

UNIVERSIDAD INTERNACIONAL DE LAS AMÉRICAS

DEPARTMENT OF ENGLISH

Thesis Submitted to Obtain the Bachelor's Degree in English

**LITERARY ANALYSIS OF THE STORY OF SIEGFRIED BY JAMES BALDWIN
USING MYTHOLOGICAL SYMBOLISM AND ARCHETYPAL CRITICISM**

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July, 2025

Acknowledgements

This research would not have been possible without the invaluable support and contributions of my loved family and academic individuals. I extend my sincere gratitude to all who have assisted me through this amazing literary analysis about the story of Siegfried. However, I never forget to praise God and Jesus Christ for all the guidance and illumination that have provided me to complete this investigation.

First and foremost, I wish to express my deepest love to my Mom Yadira Rivera Aragon, younger brother Aaron Umana Rivera, and stepfather Mario Umana Segura for their boundless patience, understanding, and unhesitating beliefs in my skills all over Germanic myth Knowledge. Their emotional support provided me with the strength and motivation needed to overcome the challenges faced during this great project. Moreover, I want to dedicate this research to my wonderful father Mauricio Valenciano Ramirez who passed away on June 15, 2023. I am going to miss him more than I can say. He was truly the best and I am grateful for every moment that we shared and for his unconditional support during my studies.

Second, I am deeply indebted to my academic advisor, Mr. Lawrence Vega Miranda for his profound insights, encouragement, and meticulous guidance. His incredible expertise in literature and constructive feedback were instrumental in shaping the direction and quality of this literary analysis about the amazing Germanic hero Siegfried. I would also like to give my thanks to Professor, Miss Catalina Guerrero Troyo, for her diligent assistance with the grammatical corrections of these 5 chapters. In addition, for her stimulating discussions, collaborative spirit, moral support, dedication and hard work that were invaluable.

Dedication

First, this thesis is dedicated to my beloved father Mauricio Valenciano Ramirez, as his unconditional support, love, and guidance have been the foundation of my project. Though He is no longer with me, his wisdom and strength continue to inspire me every day from heaven. His belief of God inculcated in me the courage to pursue my dreams, and his legacy lives in every word that I have written. Thank you for being my greatest mentor and guiding light.

Ultimately, to my mom, thank you to Yadira Rivera Aragon for her unlimited love, constant motivation, and understanding during this challenging process. Her belief in my potential has inspired me in every step of this research.

Abstract

This literary analysis explores the deep archetypes and symbolism behind the Story of Siegfried. Focusing on Siegfried and other relevant characters. The research examines the journey of the brave Germanic hero and his tragic fate marked by betrayal. The investigation aims mostly to identify Siegfried's spiritual influence on German tradition and describe how the character lived to obtain wisdom and the specific objectives to understand his behavior or relationship with other characters during his heroic quest. Furthermore, the investigation highlights key archetypes such as the hero, explorer, caregiver, creator, sage, ruler, magician, outlaw, and lover under the archetypal theory and mythological symbols in which each character stands out. Consequently, this academic work reveals the cultural values, spiritual beliefs, and insights into the human condition through the historical context of Germanic Mythology. Moreover, the literary analysis on the story of Siegfried invites the readers to consider how Germanic tales continue to resonate on contemporary audiences with topics of heroism, sacrifice, spirituality, fate, and the complexities beyond the life or death.

Resumen

El análisis literario a cerca de la legenda del héroe mitológico Germano Sigfrido se enfoca en los arquetipos y símbolos que se encuentran detrás de la historia. La tesis a presentar describe el camino heroico de Sigfrido hasta su lamentable muerte rodeada de traición. El propósito de la investigación es identificar la influencia espiritual del personaje en el folclore Germano y explicar cómo él obtiene su sabiduría, también basándose en los objetivos específicos para comprender su interacción con otros personajes durante la búsqueda del título de heroísmo. Este trabajo académico presentará la teoría de arquetipos como por ejemplo el héroe, el explorador, el cuidador, el creador, el sabio, el proscrito, el gobernante, el mago y el amante, los cuales son decodificados en el presente estudio. Además, cada personaje manifiesta uno o varios símbolos que lo envuelven en el análisis de la historia, los cuales son revisados a profundidad. Como resultado de esta tesis, se revela valores culturales, creencias espirituales y conocimientos de la condición humana basado en el entorno cultural de la mitología Germánica. Asimismo, esta exploración literaria promueve la importancia que tienen estas legendas Germanas para el público actual, dado que abarcan temas de heroísmo, sacrificio, espiritualidad, destino y las incógnitas que existen más haya sobre la vida y la muerte.

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Chapter I

Introductory Framework

The study of myths is a passionate topic that absorbs the readers' mind. Nowadays, people can find new literary adventures, which are available in great diversity of sources. For example, bookstores, public libraries, and, the easiest way, on internet educational services, as learning accessibility is in the insight of intensive readers. All over the world, human existence has been full of historical aspects which have traced their evolution; therefore, the ethnic differences that earth has on its boundaries identifies the unique culture from each place to another. Civilizations offer a rich heritage that goes beyond the inhabitant's logic; in other words, humans are surrounded by conceptions or misconceptions that have been built for long time about the origin of the universe. Ancestors accounts provide the knowledge for future generations to reveal how life flourished in the planet. Thus, literature's contribution on Mythological stories allows book lovers to acquire further records on tales, legends, and fables to understand folklore worldwide.

In this investigation, the word Mythology encompasses the outstanding idea to comprehend due to all the abstractions that draw conclusions. In addition, it wants to create the substantial question or argument about the cosmos, and life and death, as well. According to the following statement, "the term mythos in Greek language means word, speech, message. Nevertheless, in the 5th cent BC was used as entertaining and Romans referred such as fabula in c.1760" (Simon Price and Emely Kearns, 2004, pa. 363). In short, Mythology is referred to as a group of tales that describes the environment, divine events, and character's experiences in a specific culture. Furthermore, gods, heroes, and supernatural beings are the main purpose to develop the story. This gives incredible perceptions about good vs evil, birth of the universe, afterlife, and the heroism as usual point of analysis. In conformity with the myths "the enigmas that raises mythology are in the forces of the nature always present in the daily life and holy role" (Arthur Cotterell, 2006, pa. 68). Thanks to these determined ideas, it remains the cultural identity and history

of people in a region, building the traditions, values, and spiritual beliefs that are the basic firmaments about folklore.

