

Soul, love and art in the Danish Girl: Gender, culture and their representation in cinema



<https://doi.org/10.56238/sevened2023.006-025>

Andréa Hamminni Pires da Silva Avila Franquetto

PhD student in the Graduate Program in Cognition and Language at the State University of Northern Rio de Janeiro Darcy Ribeiro

CAPES Scholarship

E-mail: andreakhadijja@gmail.com

ABSTRACT

The film, *The Danish Girl*, from 2015, introduces the viewer to Einar Wegener, a famous Danish painter, his wife, Gerda Wegener, and a trajectory of love, suffering and struggle for the affirmation of

their gender identity. This production addresses delicate themes, such as transsexuality, marriage and even friendship. When we question the existence of respect for differences when we realize that much of our western culture is still immersed in its complexes and projections, remaining ignorant of its own identity and knowing little about its own gender. In this article, I sought to elucidate these aspects in an intimate analysis of Lili Elbe, as well as her representations in Gerda Wegener's paintings.

Keywords: Lili Elbe, The Danish girl, Transsexuality.

1 INTRODUCTION

This article is a theoretical discussion about the film *The Danish Girl* (2015), in an attempt to analyze how issues of gender, relationships and culture are addressed in the film. I have argued in the intimacies of Lili Elbe, through the materials chosen for this purpose, in an attempt to carry out a more intimate analysis of the character.

Furthermore, we must question the existence of respect for differences when we realize that much of our Western culture is still immersed in its complexes and projections, remaining ignorant of its own identity and knowing little about its own gender. Shrouded in their Mayan veils, unaware that we are born with both feminine and masculine characteristics (man/woman), or, furthermore, psychiatrist Carl Gustav Jung in his renowned "Red Book", mentions that "the masculine and feminine person is not only man or only woman. Our soul cannot tell which gender it is. These are questions that we appreciate when reading the work of Jung and post-Jungians. The archetypes of the Anima and Animus eternally guide our existence.

To research Lili Elbe, I used materials such as *The Danish Girl*, a 2015 film, paintings by Gerda Gottlieb, Lili's ex-wife, photographs and the book *Man Into Woman: A Comparative Scholarly Edition*. In addition, for a more in-depth study, I relied on articles dealing with issues of the body, gender and identity and on concepts from psychiatrist Carl Gustav Jung.



2 THEORETICAL BACKGROUND

The aim of this article was to analyze aspects that had some connection to the artists' psychology. To this end, the theoretical basis was themes developed by the Swiss psychiatrist Carl Gustav Jung. I used concepts such as the archetype of the anima, the ego complex, the theory of complexes and archetypes that touch on the feminine, to delve into Lili Elbe. With regard to Gerda Wegener, I will address the archetype of the great mother and the striking traits of an Animus that manifests itself in the artist, in her strong and determined behavior, beyond the standards of her time. All these themes are part of Jung's works.

The analysis is based on elements from Lili Elbe's diary, which was used in the film *The Danish Girl*. This form of self-writing integrates the discussion into the field of art analysis. For a more in-depth study of Lili Elbe's diary, we used concepts from the author Maurice Blanchot.

The intimate diary, which seems so free in form, so docile to the movements of life and capable of all freedoms, since thoughts, dreams, fictions, comments about oneself, important events, insignificant ones, everything suits it, in the order and disorder you want, is subject to an apparently light but dangerous clause: it must respect the calendar. This is the pact he signs (BLANCHOT, 1959/2005, p. 270).

Thus, in order to write a diary, according to the author, it is necessary to identify the day on which it was written, with a certain periodicity. The diaries, like Elbe's letters, have this configuration and in this way, because of details such as the date, we are able to delve deeper into them.

