after death causes in him a thirst for life. And a quotation from the Holy Scripture, given by Lord Henry "what benefit is to a man to gain the whole world, if he loses his own soul?" leads him to the realization of the erroneousness of his choice.

In front of the portrait, Dorian Gray re-estimates his values, since regardless of the fact whether you have sold your soul or not, it bears in itself the concept about the Good and the Evil. He begins to hate his own beauty. His beauty has ruined him, beauty and eternal youth, which he had gained for himself. If it were not for them, he thinks now, that his life would be pure. Beauty proved to be only a mask, youth – a mockery. Indeed youth, at best, is the time of immaturity, naïveté, the time of superficial impressions and unhealthy thoughts. Why was he to bear it? The death of his own soul torments him, the dead soul in the living body. He blames the portrait for everything that happened. Against himself he sees only one piece of evidence – the portrait. This portrait is conscience, and it must be destroyed. He took the knife, by which he had earlier killed the artist, and stabbed the portrait with it. However, soul is immortal. And on entering the room people saw "hanging upon the wall a splendid portrait of their master as they had last seen him, in all the wonder of his exquisite youth and beauty. Lying on the floor was a dead man, in evening dress, with a knife in his heart. He was withered, wrinkled, and loathsome of visage. It was not till they examined the rings that they recognized who it was".

The theme of a double or, rather, a countless multiplicity of personalities that compose a man, is treated in Hermann Hesse's novel "Steppenwolf" ("Der Steppen Wolf")¹⁸. It is believed to be in part an autobiographical novel exploring the mid-life crisis of Hermann Hesse.¹⁹ The main hero of the novel Harry Haller (whose initials H.H. are the same as Hermann Hesse's) experiences suffering from incapacity to achieve inner harmony and to combine in himself the highly developed intellect with animal instincts (or wolf) and tendency toward the bourgeois way of life that may balance them, but is

¹⁸ Hesse, Herman. *Der Steppenwolf*. Frankfurt am Mein, 1972.

¹⁹ Березина А.Г. Германн Гессе. Ленинград, 1976 Лейтес Н.С. *Немецкий роман 1918-1945, Пермь*, 1975. Corbett, Bob. *Steppenwolf* by Hermann Hesse. San Francisco, Rinehart Press, 1963, Павлова Н.Т. *Типология немецкого романа. 1900-1945. М., 1982.*

plagued by his inability to accept the bourgeois and unintellectual, mediocre life. According to the author, Haller is a genius of suffering who manufactured in himself in accordance with some theses of Nietzsche, a brilliant, unlimited capability for suffering in many respects caused by upbringing based on suppression of his will. However, because of the strength of mind and pride of the pupil, they succeeded only in producing in him the hatred for himself. "... his entire life was an example of the fact that without love for oneself it is impossible to love the neighbor, and that hatred for oneself is exactly the same and leads to accurately the same isolation and the same desperation as the acknowledged selfishness".

As a person brought up in a certain culture, Haller felt that human life becomes hell where two ages, two cultures or two religions overlap. Harry belonged to those who felt the presence at the verge of two ages as a torture, as the hell because of his personal defenselessness. Only listening to magnificent music, reading compositions of great philosophers or being with the beloved one it was possible for him to rise in his spirit to the skies and to see God at work.

"Alas, it is difficult to find this divine track inside this life which we conduct, with this so contented bourgeois, this soulless age, at the sight of this architecture, this work, this policy, these people! How can I not be a steppenwolf and a pitiful recluse in this world, whose purposes I cannot share, whose happiness doesn't stir me!"

... es ist schwer, diese Gottesspur zu finden inmitten dieses Lebens, das wir führen, inmitten dieser so sehr zufriedenen, so sehr bürgerlichen, so sehr geistlosen Zeit, im Anblick dieser Architekturen, dieser Politik, dieser Menschen! Wie sollte ich nicht ein Steppenwolf und ruppiger Eremit sein inmitten einer Welt, von deren Zielen ich keines teile, von deren Freuden keine zu mir spricht!

As a way out, Harry began to search for solitude and he reached it, but "it was amazingly quiet and enormous as the cold quiet space where stars rotate". And it began to seem to him, that what they call culture, spirit, soul were phantoms that had never existed and something unrealizable. And he reaches the point where desperation and hopelessness make him seek for death. H.Hesse assumes, that there are quite a lot of people like Harry. All these people combine two natures, two souls, two essences, two beginnings – divine and diabolic ones. Many artists belong to this type of people. However, in the rare minutes of happiness these restless souls feel such inexpressible beauty, "the foam of instantaneous happiness will rise now and then highly and dazzlingly above the sea of suffering.... Thus, by precious flying foam above the sea of suffering appear all works of art, where one suffering person

for an hour rose above his own fate to such a height, that his happiness shines, like a star, and by all who sees this radiance, it seems to be something eternal, it seems to be their own dream about happiness".