One of the most important aspects of the Mythic account, for this thesis, is the figure of hero, who has all the responsibilities for the story development. The reference which characterizes the mythological character is the impact in the reader. This analysis will communicate the magnificent belief of Teutonic society concerning a tale that is not too much known in the immense catalog of mythological books. Therefore, the chosen hero who this work will recount is Siegfried, a foremost brave man in the German lore. In addition, the purpose is to visualize the cultural contrast that encircles other cultures since ancient times and comprehend the significance to Germanic offsprings.

The Story of Siegfried is a Germanic tale retold by American academic according to the old ancient records from Nibelungen, Volsunga and Poetic sagas around the year 1200. Siegfried who was noble son of King Sigmund and Queen Sigelind at Saten lowlands on the Rhine River, was sent to learn Blacksmithing and Humbleness of the world. Under his Mastery forged Skills created the Balmung Sword by the Odin spiritual guidance and followed a long journey for his immortality and the tittle of Dragon Salyer.

The purpose of the story of Siegfried is to provide an incisive examination of Archetypes and Mythological Symbolism; therefore, the analysis is going to show the mystic passages where this German Hero faces the dangers of ancient times. Moreover, this project will develop the understanding of the pagan gods that Siegfried met through storytellers on his voyages and the divine conception that these forefathers influenced the character. The investigation wants to explain a concise spiritual study of the German Mythology that is the main source to decode a remarkable symbolism with Siegfried, as well as, the concept of dualism all over the story. For instance, good against evil the eternal confrontation in human history and the immortality belief plays an important role in the German hero because it maintains the possibility to be a god. This project is the perfect way to create consciousness on the contrast of Pagan Germanic holy perception, this work demonstrates the traditional thoughts that are influenced for a long time in our spiritual education. The development of this research will also allow to provide a guide to read this amazing restated story of Siegfried.

In addition, the legend of Siegfried is one of the most famous and acclaimed in the Germanic heroic myths. It represents all the emotional feelings that the mythological tale offers through the plot evolution. Siegfried has those elements in his story in which the audience find the attention. Therefore, heroism, betrayal, passion, power, greed, and tragedy are the main ideas to figure out into the character. Furthermore, the divine and supernatural circumstances provide awareness on the German pagan perception of the universe.

1.1 Problem Statement

There is an important point that needs to be clarified before the readers dive into the story of Siegfried. The concepts in the Mythological account could be a barrier to the people that never take the time to investigate the topic. The problem could be demonstrated in the confusion regarding spiritual concepts that differ from current beliefs. It means, if the audience has read other literary legends, the ideas are not similar in the context provided. Although, the terms of good, evil, betrayal, fate, death, love, power, and heroism are usually the tale notions, the visions of gods, heroes, creatures, they are completely different on epic sagas. According to myths, “The heroes deal with different situations but the purpose is the identical paths to solve all over the history” (Arthur Cotterell, 2006, pa.6). The thesis’ goal is to cover all the doubts related to the impressions in the Germanic folklore. Furthermore, it will enrich the background knowledge of readers in mythology. This question wants to provide the specific vision what the investigation will propose in the development of the project. The specific goal that concerns the story of Siegfried literary analysis is to approach the answers of the research besides this inquiry that launches directly the complete purpose of study.

1.2 Objectives

The objectives want to define the achievements or goals to build the arguments in the story of Siegfried. Therefore, the following purposes will allow the development of this Mythological tale.

1.2.1 General Objective

To identify Siegfried spiritual influence on German tradition and describe how the character lives to obtain wisdom

1.2.2 Specific Objectives

- To describe Siegfried primary attributes understanding his characteristics in battle
- 2.To examine the role of Siegfried and other characters in the story, therefore how the hero influences the fate of different situations to find justice
- 3.To analyze the heroism behind Siegfried and the development of legends in the story

1.3 Justification of the Study

The purpose of this analysis is to carry out a profound examination of Siegfried, especially his spiritual and cultural characteristics all over the story. Therefore, the analysis will show the mystic passages in which the character fights himself to overcome the obstacles in wildlands and kingdoms. Moreover, it is essential to provide the readers who are not accustomed to investigate about the German paganism, with the theoretical conception about immortality and the relevance of Siegfried's heroism. Polytheism becomes a constant question for many people who believe in one supreme being that has built all lives; thus, the idea is to encourage the individual cultural perception of creation. In addition, the analysis will consider how the Teutonic paganism philosophy influences and uses, as a channel, these stories to demonstrate the divine conceptions that their forefathers granted to be retold forever.

Regarding mythological studies, the works that has been always done frequently are the accounts on Greek or Roman legends. Due to this situation, it is a significant goal to approach the stories of the Teutonic ancestors, all readers who will check this current investigation can understand them. Additionally, this analysis will promote German mythology, as it shows a complex plot to enjoy carefully and delight on the majesty of their magic passages. Furthermore, the story of Siegfried is the best option to encourage this amazing journey in old Germanic traditions and beliefs. Furthermore, the research wants to convey the spiritual study of German mythology which is a conception to decode the remarkable archetypes in this heroic legend. Therefore, it is important as the story of Siegfried, a tale from the eddas, contemplates epic poems or ancient accounts of Germanic folklore, which allow the investigator to show the reader, the origins behind the character.

1.4 Antecedents

To carry out this investigation, the information selected deals with German Mythology, specifically Teutonic epic poems, sagas, and the academic research from different important experimenters, who are the most significant experts in Germanic folklore. Therefore, these sources provide the foundations for literary and cultural adaptations to study the Germanic myths in relation to literature, folklore, and religion. The investigation section will emphasize the most significant works that guide the study of Germanic Mythology. Nevertheless, there are five outstanding accounts in which the story of Siegfried is related to or the hero appears in the plot, which are of interest to begin understanding the origins of the tale.