3 SOUL, LOVE AND ART IN THE DANISH GIRL

"Even if you travel all the paths, you will never find the limits of the soul, so deep is its Logos." Heraclitus of Ephesus (DK 22 B 45)

The etymology of the Greek word *psykhé* is the term used by ancient scholars to understand the anima or soul. Plato made a clear distinction between the reality of the A., which is simple, incorporeal, moves by itself, lives and gives life, and the corporeal reality, which has the opposite characteristics. And these determinations were to serve as the basis for all subsequent philosophical considerations about the soul. Among them, Aristotle's is the most important, because the determinations he attributes to the psychic being, in the terms of his concept of being, were to remain for a long time the model for most of the doctrines of the soul. According to Aristotle, the SA is the substance of the body. It is defined as "the most important final act (entelechia) of a body that has life in potency". The A. is to the body as sight is to the organ of vision: it is the realization of the capacity proper to an organic body. Just as every instrument has its function, which is the act or activity of the instrument (as, for example, the function of the axe is to cut), so the organism, as an instrument, has the function of living and thinking, and the act of this function is the A. (Dean, II, 1, 412 a 10). Therefore, the A. is not separable from the body or, at least, the parts of the A. that are activities of the



parts of the body are not separable from the body, since nothing prevents the parts that are not activities of the body from being separable (ibid.; 413 a 4 ss.). With this restriction, Aristotle alludes to the intellectual part of the A., which he calls "another kind of A.", and considers it to be the only one separable from the body (ibid., II, 2, 413 b 26). As an act or activity, A. is form and as form it is substance, in one of the three determinations of substance, which are: form, matter or the compound of form and matter. Matter is potency, form is act, and every animate being is composed of these two things; but while the body is not the act of the A., the A. is the activity of a determined body, that is, the realization of the potency proper to that body: hence it can be said that it exists neither without the body nor as a body (ibid., 414 a 11). Words taken from agnatto's dictionary of philosophy.

3.1 THE DANISH GIRL (2015)

The Danish Girl, a 2015 production directed by Tom Hooper and starring Eddie Redmayne and Alicia Vikander, can be defined as a very sensitive film, as it deals with delicate themes such as transsexuality, marriage and even friendship.

The film introduces the viewer to Einar Wegener, a famous Danish painter from 1928 who supports his wife, Gerda Wegener, in becoming a painter like him. However, his wife is unable to fully express her feelings in painting. On one occasion, she decides to paint a portrait of a ballerina in a long dress. However, the model doesn't show up for the portrait and the painter decides to ask her husband to help her strike the pose so that she can do the portrait.

At that moment, Einar appears to be uncomfortable, but it is noticeable that this moment causes an internal spark to rise in the character and a different gleam in his eye. Shortly after this scene, a friend of the couple enters the studio with a bouquet of lilies, she smiles and tells Einar that her name will now be Lily.

A subsequent event was the presence of Einar, as Lili, at an event. Lili was introduced as Einar's cousin. However, it is not from this moment that Lili is considered transgender. According to Arán, we can define transsexuality as the "intense feeling of not belonging to one's anatomical sex, without the manifestation of delusional disorders and without organic bases (such as hermaphroditism or any other endocrine anomaly)" (ARÁN, 2006, p. 50).

We can infer that this event was the hook that the character needed, an awakening to something that was already inherent in him, his sexuality. Furthermore, it's worth pointing out that it wasn't his wife's request that made Einar "change" his sex, but an internal feeling in his being.

Even after the break-up of their marriage and Lili's gender reassignment, she and Gerda remained close as friends. Gerda takes Lili to the doctors and helps her with her gender reassignment, showing her unconditional love for the character, and we can identify the Great Mother Complex in this relationship. Samuels (1989) explains that being in the domain of the Great Mother, even as an



adult, brings "the pleasant and liberating feeling of having no responsibilities." (SAMUELS, 1989, p.94) Gerda has a very special love and care for Lili, even after the separation and resignification surgery, she continues to nurture a friendship and unconditional love for her friend.

Archetypes, according to Jacobi (2016), represent a profound enigma that surpasses our capacity for rational apprehension. In Jacobi's interpretation, Jung understands that archetypal content always expresses a metaphor. Jacobi considers that the archetype:

always contains something that remains unknown and unknowable. For this reason, any interpretation cannot necessarily go beyond "as if..." You can't directly answer where the archetype comes from, whether it was acquired or not (JACOBI, 2016 p.43).

