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Abstract of the doctoral dissertation entitled

**Carl Gustav Jung's, Adelbert von Chamisso's,
Hugo von Hofmannsthal's and Hermann Hesse's
variations on the shadow as metaphor.**

The aim of this dissertation paper is to show, using selected examples of literary works, various possibilities of meaning and construction offered by the use of the shadow metaphor as a means of taking a closer look at a man, the world and culture. The additional interpretative possibilities emerging as a result of the analysis are presented against the background of deeply rooted social norms and values. The paper is part of metaphorological research with a particular focus on literary discourse.

The considerations begin with a discussion of issues relating to the metaphor theory which are relevant to the analysis. Metaphor is one of the most common and universal communication mechanisms and not only a stylistic lead. The starting point for its conceptualization are the thoughts of Aristotle defining metaphor as a set of words in which the meaning of some is subjectively transferred to the meaning of others. I also take into account the trend started by George Lakoff and Mark Johnson, which refers to the search for meanings that would be understood in the same way by people living in different parts of the world. As an important starting point for the study I have the assumption that metaphorical thinking directs attention to an individual's cognitive and emotional processes.

Metaphor theory provides a basis for analyzing the use of the shadow motif in literature. In selecting the works in which I analyze the shadow metaphor, I was guided primarily by the diverse content that has been ascribed to it. Analyzing selected works I show that the definitions of the shadow metaphor originating in popular culture and psychological sciences are not final and closed.

In my considerations I start from Carl Gustav Jung's writings, treating them on the one hand as a theoretical model referred to by Hugo von Hofmannsthal and Hermann Hesse, and on the other hand because of their discourse – suggestive and incoherent at the same time.

Jung presented his concept of the shadow in a construction based on duality, contrasts and opposites. He formulated it as part of his work on archetypes and depth psychology in the first half of the 20th century. For C. G. Jung, the shadow is one of several clearly marked stages in life that a person should go through one after another in order to achieve wholeness. Confronting the shadow and accepting and assimilating it are, according to Jung, prerequisites for a person to develop. In the subsequent part of the paper I ask a question whether and to what extent Jung's understanding of the shadow can constitute an interpretative key to literary works.

In Adelbert von Chamisso's *Peter Schlemihl's Miraculous Story* of 1814, I analyze the shadow metaphor in relation to the social context and in relation to the individual, and note that in this case the shadow carries the author's biographical connotations. The loss of the shadow implies a division between the external and the internal and visually distinguishes an individual from society, relegates it to the outer edge while bringing it freedom and independence. Chamisso's work breaks with the traditional symbolism of the shadow as misfortune, death, and the soul in favour of the symbolism of the hero projecting his life.

Hugo von Hofmannsthal, in his 1919 short story *The Woman without a Shadow*, also asks the question about human identity and uses the shadow metaphor to present two opposing concepts: the aesthetic world of unchanging beauty and the finite, mortal beauty of the world of living beings. The work demonstrates that during the confrontation between the character and her shadow, her individual sense of consciousness is constituted – a man wants to abolish the ambiguity of their relationship with the world, does not want to accept internal contrasts, and decides to choose a particular option.

Hermann Hesse in *Steppenwolf* (1927) understands the shadow as only one of many variants of humanity, beyond chronology and beyond all boundaries. Hesse goes beyond the scheme of bipolarity developed by Jung and adds new values to it. He sees no need for reconciliation with the shadow. He rather claims that the shadow demonstrates possibilities without imposing anything. A human being exercises their free will and decides whether they will accept the shadow features.

The analysis confirms that although cultural topoi have an impact on shaping the idea of a shadow, the authors of the selected literary examples ascribe new content to it. A single key is not enough to explain and understand the concept of a shadow, so adopting only the Jungian perspective would impoverish the texts. Even in works referring to the C. G. Jung's theory, a semantic surplus can be clearly noticed. The shadow is a multidimensional

phenomenon, which should be understood not only in psychological terms, but also in certain interactions with other fields.

Keywords

metaphor, shadow, discourse, concept, definition, individual, personality, multidimensionality

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