The Nibelungenlied (c1200)

This is a medieval Germanic epic poem based on the legend of Siegfried that explains how the hero obtained the shroud of invisibility from the Nibelungs and the fatal destiny of main character. Moreover, it explains Siegfried's travel to Burgundian land to get married with Kriemhild, king Guther's sister, and how the warrior Hagen was killed by Kriemhild for murdering her husband.

Hildebrandslied (c810)

This Germanic epic poem explains the story of Hildebrand, a respectful warrior forced to fight with his son Hadubrand for honor. The battle finished with the sad defeat of his son and slayed.

Volsunga saga (c1270)

This is a German Norse epic prose chronicle which talks about Siegfried's family descendants. In this first part of the legend, it can be read about how the hero was sent by his father to learn blacksmithing, the battle with Fafnir the dragon, and the immortality achievement in blood bathing when the hero killed the creature with the sacred sword Balmung. The story also explains the message that Siegfried received from birds regarding Regins betrayed his master to have the Fafnir treasure and the falling in love situation of Brunhild the Valkyrie with Siegfried.

Poetic edda (c1260)

This significant collection of poems divided in two sections: mythological poems and heroic poems. The mythological poems have the section of Ragnarök, that is the destruction of the world, Odin wisdom, and Loki revenge. The heroic poems deal with Siegfried, Helgi, and Atilla the Hun stories.

Prose edda (c1220)

This was written by the famous Icelandic ancient academic Snorri Sturluson. The account is a catalog of mythological stories about Germanic Norse gods and heroes' adventures.

1.5 Investigations

The background of the studies in German mythology are not usually common to find out authors. The most accessible approaches that could be found nowadays are the internet services all over different educational sources to navigate. It shows the advantage to discover who are the most important in the area to study. Therefore, this section presents some significant contributions about Germanic paganism that are supportive material for the investigation.

In the book *The Teutonic Mythology*, its author Victor Rydberg (1889) exposes the characteristics of the Germanic race such as blue eyes, strong, blond, and tall warriors that differed to the romans who usually lived at the east of the Rhine (pa.01). Therefore, this is a great example of the stereotypes about German tribes. Siegfried has all the features analyzed in this statement. In addition, the location of the river Rhine is where the Volsungs family lived. This is the place of Siegfried's breeding, provided at the beginning of the story, in a passage on the kingdom. There is also a fantastic theory in *Investigations into Germanic mythology* by Victor Rydberg (1889), as it explains the origins of the Aryan tribes and the specific locations where the lineage prevalence is marked around Europe. Nationalities such as Germans, Swedes, Norwegians, Danes, and Dutch are the most common blood progenies according to the geographical position of ancient Germania (pa.19). That is the usual attributes with characters of the story have during the development of the legend.

In the analysis of the German mythology, there is concise research called Norse Mythology: A Guide to the Gods, Heroes, Rituals, and Beliefs by John Lindow (2001), in which the author explains the cult of the goddess Nerthus, mother earth of the pagan German tribes. This account was described by the historian roman Tacitus in the days the Roman Empire dominated those lands. It describes the rituals to adore the deity and how natives presented devotion. (pa.33). This is an example of worship significance in the German folklore, as it shows the culturally rich heritage over the German lore.

In addition, an explanation about the origins of the universe from the German Norse pagan views, can be found in the work titled Norse Mythology; or the religion of our forefathers, containing all the myths of the eddas, systematized and interpreted with in introduction by R. B. Anderson, A.M., a professor of the Scandinavian languages in the university of Wisconsin (1879). It describes the important gods according to the Norse German perceptions, such as Odin, Thor, Tyr, Brage, Heimdall, Hoder, Vidar, Vale, Uller, Forsete, Loke. The investigator provided the deities that build the structure of the German Norse foundations (pa.185).

In addition, the book Norse Mythology, by R.B Anderson (1879), demonstrates the theory of the Yggdrasil, which is the tree of the universe. This structure reveals the different phases in the German cosmos such as the spiritual vision of the present, past, and future of the existence. Furthermore, it wants to show what was done, what is being done, and what will be done concerning people's life course (pa.206). This is a great example of destiny that develop-the mythological German stories.

Besides, there is a remarkable analysis about all fathers in the German pagan tradition. book called Teutonic Mythology Vol I by Jacob Grim (1882) manifests the contrasting words to refer to the main powerful figure upon other gods or goddesses. This word is Woutan and Wodan that is the supreme, holy spiritual deity that is praised all over the German divine folklore. In other simple words, the reference of the term is to Odin, who is visualized depending on the Germanic or Nordic boundaries (pa.131).

Furthermore, the divine influence of gods is not the only unique part to study in the German pagan tradition, as it is necessary to state that women played a significant role in the Mythological Germanic beliefs in the stories. According to this account, the book Norse

Mythology Legends of Gods and Heroes by Peter Andreas Munch (1926) shows the beautiful divine women's character who has the power of the men's destiny in battle, the Valkyries. They chose the heroes that died in fight to pick up and bring to Valhalla with all fathers (pa.32).

According to the studies and theories on German mythology, the fundamentals found in the book Gods of the Ancient Northmen by Georges Dumézil (1973) shared the studies of German myths developed in the 19th century. Moreover, it shared two important movements in mythology such as the Indo-European family languages which connected many languages across Europe and Asia, the romantic analysis that explains the cultural heritage of the ancient German thoughts, the fundamental perceptions of the Grim Brothers with folktales related to ancient myths, and different approaches to mythology which emphasizes the legends about the sun and the nature for the pagans (pa.20).