From this perspective, in addition to the archetype of the Great Mother, in the film we can find concepts surrounding the archetype of the anima, the ego complex, and the complexes and archetypes of the feminine as we penetrate Lili Elbe's intimacy. Jung gives us a valuable definition for this study. For him:

Archetypes are, by definition, factors and themes that order psychic elements, forming certain images (to be designated as archetypal) but in a way that can only be recognized by the effects they produce. They exist pre-consciously and supposedly form the structural dominants of the psyche in general [...]. As a priori conditions, archetypes represent the special psychic case of the "pattern of behavior" familiar to the biological and which lends all living beings their specific type. Just as the manifestations of this basic biological plan can change in the course of development, so can those of the archetype. Empirically, however, the archetype has never arisen within the reach of organic life. It enters the scene with life (JACOBI, 2016, p.44).

The culture of the last century, when Lili lived, and even today, believes in causes and a conception of normality. A transsexual person can struggle for years to find out why they are the way they are, and even seek out doctors and psychiatrists, as the character in the movie did, to try to "fix" them. However, the solution to this problem lies in understanding that no one can cure them but themselves, and that acceptance of their inner self is the way out that will bring joy to the soul.

Lili's Diary: Man Into Woman (2020). The pictorial art of Gerda Wegener.

4 CONCLUSION

Pollack (1995) suggests that "when the image changes, the body changes". With this, we can infer that when Einar changes her body, she (Lili) sees this change as a way of fulfilling an internal image of her Self.

Different readings of the same work encourage the development of perspectives and conjectures, and broaden the capacity for empathy and listening. Literature, history and psychology together have more similarities than differences, especially when we "observe" the producers of their content: writers, historians, artists and psychologists. All, absolutely all, artisans of the same craft.



This reflection certainly doesn't end the possible readings of the discursive objects presented, but it does shed light on the interdisciplinary paths of art, literature and Jung's analytical psychology.

4.1 THE COMPLEXES SURROUNDING THE RELATIONSHIP BETWEEN LILI ELBE AND GERDA

According to Jung, complexes are groups of unconscious ideas associated with particular emotionally colored events or experiences. He deduced them from his initial studies of word association when he observed that certain words provoke intense reactions or produce less reaction than expected. We can understand the theory of complexes as a basic concept in Jungian clinical practice. Defined by Jung (1934/2013) as an image with a high degree of autonomy and relating to a certain psychic phenomenon with an intense emotional charge. Antagonistic to the dispositions or habitual attitude of consciousness" (§201). It has an archetypal core and an internal connection, constituting a totality which, when constellated, tends to distort the perceptions and apprehension of the egoic consciousness and interfere with its flow. For Jung (1934/2013), complexes, as constituents of the personal unconscious, have certain characteristics such as autonomy, unconsciousness and repetition. The more unconscious (or distant from the ego complex) they are, the greater their sovereignty over consciousness. Symptoms can be glimpsed through obsessive thoughts and in the dream world, the usual path to the unconscious. In the Jungian clinic, complexes are linked to the psychic construction of symptoms, and in the conception of dreams. The complexes surround consciousness in its own diegesis and perspective of experiencing and feeling its links. The purpose of consciousness is to establish a relationship with these ideo-affective psychic properties, understanding that it is a continuous flow, on the way to our individuation.

"Her motto is: anything but being like her mother! On the one hand, it's about a fascination which, however, never becomes an identification, and, on the other hand, an exacerbation of eros which, however, ends in jealous resistance against the mother. Such a daughter knows everything she doesn't want, but in general she is unclear about what she imagines her own destiny to be. Her instincts are concentrated on her mother, in the form of defense, and are therefore not suited to building her own life."