"So entstehen, als kostbarer flüchtiger Glücksschaum über dem Meer des Leides, alle jene Kunstwerke, in welchen ein einzelner leidender Mensch sich für eine Stunde so hoch über sein eigenes Schicksal erhob, daß sein Glück wie ein Stern strahlt und allen denen, die es sehen, wie etwas Ewiges und wie ihr eigener Glückstraum erscheint".

And the reflections whether a man is not simply an animal, allotted with certain reason, but the child of gods, to whom immortality is promised, leads Harry from the sensation of loneliness of Gethsemane garden to the thought about suicide. And he perceives those who commit the suicide as people destroying themselves in order to return to the beginning.

The notes of "Steppenwolf" represent the descent into hell, into the chaos and darkness of the soul, undertaken with firm intention to traverse hell and to measure swords with chaos.

Harry gets a council to glance into the chaos of his own soul (to descend to hell), so that the man and the wolf would get to know each other and he could balance his spirit and his instincts. However, the descending opens to him an enormous number of polar oppositions of his soul and he understands, that the famous line from "Faust" by Goethe – "Two souls live in my breast!" only partly reflects the real situation, since Faust forgets Mephistopheles and many other souls, which also live in him. To the steppenwolf it is necessary either to put an end to his hateful life, or to re-mould himself in the fatal fire of the renovated self-appraisal, to tear away the mask and to move towards his new "self".

Encounter with his soul (anima) – Hermine, whose name he has to guess only at the end of their acquaintance before he kills her (or destroys his past "self"), opens to him the many-sidedness of his own soul. Before their meeting he was only a subtle specialist of poetry, music and philosophy, and everything else in his personality, the entire chaos of other abilities, instincts, aspirations he regarded as a burden and the realm of steppenwolf. But Hermine, who looks like his childhood friend Herman, is a prostitute, ready to adapt to everything and to get pleasure from all sides of life (at the end of the novel Harry kills her for it). She is like the soul itself, ready to react to all stimuli if she isn't controlled by the "ego". She teaches Harry to see and receive other aspects of life, that the ideals exist not in order to be reached, that people live not to abolish death, but to fear it, and then to love again, and that is why life is sometimes so fascinating. She tells him that Devil – is the Spirit, and people are his unhappy children. So that Harry would learn the happiness of love, she brings to him her friend Maria and now Harry only rarely recalls

his beloved Erika. She tells him about the importance to understand the value of one's life, time and space because money and authority belong to small and low-brow, mediocre people, and nothing except the death belongs to the others, who are actually people. Only eternity is the reign of truth. Eternity is the deliverance of time, recovery of innocence, its reverse transformation into space.

As the symbol of the confusion of the age and mind there is jazz music in the novel represented by a saxophone player Pablo. It, like the age and the state of Harry's soul, is the mixture of different styles and trends. It is opposed to the world of immortals – the reign of permanent values where Mozart and Goethe live.

Invitation of Harry to the Magic Theater, the purpose of which is to make him see the world of his soul, is accompanied by the announcement, that Hermine (his soul) is in hell. And Harry sees in the mirror himself, and inside himself he sees a lost and frightened-looking wolf, and then – a countless number of Harries. He understands, that overcoming time, release from reality and whatever else they call our melancholy, is nothing else, but the desire to get rid of our so-called personality. It is the prison, in which a man is. Harry is present at different enactments of the Magic Theater: this is hunting automobiles, as the symbol of contemporary world, with understanding that those who are killed by you are you yourself, and the construction of personality, consisting of many selves, and taming of steppenwolves, and passage through "love", when all girls can be yours, and when they kill by love.

In order to paint Harry Haller's (Steppenwolf's) state of mind, to portray his personality, Hesse re-sorted to Jungian psychology, particularly the principals of "ego", "animus/anima" and "self". "Harry Haller is his "ego", Hermine is his "anima". Pablo and Maria are his "self". Hermine is the feminine for Hermann. In Jungian psychology, this is the feminine principal present in the male consciousness or the inner personality in communication with sub-conscious. Hermine is in effect the inner voice of Harry Haller helping him to unify his "ego" and "self". She encourages the intellectual and serious side of Harry – "ego" – to recognize and accept the sensual and animal (Steppenwolf) side of his personality – the "self". The Magic Theater becomes a metaphorical extension of Harry Haller's mind. All that Harry loathes about the mediocrity of the bourgeois, all that he loves about Mozart, Goethe, Novalis and Nietzsche, all the passions he feels for past loves and Hermine – in essence, all that comprises Harry – is distilled and fused as one"²⁰. Harry Haller, however, is unable to integrate the opposite and multiple pieces into his psycho-

²⁰ Corbett, Bob. *Steppenwolf* by Hermann Hesse. San Francisco, Rinehart Press, 1963. Texte, Themen und Strukturen. Düsseldorf, 1992.

logical make up. Unity of the personality is attainable by emulating the immortal (Mozart, Goethe, Nietzsche, Novalis) sense of humour or adaptability wherever confronted with rigid conformity and resistance to change.