Additionally, to German mythology investigations, there is a significant work called Myth and Religion of the North by E.O.G Turville Petre (1964), which reinforces explanations about the late accounts about mythological and historical legends in Scandinavia. Writers such as Saemund Sigfusson wrote about the kings of Norway; Ari Thorgilsson wrote on the Icelandic and Scandinavian language and history of Iceland settlements in the late 9th century; and the book of settlements, which is the most concise history of Iceland, explains the offsprings of the region and completing Iceland's religious beliefs at the time around 930AD (pa.17).

Regarding the Pagan history, the research called the Viking Way: Religion and War in Late Iron Age Scandinavia by Neil S. Price (2002) provides information on studies dealing with Viking age spirituality and Norse mythology, the focus on worship, rituals and the supernatural events beyond the gods; furthermore, it talks about how religion was practiced in daily life, analyses holy places, ceremonies and religious leaders in the Nordic pagan tradition, and also explains how magic and religion is connected and sorcery is interpreted as part of humanity's relationship with deities and spirits (pa.47).

Additionally, the encyclopedia Norse and Germanic Mythology and Folklore by Claude Lecouteux (2016) provides great research about the Germanic and Norse paganism. The writer states in the introduction, the association of Germanic mythology with nazi

ideology and clarifies the misinterpretations of the Aryan myth. Furthermore, it critiques the stereotypical portrayal of Vikings or German tribes as savage warriors that are fueled by popular culture and historical fears. The misunderstandings against Germanic and Norse culture does not allow the appreciation of its significance appreciation in the influence on the European civilization (pa. 10).

Another academic reference is the book *German Myths and Legends* by Donald A. Mackenzie (1985), which shows an explanation on how the myths and legends of ancient Germanic tribes varied across regions with diverse sects which involves oral traditions influenced by local culture. The preservation of these stories is marked in the key sources of the eddas, such as the elder and poetic eddas and the prose Edda. Essentially, the exploration of Teutonic mythology explores the diverse nature of the stories and the importance of Scandinavian eddas in the interpretation and study of the legends (pa.17).

The research titled *From Gods and Myths of Northern Europe* by H.R. Ellis Davidson (1964) discusses the end of the pre-Christian Norse and Germanic beliefs or northern heathenism in the eleventh century and the complete Christianization in the all Germanic and Nordic tribes. In addition, the understanding of paganism is complex due to the stories from ancient times were transmitted orally and the runic stones were not suited completely for lengthy texts. These myths represent a unified faith across Germanic folklore, although there was likely significant regional variation and evolution over time (pa.14).

In the book, *Wotan, Siegfried, and Brunhild* by Anna Alice Chapin (1899), it is retold the famous Germanic mythological tale of *Nibelungenlied*, which tells the story of Siegfried, his love for the Valkyrie called Brunhild, and the illuminations of the God Wotan or Odin to him. This includes the own insights and interpretations of musical Wagner's masterpiece beyond the divine nature representation of Wotan, the human qualities of Siegfried, and the spiritual essence within Brunhild (pa.4)

The *Poetic Edda* translated from Icelandic with an introduction and notes by Henry Adams Bellows (1923), explains a comprehensive overview of the Eddic poems and their literary connection to the Old Norse mythology and how it developed at the time beyond

historical events, for example the battle of Hafrsfjord, Viking expeditions or raids, the influence of the Norse men in into France and some settlements in Ireland (pa.20).

1.6 Scope

The following are the goals this analysis will reach:

1. Examine the Siegfried role as mythological hero within the German pagan tradition.
2. Analyze all the symbolism behind the story of Siegfried concerning the German pagan tradition.
3. Determine the archetypes behind the passages in the story of Siegfried.
4. Compare Siegfried with other Mythological heroes from other tales.
5. Understand the importance of Siegfried's achievements in the story.
6. Comprehend the religion and beliefs of German Folklore.
7. Reinforce the conceptions and misconceptions of immortality.
8. Discover the stereotypical idea of Aryan hero into the story.

Chapter II

Theoretical Framework

The theoretical framework is a fundamental part for each educational research, since because of this work different thoughts or perceptions need to be exposed so bookish people can comprehend the purpose of this investigation. To understand this notion, meaning is a basis that shows a set of ideas to support the chosen appraisal in attentiveness. Also, the significant concept to consider is Literary analysis, which plays the role in scrutiny. According to this term, the idea is to summarize the interpretation of the elements that present the story; that is central ideas, characters, symbols, motifs, history, and cultural context all over the account.

In this literary analysis, the most significant aspects of mythology and archetypes found in this book will be studied. The examination takes into account different theories related to the study of ancient stories; therefore, a sequence of models is going to be provided to understand with clarity the tale. This chapter arranges prior influential, systematic and academic works to be used in order to have supportive ideas to complement the written exploration. Furthermore, this section will show sources which contain these conceptual topics to excel the future knowledge of readers.

The research will develop a vast examination of the main character, such as his mythological approaches, heroism and wisdom far beyond the tale. As a result, each archetype stated will explain the reason why spirituality plays an important role in German paganism. This captivating legend constitutes a venerable emblem of the German Mythology, which has been preserved upon the time by their ancestors. In addition, the mastery of their myths means to have a concise vision of the land, where cosmos and conception of human being are different.

This chapter aims to arrange all the prior and specific studies to complement with supportive ideas this analysis. Therefore, the section will provide some historical antecedents which provide theoretical explanations and contribute to attain the research question. Investigations in German Pagan beliefs are entirely the basics to find out the mythical enigmas in the story of Siegfried; all of them are completely traditional accounts

on German Mythology. Hence, sources and books which contain these Teutonic folklore topics will offer advantageous knowledge to accomplish the literary analysis and the understanding of spirituality in German mythology.

The investigation will carry out deep research on German Mythology to comprehend which cultural elements are involved the story. Therefore, the theories that will be used to decrypt the mythological symbols and the archetypes of the tale are provided in the most ancient beliefs of the Teutonic foundations. Indeed, to have the best perspective to analyze the legend of Siegfried requires of some aspects, such as the background of the story and the methods to decode the symbolism. Besides individual thoughts, studies, and theories related to German Mythology, there are some former historical aspects behind the story of Siegfried to keep in mind. Also, there are fundamental affirmations in which background elements, literary analysis point of views and the study of archetypes in literature will be developed in this theoretical framework of the investigation.