4.2 EINAR BEING REPRESENTED AS LILI ELBE BY GERDA IN THIS PICTORIAL IMAGE.



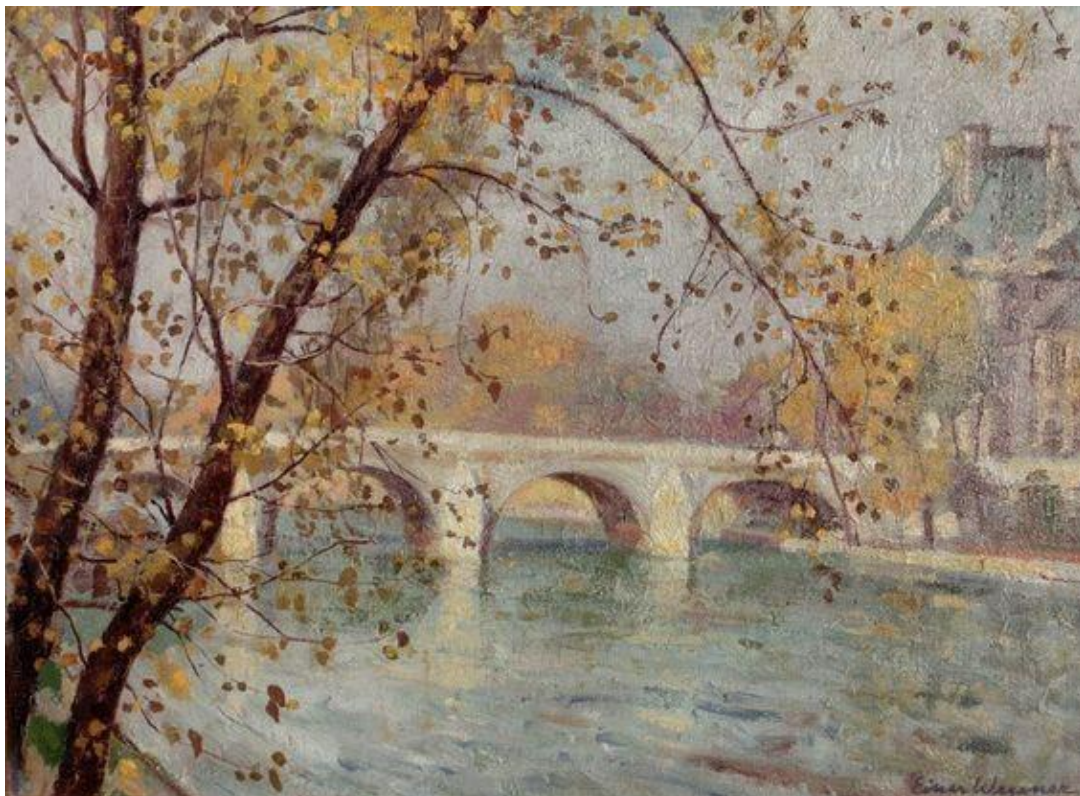
Lili El Portrait of Lili Elbe by Gerda Gottlieb in the art deco style



SOME OF THE PAINTINGS SIGNED BY EINAR MOGENS WEGENER



"The creative process consists of a long series of imaginative leaps on the part of the artist and his attempts to give them form by shaping the material according to his intentions. In this way, he gradually gives birth to his work through an ever-increasing definition of the image, until it finally acquires a visible form." (2008, p. 8)



I will analyze the pictorial images of the artist Einar Werner, before she became Lili Elbe.

In the history of the symbol, the tree is described as the path and growth towards the immutable and eternal, generated by the union of opposites and making it possible through its eternal already existing (JUNG, 2000).



The tree is a great symbol for humanity. Chevalier (2016) says that if we were to analyze the importance of the tree in the symbolic sphere, we would need a book just for that. In addition to the symbolism of the tree in certain traditions and the special value of certain species for certain peoples and religions, the tree itself can be seen as a symbol of psychological development and the process of individuation.

Before talking about the symbol that the tree is, it is important to remember that in many cultures the tree is a sacred symbol, not because it is a tree in the literal sense, but because it represents something that transcends it, such as a god or something linked to the structure of the world and the universe (CIRLOT, 1984; CHEVALIER, 2016).