And only the conversation with Mozart, as the representative of the reign of immortals, helps him to understand, that no technology is capable to kill the original spirit of music, but only to demonstrate the helplessness of technology, and its own soulless beginning. While listening to the radio, you hear and see the eternal fight between the idea and its manifestation, between the eternity and the time, between the divine and the human. The desire to ascend the scaffold and to carry punishment for your behavior is cowardice in its essence, since the purpose of man is to live. Man must live and must learn to laugh. To listen to cursed radio-music of life and to honor the spirit concealed behind it, one must learn to laugh above its bustle. And Harry sees saxophonist Pablo standing behind Mozart and with amazement he begins to guess the meaning of the game and experiences readiness to begin it again. "A glimpse of its meaning had stirred my reason and I was determined to begin the game afresh. I would sample its tortures once more and shudder again at its senselessness. I would traverse not once more, but often, the hell of my inner being. One day I would be a better hand at the game. One day I would learn how to laugh. Pablo was waiting for me, and Mozart too".

The novel by T. Mann "Doctor Faustus: The Life of the German Composer, Adrian Leverkühn as told by a Friend" ("Doktor Faustus. Das Leben des deutschen Tonsetzers Adrian Leverkühn, erzählt von einem Freunde")²¹ (21) narrates about a brilliant musician and composer Adriane Leverkuehn (whose prototypes were Friedrich Nietzsche and a modernist innovator, composer Arnold Schoenberg, whose twelve-tone scale became that of the novel's protagonist) is one more treatment of the archetype "freedom of choice", based on a dual nature of a man (the archetype of the Twins) and on his tendency to realize the possibilities placed in him, which by no means can always be connected with the realization of the positive beginning in the man and his desire to serve the good and people. T.Mann treats freedom of choice as indifference. The novel shows that activity, deprived of love for people, is on the service of the evil forces. The action of the novel occurs in parallel with the actions of World War II and the ending of the novel tells not only about the spiritual fall and physical corruption of the body of the main hero, but also about the moral and intellectual fall of Germany, that selected the way of evil by serving Devilish forces. "Yes ... we are lost. That is to say: the

²¹ Манн Т. собр.соч. в 10 т., т.5 М., 1960 Mann, Thomas: Doktor Faustus. Das Leben des deutschen Tonsetzers Adrian Leverkühn, erzählt von einem Freunde / Die Entstehung des Doktor Faustus. Frankfurt / M.: Fischer 1997, S. 633.

war is lost, but that means more than a lost military campaign, in fact it means that we are lost, lost is our substance and our soul, our faith and our history. It is over with Germany; ... an unnamable collapse, economical, political, moral and spiritual, in short, all-encompassing, is becoming apparent, – I don't want to have wished for what is looming, because it is despair, it is madness".

Adrian Leverkühn (the name means "live audaciously") intentionally plays out his own life-story along mythic lines resembling the German medieval morality tale of Faust, who sold himself to Mephistopheles and illustrates the corruption of art by evil. "As Leverkühn, impassioned by demons, develops artistically toward a fated reckoning day, German society simultaneously develops politically toward its catastrophic, fascistic fate"²². "Doctor Faustus" is thus simultaneously a comment on the political developments, a warning, an attempt to come to grips with Germany's high-flying, yet so easily destructible philosophical and moral compass and a cry of despair in the face of utter madness. "T.Mann's central point remains the parallel between his country's fate and that of his novel's protagonist, both ending in ruin and madness-induced stupor after their deal with the devil has run its evil course"²³.

Transformation of man, proceeding in the flow of his life can occur depending on the way selected by a man and leads either to his transfiguration – this is the way of Anderson's mermaid, experiencing pain in the legs and sacrificing her essence for achievement of the highest essence – love, happiness and immortal soul, or conducts a man experiencing pain in the head (like the migraines of Adrian) downward if because of his purpose, let it be as high as creation, he refuses to serve people and love, since abstractly existing creations does not exist. So God in the six days of creation created everything, looking at which He could say, that it was Good and all His creations were subordinated to one objective – the creation of man as the crown of the universe, on the basis of love for him, so that they would serve him.