2.1 Historical and Theoretical backgrounds

2.1.1 Origins of German Mythology

German Mythology is referred as a structural form of legends, religious beliefs, and traditions that come from German or Aryan decedents such as Scandinavians and Anglo Saxons, as well as other Germanic tribes all over Europe. Therefore, these conceptions include cosmology, Gods and heroic or divine stories from ancient times told from one to another generation. In addition, German paganism shares the linguistic, cultural, and myth roots with other nearby lands or locations where the Aryan race plants their origins. In this part, it will be explained the complex influence of the Indo-European traditions into Germanic mythology. Moreover, some comparisons involved in the Teutonic mythology are taken in consideration, as they have a relationship with other comparative pagan boundaries. The main goal is to provide the most specific records on the origins and birth of the old Germanic paganism across different borders on Europe.

Regarding the beginning of German mythology, its origins are found in proto-Indo-European legacy. “The German decedents come from Asia, this continent is suggested and traditionally considered the birthplace of Indo Europeans. Therefore, these groups

supposedly lived together in Asia before spreading across the world. Also, the linguistic connections explain that the Indo-European language preserves in Asia but it changes over time” (Viktor Rydberg, 1889, pa.4). It must be stated that, these ancient tribes had one common language before developing all the important historical linguistic forms of communication or languages divided into Germanic, Latin, Greek, and Sanskrit. Therefore, these different ethnicities settled down all over Europe and Asia to build their own language, customs, and techniques to hunt and cultivate. In other words, they became nomads to travel from one place to another to expand their traditions and culture. These tribes have a significant role in building the foundations of German pagan thoughts all over Europe.

According to Teutonic Mythology by Viktor Rydberg (1889), the Germanic tribes or Aryan race further apart from other Indo-European ethnics, are the most reliable clues about common origins. For example, the Sanskrit text of Rigveda and Avesta from ancient Persia show strong similarities with German myths because they come from a time when their ancestors lived together before splitting into separate groups. This is not regarding cultural context, but on epic historical connections to the legends that have been provided by their forefathers, which are connective examples that offer these different ethnicities. These comparisons share the cultural exchanges between these different cultures from Germanic mythology that provide the foundations of its understanding all over the time (pa.21). As a point of view, German mythology has its roots in Greek, Roman and Indian legends because all these stories were originated from the ancient Indo-European tradition. This also means the heroic legends were told by oral accounts of elders before the stories were written down in the famous eddas. Furthermore, all Indo-European tribes have the sacred vision of natural forces such as the sun, the moon, and the forest or elements such as fire, water and winter with divine spirits to worship in their traditions. Thus, these conceptions build the similarities of the German paganism with other pagan European heritage.

The historical development of Germanic societies in Scandinavia and their interactions at the time that Roman empire dominated these lands, have an important influence in Myth origins. As it is described in the introduction of the book Norse Myths by

John Lindow (2001), the year 1000 BCE was established as the beginning of the Scandinavian bronze age, in which natives created rock carvings for spiritual purposes and used runic inscriptions, and the language used was clearly Germanic. Furthermore, Scandinavia is definitely the homeland for three significant groups such as the Burgundians (Denmark), the Goths (east Swedish island), and the vandals from Sweden or Denmark. In addition, the Anglo Saxons tribes migrated to England from the modern Danish region. Therefore, this empathizes how the Germanic or Aryan culture got involved in Scandinavia and expanded into other European regions to create their beliefs (pa.3). This is a great example of the foundation of Germanic tribes in Scandinavia that also helped this region to shape the language and culture. Although the Scandinavian tribes created their own traditions, they have similarities with other Germanic people all over Europe. There are specific examples that are significant among them such as the language mentioned; the old Norse is part of the Germanic language's family; the runic symbols are the same as the alphabet that controls the Germanic tribes for writing; and the Scandinavian battle folk was influenced by the Germanic conceptions of honor. As a result, the German paganism provided the foundations for the Scandinavian history that is reflected in their language, traditions, and legends.

In the authority of the Teutonic mythology studies by Jacob Grim (1882), it is explained the significance of Celts, Slavs, Lithuanians, and Finns cultures in relation to the Germanic mythology understanding and it is discussed the connections to develop the myth knowledge. This refers to the fact that different cultures are influenced by each other regarding language and traditions; for example, Celtic languages are influenced by old Frankish, Finish and Lithuanian have their origins in gothic language, and Slavic languages are linked to high German.

Furthermore, the storytellers considered philosophical and astronomical views to develop the legend instead of focusing on historical facts, so their goal was definitely to show the myths as they were originally. In addition, it is fundamental to provide a clear and accurate perspective of Germanic paganism (pa.12). Regarding this idea, the Germanic mythology does not develop its foundation through isolated perceptions, as it somehow exchanges elements with neighboring cultures to combine local traditions with other

European mythological topics. For example, Germanic mythology such as Greek, Roman, Slavic and Celtic Myths shares similar themes; nevertheless, their old Indo-European traditions forge folklore basics in the heaven, the underworld, and the spiritual structure of the universe.

2.1.2 Germanic Religion Beliefs

According to the accounts on German paganism in the book *Norse Mythology: A Guide to the Gods, Heroes, Rituals, and Beliefs* by John Lindow (2001), one of the most important records in the *Germania* of Tacitus, written in the late first century, are the details among the customs of the Germanic tribes with one of the most well-known, the worship of the Goddess Mother Earth called Nerthus. Other sources discovered in the Teutonic pagan environment are the sacred groves for religious practices such as altars and the sacrifice of slaves, considered as a form of ritual offerings. The Nerthus that is carried in a cart pulled by cows and her veneration performance by a priest, takes place in a sacred grove located in an island where all the warriors' weapons are put away during times of worship to ensure peace (pa.33). In addition, the Teutonic paganism historical accounts in *Norse Mythology Legends of Gods and Heroes* by Peter Andreas Munch (1926), explain that during the pagan times, many temples and sacrificial places existed through the north part of Europe. The Tacitus period marked important discoveries concerning the worshipping outdoors that ancient Germanic tribes used in the forest (pa.267).