The healthy ego must have deep roots in the unconscious and have contact with the deepest emotions and nutrients. It needs to absorb content, transforming it into nourishment and growth for the soul, without forgetting its history, growing from it. Jung (2000) mentions that alchemy saw the tree as a symbol of the union of opposites. Chevalier (2016) also tells us that the tree contains the four elements (earth, water, air and fire); in this sense, the psyche needs to seek to unite these opposites and create something from them in order to realize itself. Add to this reflection, the house as a symbol of SELF captured by man in the following way: the interior as the self seen from the inside (the self seen by the self, reflecting the essence of the self seen by the self) and the exterior as a symbol that he wishes to present to the outside world or the self seen by others: the intimate inside (which is only revealed to those who are invited there) and the public outside, which is chosen as a display for others (it would be the mask or persona in Jungian terms)². Thus, inside the house would be objects, plants, engravings, photos, etc. that would be expressions of our self-image, are the messages about ourselves, which we want to lead back to ourselves, that is, the psychic messages are moving from the self to the objective symbol of the self, and furthermore, the messages move from this object back to the self. So it's a two-way street at the same time. According to Jungian theory, symbols can be thought of as points at which the plane of concrete reality and symbolic reality meet in an area that is broader than the intersection itself: "Neither abstract nor concrete, neither irrational nor rational, neither real nor unreal. It is always both." (Jung - Psychology and alchemy.) In a study of house forms and primitive and vernacular architecture, Amos Rapoport (in House form and culture) concludes that the traditional deterministic view of house form and size being the result of climate, building material, technology and terrain is a considerably limited approach. The influences of socio-cultural factors, religion and symbolism are equally important. He illustrates by exemplifying that in Africa, in some places where materials and climatic conditions are similar, square and round-shaped dwellings are found, according to the religious beliefs of each tribe, which would determine the orientation towards the cosmos or not.

The originality of having a house that is unique and different from the rest is appreciated. Its inhabitants identify with the cell they occupy as unique in an increasingly mass world. On the other



hand, the house cannot be too far removed from what is fully accepted by society, as this would label the inhabitant as a non-conformist, a title to be avoided. According to Rapoport, novelty is considered undesirable in traditional cultures. The individual's self is a concept that in many societies is only just beginning to emerge: the house is a symbol of (3) Architects, engineers and builders would be opinion formers, backed or directed by a 'media' that is also an opinion former: specialized newspapers and magazines. 9 participation in the tribe, whose collective identity is generally manifested in objects made from similar materials by its own members. The houses are built by the family itself, which will then live in it in a well-understood traditional form. Considering the house as a symbolic form of the self, we have a possible explanation for people's resistance to changing the basic form of the house. The conventional house and a rigidly static concept of self support each other. In many Western cultures, people from different walks of life prefer to describe the house they want as a single-family home (with a yard and garden). The image of the apartment building is rejected. This could be conditioning through advertisements that convey an image of an ideally good life. To a certain extent this may be true, but the media is only reflecting what seems to be a need for a house shape in which the self and the family unit can be seen separately, uniquely, in a private way: marketing reading a need for this self-image. In this sense, for some social classes, the apartment building would be seen as a threat to a person's self-image, as a separate and unique personality, representing yet another collection of stereotypical and anonymous selves. The more people perceive hostility and danger in the world as a threat to their self, the more they see their home as a shell, a fortress that protects them from this world and which must also be protected. Those who don't have such high levels of concern and have more psychic stability will see the house more as an expression of the self than as a defender of the self. it allows and tries to attract the eye as it passes in front of its windows. The interior of houses often symbolizes the inhabitants' feelings about the self. People rearranging the furniture in the house in times of psychic turmoil or changes in their own self is a further suggestion that the house is intimately connected with the psyche. Bedrooms, the only truly private spaces in the house, are decorated in a very personal way, symbolic of the self of those who occupy them. In most homes, the bedrooms are arranged in a functional but very uninteresting way. The intimate living rooms, on the other hand, which are a common territory for various personalities, contain an overlay of messages, sometimes even incongruous, from different selves. The living room, where guests are welcomed, contains the best furniture, works of art, photos... representing the family's collective self. There was a recent study by the Department of Sociology at the University of Michigan on how the decoration and the way the furniture is arranged in the living room indicate the socio-economic position of the resident; how much worse or better their position is on the social scale compared to that of their father; their attitude towards the roles of husband and wife in the house and even their beliefs in God. The presence or absence of certain objects would serve as clues to the status and certain principles and