The protagonist of the novel (Adrian Leverkühn) rejects love at each stage of his development. The selection of theological department by a talent-

²² Andreotti, Mario. *Neue Wege in der Textanalyse*. Bern/Stuttgart, 1990.

Koopmann, Helmut: "Doktor Faustus" als Widerlegung der Weimarer Klassik. In: H. K.: *Der schwierige Deutsche. Studien zum Werk Thomas Manns*. Tübingen: 1988, 109-24.

Klüger Ruth B.: *Thomas Manns jüdische Gestalten*. In: R. K.: *Katastrophen. Über deutsche Literatur*. Göttingen: Wallstein 1994, 39-58.

Kurzke Hermann Thomas Mann: *Epoche – Werk – Wirkung*. 3. Aufl. München: Beck 1997, 269-83, Сухов В. Томас Манн. собр. соч. в 10 т., т.5, М.1960, 5-62 ; . Wißkirchen, Hans: *Verbotene Liebe. Das Deutschland-Thema im "Doktor Faustus"*. In: H. W. / *Thomas Sprecher* (Hg.): "Und was werden die Deutschen sagen?" *Thomas Manns Roman Doktor Faustus*. 2. Aufl. Lübeck: Dräger 1998, 179–207.

²³ Morton, Frederic. *Doctor Faustus by Thomas Mann*. Kirkus Associates, LP., 1997.

ed student was caused by his pride and haughtiness, and not by the desire to serve God. His liaison with a prostitute Esmeralda represented a conscious rejection of flesh love, the ability to answer by the same feeling the love of the opposite sex and may be regarded as his baptizing by a Devil (that is why applying to doctors end with the death of the first one and the arrest of the second) and causes syphilis which sparks a burst of musical creativity but will later constitute the outward cause of his madness. A secluded farm house is selected as a constant place of residence. His love for Marie Godeau ended by Adrian sending an also enamored with her violinist Rudolf Schwertfeger to woo to her instead of him and is, in the opinion of the friend of Adrian and narrator Serenus Zeitbloom, the beforehand foreseen sacrifice and the readiness to lose both – the beloved one as well as the friend.

And conversation with the Devil Sammael (in German – the angel of poison), who gave Adrian Leverkühn 24 years for creation ("since our goods are impulses and illumination, such sensation of freedom, liberty, estrangement, confidence, ease, might, celebration, that the one under our patronage ceases to trust his own feelings; add to this the enormous admiration by what is made, when it is easy to neglect the external, outward enthusiasm, – the horror of self-admiration, yes, yes, sweet trembling before your own self, when you seem to yourself to be a Godchosen tool, a divine monster") with the condition not to love anyone is, in the essence, a conversation with his alter ego ("...by each third word you give away your unreality. You tell me the things, which I know myself and which go from me, and not from you"). Unlike Goethe's Faust, whose temptation has physical reality and ends by the choice to serve people, Adrian Leverkühn's temptation is completely in the realm of allegory and imagination.

The inserted short stories of the novel – 1) about anabaptist Beissel who reached the heights of creative work in America in the field considered heretical in his native land, 2) about Heinz, the enamored rural fellow who sacrificed his beloved girl in exchange for the return of male power, since he was not able to understand that true love assumes cleanliness, 3) a short story about the tragic fate of Ines and 4) no less tragic story of the love of her sister Clarissa, 5) a story of Pope Gregorius demonstrate the examples of anomaly of love, necessary for the hero to confirm the confidence in his own choice.

Love for the nephew Nepomuk, the junior son of his sister Ursula (an angelic child of love), given to his care for the period of treatment of his sister and to whom Adrian becomes very attached in apparent violation of his agreement with the devil, ends with the tragic death of the child from meningitis, and writing by Adrian of a symphonic cantata the "The Cry of Doctor Faustus". He intended to compose music that would take away the last part of

the 9-th Symphony by Beethoven – "Ode to Joy" ("Ode an die Freude"), but composed "Lied an die Trauer" instead.

He invited all his friends to the premiere, desiring to confess to them before the performance. However, the blasphemous confession occurs to be beyond the forces of the author and leads to his mental collapse, withdrawal of friends, an attempt at the suicide before the arrival of mother, as the source to which a soul returns after passing its way, and death.

The stories based on the archetype of the Twins show the authors' search for internal accordance and harmony. They demonstrate the quest of integrity and spiritual peace, which are so hard to find in our life, and which we remember as the lost Garden of Eden – from where we all originated. The fall of man may be regarded as the loss of integrity, the state of harmony with oneself and the outer world, lack of the feeling of shame and dissatisfaction with oneself when one part of your soul reminds you about your origin and the second attaches you to your lower terrestrial instincts and inclinations. But like ancient heroes Castor and Polydeuces, in spite of their different origin, they both possess immortality and strive to be unified.