The spiritual cosmos system in the German paganism is described as the tree of the universe or Yggdrasil in Germanic language terms. This is the divine connection between existence and the representation of the universe for the ancient German spiritual foundations. Yggdrasil has three great roots that are enlarged into different realms that support the tree and universe. In the encyclopedia of *Mythology* by Arthur Cotterell (2006), it is stated that Yggdrasil the greatest and magnificent of all the trees extends its branches across the nine worlds upon the heaven and is upheld by three massive roots: one root leads to Asgard, the home of the Gods in the firmament; another root in the middle Jotunheim, the land of the giants; and the third root extends to Neflheim, the cold underworld (pa. 250). These are the principal descriptions of the tree of the universe in German pagan beliefs, but the tree constitutes in six more worlds from below to above or vice versa;

therefore, in the account called Creed of Iron by Ron McVan (1997) the Yggdrasil order constitutes:

- 1.Asgard, home of gods or Aesir.
- 2.Alfheim, home of elves.
- 3.Jotunheim, world of the giants.
- 4.Midgard, home of Humans.
- 5.Muspelheim, forces of chaos.
- 6.Nidavellir, world of dwarves.
- 7.Nilfheim, underworld.
- 8.Svartalfheim, world of the black elves
- 9.Vanaheim, world of the Vanir (pa.80).

Furthermore, behind the meaning of Yggdrasil, this is a symbol of German pagan views that describes fate, knowledge, destruction, and rebirth. It is the great example of the life cycle in the universe and where the destiny is applied, either for the gods and mortals.

There is another significant spiritual foundation regarding the German paganism that references the destruction and creation of the universe, which is the theory of Ragnarök. Ragnarök, in accordance with the encyclopedia of Mythology by Arthur Cotterell (2006), is the ultimate spiritual fighting of the gods. The origins of the cosmic war have the account when the world was formed by the clash of ice and fire and the fragile universe was condemned from the beginning by the chaos. Moreover, series of disasters are manifested with Loki playing a key role as the principal evil. When Ragnarök arrived, all destructive forces were unleashed and the world ended in catastrophe. Furthermore, the apocalypse notion in the Norse or Germanic mythology has its basics in the loss of gods and heroes. Nevertheless, the interpretations of this tragic spiritual episode offer hope, reborn, cleansed, and renewed after devastation. Therefore, this happens after the gods survived and the world was is completely rebuilt. Though Ragnarök represents a dark event

in the Norse and Germanic myths, it also shows the bravery of divine and heroic figures (pa.244). in addition, “the Ragnarök signifies the downfall of the gods and the end of the cosmos, the term is commonly used as the twilight of the gods that has the origins in the Norse poem called Voluspá by the scholar Snorri Sturluson” (John Lidow. pa. 254).

The book Pagan German and Scandinavian Religion by Varg Vikernes (2011), explains how early humans recognized the lack of control over the nature, as instead of ignoring the existence of spirits into the nature, they assumed sorcery did not work to control them. As a result, the Scandinavian or German tribes came from casting spells to worshipping and praying to these spirits that became anthropomorphic deities. Other elements such as the forest, water, and celestial bodies are also personified and named. The guru assigns different names to these divine beings and different European tribes developed their unique versions based on their native languages. Additionally, when the nature spirits turned into gods, the belief in sorcery persisted; for example, the divines’ figures must adhere to strict rituals including avoiding physical contact with the ground to maintain their sacred status. The religious leaders began to imitate the deities and believed that they could obtain holy powers through role playing (pa.14).

The mystic alphabet or the runes have an outstanding importance as a writing system and in Germanic sorcery beliefs. According the Creed of Iron by Ron McVan (1997), the terms Futhark and Norse are equivalent of the word alphabet. The runic system symbolizes the connection of the cosmos and human consciousness and explains unique characteristics such as emotions. The understanding of the runic alphabet enhances self-awareness and uncovers lifer mysteries. The divine knowledge of the runes is described when Odin or Wotan sacrificed himself to escalate Yggdrasil for nine days to gain wisdom from the runes (pa.63). In addition, the German runic system by Ron McVan (1997), states twenty-four runic symbols in the German paganism, and are the following:

1. Fehu: It means wealth and represents prosperity, livestock, and controlled energy. Gods such as Njord, Frey, and Freyja are symbolized by the runic symbol.
2. Uruz: It means primal strength and it symbolizes raw energy, personal power, endurance, vitality, and wisdom.

3. Thurisaz: It means defense and represents protection, force, overcoming obstacles, destruction, and regeneration. Thor's hammer is under this symbol.
4. Anzus: It means gods and represents divine wisdom, communication, and inspiration. This is the Wotan or Odin voice, ancestral memory, and the guidance of spiritual insight.
5. Raido: it symbolizes movement, order, cycles, and it is associated with physical and spiritual journeys. The chariot of Wotan is linked to this symbol.
6. Kenaz: It means illumination and represents knowledge, learning, enlightenment, creative energy, personal transformation, and clarity of vision.
7. Gebo: It represents gifts, generosity and hospitality. The symbol also deals with offers to deities in hopes of receiving blessings and is used in love charms.
8. Wunjo: It means joy, harmony, respect, honor, pride, and fellowship.
9. Nauthiz: It represents necessity, fate, and the need for survival. This symbolizes overcoming challenges.
10. Isa: this symbol shows stasis, ice, introspection, control, defense, and the attraction force and inertia.
11. Hagalaz: It embodies constraint, the right moment, saving, hope, renewal and potential energy. This represents the universe framework, the union ice and fire.
12. Jera: this represents the year, the development of natural, rewards cycles, balance, awareness and patience. It signifies the consequences of the actions.
13. Eihwaz: It represents the cosmic movement, endurance, protection, and connection with different realms. This embodies the mysteries of life and death.
14. Pertho: It means fate, time, opportunities and evolution. It is associated with-destiny. The symbol shows intellectual pursuits, divination, positive, and negative experiences.
15. Elhaz: It represents life, protection, and the connection among gods and men. This is a symbol of defense, and it is associated with Valkyries.
16. Sowilo: It represents the sun, goals, guidance, success. Also, this shows the power of lightning against ice. It is like the god Heimdall.
17. Tiwaz: this symbolizes justice, self-sacrifice, discipline, and cosmic world order. It is associated with the god Tyr.