attitudes of the resident. "The living room is the area where performances for guests are most frequent and, therefore, the design of this setting must be appropriate for this performance. Therefore, more than any other part of the house, the living room reflects the individual's conscious and unconscious attempts to express their social identity. Its decoration, in contrast to that of the other rooms, is more certainly a reflection of decisions made with criteria of taste and style than purely economic decisions." (E. Laumann and J. House.) Sociologists have concluded that in American society, in the same socio-economic bracket (upper class), houses with traditional French or early American decoration were occupied by people whose social position was similar to that of their parents. Other houses, with modern decoration, generally belonged to people who had risen socially, they would be responding mainly to the new decorative norms dictated by the taste-makers rather than those of the higher and more established social classes. "The nouveau riche have a very strong need to validate their new status and yet they are not socially accepted by the traditional upper social classes. Since their associations do not clearly validate their position, they turn to consumption, in the However, this conspicuous consumption needs to be done with good taste if it is to fulfill a claim to high status in a matter other than money. So the nouveaux-riches try to find out what the latest and most chic consumer commandments are, and discovering these commandments is easy in a society that has a class of professional taste-makers (architects, decorators, fashion-designers...^ and a media that is also a taste-maker (specialized newspapers and magazines). Consumer trends are also evident in the decorating styles adopted by the government and business sectors for their offices and stores. In all these cases, the rules now favor modern decoration. The nouveau riche then disregard the style of the traditional upper class in favor of new fashions. This serves a dual purpose: to establish their good taste and therefore status, while symbolically showing their disdain for the traditional snobbery." (E. Laumann and J. House.) Decorative styles especially in living rooms and the choice of style of the house itself "seem to have a strong correlation between the style selected and the self-image of the consumer. Both the façade and the decoration seem to be selected to reflect how the person sees themselves in relation to society and the outside world and how they wish to present their self to family and friends" (C. Cooper, *The house as Symbol of self.*)

It would be the dialogue between the individual and the collective: each house, each cell is part of the whole, just as each human being is part of society and has their place in it, so the class struggles and the notion of importance within a capitalist social hierarchy are represented in the city by the layout of the dwellings, by the area they occupy in square footage, by the amount of capital and work invested on a physical and concrete level (and perhaps by taste and style on an unconscious and symbolic level) that highlight the differences between its protagonists. Going further, the dialogue between the individual and society would be bolstered by the dialogue between the residential building and urbanism itself.



If we can think of the archetype as a lump of psychic energy in the unconscious, then the symbol is the means by which it manifests itself in the here and now of space and time. Recognizing something as a symbol depends on the nature of the object. For example, when its concrete meaning is very clear, the symbolism can only be grasped unconsciously. An example of this is a house. In other cases, the object as a symbol is difficult to grasp if not for its status as a symbol. This means that the Star of David, the Yin-Yang and the Crucifix are easily grasped as symbols: their symbolic meaning is understood directly. Since the beginning of time, man has been searching for explanations of his existence, of himself. He clings to physical forms or symbols that are close or meaningful to him and that are visible and well defined: forms in nature, etc.... In this context, the form most consciously selected to represent the self is the body because it is an external manifestation and, at the same time, it is also the limit of the self. On a less conscious level, man also often selects the house, his basic protection, his environment, as well as his skin.

To think about human existence is first to imagine it. The great catabasis of the incarnation of the soul is a preparation for the great anabasis of transcendence. Knowing the creation myths, according to Marie Louise Von Franz (2002), is necessary when analyzing a creative personality. She says: Analyzing creative people is a big problem because they often think they are neurotic or in a neurotic crisis, and they show all the signs of it; however, when you study the material of their dreams, it becomes clear that they are neurotic not because of maladjustments to the internal or external facts of life, but because they are being pursued by a creative idea and need to do something about it. They are accessed by a creative task. (2002, p.24) The unconscious reports parts of the creation myth to once again rescue conscious life and the conscious perception of reality. The analogy between the creation myth and the process of individuation can be seen very clearly in the alchemical material, according to Von Franz (2002). (Illustration The creation myths for Von Franz show: How creation is an awakening to consciousness, in which we can grasp the flagrant of how the awakening to consciousness is identical with the creation of the world" (2002, pp. 30). For Von Franz: "Creation is therefore a sudden and autonomous event which, from a psychological perspective, we can say occurs in the collective unconscious for no other reason. We can see, in projected mythological form, a confirmation of the Jungian hypothesis that the unconscious is endowed with autonomous creativity." (2002, p. 54) All creative impulses originate in the unconscious and it makes a more qualitative difference whether they come from above or below. So, if an Impulse comes from above, the person experiences an idea or inspiration, and an image or idea appears in their mind, then what confronts them is the question of realization. If it comes from below, it's like a call from the depths of the body, coming from the unknown, which is often accompanied by psychosomatic symptoms. It is important to identify the qualitative difference between the two forms of creation (2011, p. 69-70). This statement by Von Franz