18. Berkano: this means birth, the life and death cycle, containment, growth, nurturing, protection, transformation, and the earth mother Nerthus.
19. Ehwaz: This refers to harmony, partnership, and loyalty. It symbolizes the connection between two beings such as the horse and the rider or husband and wife.
20. Ingwaz: This represents potential energy, gestation and new beginning. It also means the stored power waiting to be released.
21. Mannaz: It represents humanity, intelligence. This is connected from ancestry to rational mind.
22. Dagaz: It symbolizes balance, awakening and clarity. This represents the point where opposites meet.
23. Laguz: this shows the flowing water, intuition, and the subconscious. It refers to life energy and birth and death.
24. Othala: this means inherited land, possessions, and ancestral connections. It also symbolizes family, tradition, and freedom.

As well, there are other symbols in the German paganism that are used in religious and magic purposes. In reference to Teutonic Magic by by Kveldulf Gundarsson (1990), these symbolic patterns are:

1. The Sunwheel: signifies the sun's strength, as force that provides order and structure.
2. Aegishjalmar or Wheel of terror: it is painted in the warrior's forehead to infuse fear in the enemies. Fafnir the dragon uses it as magical protection in its treasure.
3. The Spiral: this is a concept associated with serpents and the layers of reality.
4. The Ship: this symbol explains the terms of transition and cyclical movement and is also a representation of the journey between realms in the context of death or the passage to the afterlife.
5. Footprint: it represents fertility. This is a symbol used by the Vanic cult or Vanir gods.
6. Aett Ring: this symbolizes the eight realms of existence, and Midgard, the world of humans, has the central position.
7. Crescent: the crescent moon means rationality and personal evolution.

8. Swastika: it is also known as the sun wheel or hammer. This is linked to the Germanic god Thor as a sanctifier status and is described as potent force and determination. In pagan German religious and magical practices, it is a version of the counterclockwise motion. Similar Thor's hammer, it can be used to bless food and drink in Teutonic pagan customs.
9. Trefot: this describes a powerful, rotating energy similar to the spiritual concept of swastika. Also, it refers to the direction and flow of energy between the three realms of Norse Germanic cosmology: Asgar, Midgard, and Hel.
10. Walknut: this significant symbol in the Norse Germanic paganism represents the connection of Odin with his chosen warriors and the preparation to join them in the afterlife. The door to enter Valhalla.
11. Hammer: The hammer of Thor is a powerful symbol in ancient Germanic heathenism that is used for protection and declare rejection to pre-Christian beliefs. It is carved in different places for safeguarding, marked food and drink locations. This signifies completely refusal of Christianity. As an amulet works for spiritual protection.

In addition, The Germanic concept of afterlife is focused on Valhalla or the hall of the chosen Dead. Moreover, in the account Teutonic Religion by Kveidulf Gundarsson (1993), it is stated that Odin's messengers, the Valkyries, select fallen heroes to join all father in Valhalla where they engage in daily battles and nightly feasts to prepare for the final battle, or Ragnarök, to renew the cosmos. Furthermore, the practice of cremation that attributes to Odin describes the possessions or personal belongings need to accompany the warriors and people afterlife (pa.63).

2.1.1.3 Germanic Deities, Spirits and Creatures

There are two types of deities in the German mythology that constitutes the divine veneration form the ancient Germanic tribes: Aesir and Vanir. In regards to the two groups of Teutonic spiritual folklore, the Encyclopedia of Norse and Germanic Folklore, Mythology and Magic by Claude Lecouteux (2016) explains that the cosmos is formed of different divine places such Midgard, the human realm, Asgar, the home of the gods which is similar to Midgard by the rainbow bridge Bifrost, Utgard, the territory of giants and evil

creatures, below Midgard is hell that is the place for the deceased. The cosmic tree Yggdrasil works as vertical support and axis, and Midgard the giant sea serpent encircles the earth providing horizontal balance (pa. 14). These gods are divided:

1. Aesir: this group is formed by Odin and his sons. Thor, Balder, Tyr, Heimdall, and Loki. They live in Asgar, a fortress built by a giant. Moreover, within Asgard is Valhalla, the hall where the slain warriors are brought by Valkyries to feast and prepare of the final battle of the world or Ragnarök. Odin is the supreme god who rules over magic and poetry. He obtains his knowledge through sacrifice on the tree of the universe, Yggdrasil. He controls his enemies' senses in battle and provokes the fiercest warriors to fight with uncontrol ferocity.
2. Vanir: this group constitutes a different group of deities predate the more prominent Aesir Gods. They are often associated with established agricultural societies, in contrast to the Aesir that are nomadic and warriors. The Vanirs are represented by Nijord and his children's such as Freyr and Freyja. They are fundamentally connected to agriculture, natural resources, prosperity, fertility, affection, and harmony (pa.18).

In order to provide a general vision about the most significant Germanic gods deities and spirits, in the account Norse mythology *Legends of Gods and Heroes* by Peter Andreas Munch (1926), it can be found the following gods, deities, and spirits in the Nordic and German paganism:

1. Odin: He is the All father that rules everything and is considered the wisest of the gods. He gains wisdom from Mimir fountain, despite the cost of one eye. He also has the title of Battle God, the father of the slain, the master of magic and poetry. Furthermore, his portrait is described as older beard, one eye man that shows absolute power and force. His portrait usually carries a spear and shield. He is accompanied by his ravens called Hungin and Munin, which are on his shoulders.
2. Thor: He is the protector of mankind against destructive forces of nature, chaos, and hardship and has control of thunder and lightning. He is believed to control the air, climate, rain, and harvest. He always travels with a thunderous chariot carried by

two goats, Tanngrjost and Tanngrisni. He has the hammer Mjolnir, which is carried to battle giants, it can change size and always returns to him when is thrown.