stems from the question of how Jung situates the world of archetypes, itself being so mysterious and unknown. According to Von Franz, Jung attributes to the "archetype a psychoid aspect, which means that there are traits that point to the fact that it is not 'only psychic', they transcend the field we call psychic" (Von Franz, 2011, p. 64). In other words, what we polarize into two aspects in the psyche, a living phenomenon and a unified one, bringing the two facets of the archetype, one spiritual and one instinctive. She reports that Jung did not find a single archetype without a corresponding instinct. This can reveal a hidden connection between the two. If you go in the direction of the spiritual extreme, you have archetypal images, you experience the emotional significance of these images and you become richer because of them.

Internal representations; if you move in the direction of the other extreme, then you move in the direction of acting, of staging an instinctive activity, of performing a certain action in physical reality (2011, p. 67). And what leads a person to be more at one extreme than the other is something that belongs to the mysteries of the individuation process (2011, p. 67). Therefore, we shouldn't think that creativity is exclusive to one person or another, we should just make it possible for this creative expression to manifest! In relation to the process of creation, Jung emphasizes that "Only that aspect of art which exists in the process of artistic creation constitutes the very being of art. What art is in itself cannot be the object of psychological considerations, but only aesthetic-artistic ones" (CW XV, 2011, p. 54). He wrote that the work itself has its own form; everything that the artist would like to add will be refused, and everything that he would not like to accept will be imposed on him. While his conscious is perplexed and empty in the face of the phenomenon, he is flooded with a torrent of thoughts and images that he never thought of creating and that his own will never wanted to bring to the surface. Even against his will, he has to recognize that in all this it is always his "Self" that speaks, that it is his innermost nature that reveals itself by announcing what he would never have the courage to say. He can only obey and follow this apparently strange impulse; he feels that his work is greater than him and exerts such dominance that he can impose nothing on it. He does not identify himself with the creative realization; he is aware of being subject to his work, at least on one side, like a second person who has entered the sphere of a strange will (CW XV, 2011, p. 62). Thus, we can say that the process of psychic representations is fundamental to the basic functions of the personality. Without it, self-consciousness, speech, writing, remembering, dreaming, art, culture - essentially what we call the human condition - would be impossible. Depth psychology developed from the effort to understand the process of representation and its role in the formation of the personality and its development. For this exhibition, Jung proposes that we observe from a psychological point of view, not the artist as a person, but his creative process, and this becomes very clear when the author's consciousness is no longer identified with the creative process; but the author is apparently the creator himself, completely free and without coercion. [...]. Thus, the poet's conviction that he is creating with absolute freedom



would be an illusion of his conscious; he believes he is swimming, but in reality he is being carried along by an invisible current (CW XV, 2011, p. 62-63). Thus, the artist would be immersed in his creative process, as it reveals the possibilities of the conscious not being influenced by the unconscious, but directed by it. The practical analysis of artists shows again and again how strong is the creative impulse that springs from the unconscious. What is this yearning that seizes an artist and makes him create in an ecstasy? Jung comments on this: The unprecedented work of the artist's soul is a force of nature that imposes itself, either with tyrannical violence or with that subtle cunning of natural reality, without bothering about the personal well-being of the human being who is the vehicle of creativity. Creative longing lives and grows within man like a tree in the soil from which it draws its nourishment. We would therefore do well to consider the creative process as a living essence implanted in the soul of man. Analytical psychology calls this an autonomous complex (CW XV, 2011, p. 63).

SCENES FROM THE MOVIE 'THE DANISH GIRL'



Einar Mogens Wegener



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