3. Balder: He is a figure of light, justice, and goodness and his story includes a tragic death and resurrection.
4. Njord: He controls the winds and the seas and has influence over fire. He is invoked for good fortune in fishing and hunting. He provides wealth in the way of land possessions.
5. Frey: He is more powerful than his father Njord. He is associated with weather, agriculture, prosperity, joy and peace. Moreover, he is called the god of seasons and giver of riches. He has incredible artifacts that are crafted by dwarves and has a radiant boar that illuminates the sky and the sea in which he rides in chariot.
6. Tyr: He is the god of war and is known for his bravery and skills to inspire courage in battle. He is known for his fight A passage of him is when fights with Fenris the wolf with his missing hand.
7. Heimdall: He is called the divine guardian. He is characterized by his holiness and greatness, obtaining the title of white god. His birth is extraordinary; he originated from nine giantesses at the dawn of time and was nurtured by earth. He has a golden teeth and outstanding senses to see and hear over immense distances, categorizing him the perfect sentinel for the gods.
8. Bragi: He is the god of persuasive speaking and poetry. He is described as wise and bearded figure. His wife that is called Indun and has magical apples to avoid gods become old.
9. Forseti: He is the god that has the responsibility of justice and reconciliation. He resolves disputes in his hall and with his judgment always finds the resolution.
10. Loki: He is completely an adversary. He is born of a giant lineage and became Odin's foster brother. He is malevolent and provokes the final conflict of the universe, Ragnarök, with the command of his Giant armies, Fenrir the wolf, Jormungand the serpent, and Hel from the underworld.
11. Frigg: She is Odin's wife and is the mother of Balder. She is described as the goddess of earth and fertility.

12. Freyja: She is the powerful goddess of love. All the issues related to love are solved by her. She travels in a chariot pulled by two cats. She has the famous necklace called Brisingamen and receives half of the fallen warriors in battle.
13. Indun: She is Bragi's wife, and has golden apples to provide all gods with eternal youth.
14. The Norns: After the major gods and goddesses, the Norns have the control of destiny. There are three: Urd, Verdandi, and Skuld. Moreover, they dictate the destiny of all the gods and enforce the cosmos with their rules. They also determine every person's fate at birth and control the length of their lives.
15. The Familiar and Attendant spirits: in the Norse or German beliefs, there are two types of spirits; such as the Familiar spirits that are feminine, or woman spirits provide luck and guidance, and the Attendant spirits, that symbolizes the person in nature. In other words, the Familiar spirits can be shared, but the attendant spirits are unique to each individual, they are conceptualized as animal forms.
16. The Valkyries: They are female divine beings whom influence the human destiny and determines the victory and death of warriors. These celestial women are sent by Odin the All father to choose the fallen warriors in battle to bring them to Valhalla. They have the title of Odin's Maidens and are full armed women that cross the skies and the oceans. They serve the Aesirs and the heroes. In addition, they are divided into two groups: celestials and semi mortals.
17. The forces of Nature: Each natural force has its own spirit. These spirits, as personifications of their respective elements, can initiate activity but do not ultimately control it. For instance, Njord controls the winds, but the giant Hraesvelgr, in the form of an eagle, is the true source that creates violent air with the wings.
18. The Night and Day: The Norse Germanic deities of Night and Day or Nott and Dag are descended from giants. Nott is dark haired and Dag is faired hair. Odin the all-father placed them in the sky, in which each ride with a horse drawn chariot for twelve hours to create the cycle of day and night. The Notts horse, Rimfaxi, provides darkness and Dag Horse, Skinfaxi, illuminates the world.

19. Hel: She is the daughter of Loki and Angerboda. She reigns the terrifying and frozen realm of Niflheim beneath the Yggdrasil roots. She has a grotesque figure and is known for her cruelty and evilness. In addition, in her dark realm the Nastran, place of corpses, protected by the serpent Nidhogg, is found. Only the real evil ones enter this place. This goddess is the queen of the underworld, and her brother is Fenrir, the Giant wolf.
20. The Giants: They are traditionally enemies of the humans and the gods. They are known for their ferocity. They show moments of kindness, although they present grotesques features. They are always enormous and sometimes have multiple heads and arms. They are wealthy in livestock and prefer nighttime activities. The sunlight is their weakness, as it causes them to become stones. They usually have conflicts among themselves, humans, and the gods.
21. Dwarfs: they are divided into two groups. Dwarfs and dark elves are sometimes the same. They live in subterranean places within Rocky Mountains. They are small and the master craftsmen that create the most famous artifacts in the Norse Germanic Myths. They often put harmful magic to their works.
22. The Vettir: In Norse Germanic beliefs, all the supernatural beings are benevolent and malevolent. The term means spirits. Good spirits are known as good sprites and Bad spirits are Bad sprites.

Furthermore, it is important to empathize the role of heroes in Germanic Mythology, which is as significant as the worship of gods and deities. Siegfried is not mentioned due to this research focuses on his legend, recognizing him as the most Significant German hero in Teutonic heathenism. According to the book *Teutonic Religion* by Kveldulf Gundarsson (1993), there is a list of examples that reference of the most important Teutonic heroes in the Pagan German tradition. They are the following:

1. Arminius: He is referred to as the first German hero. Despite having served in the Roman army, he used his acquired knowledge to guide his tribe to fight against the Roman Empire. The battle of Teutoburger is often cited as reference to his victory over Rome and preserves the Germania cultural identity. A

monument in the Teutoburger Forest stands in his honor as a symbol of German liberation.

2. Weyland the smith: He was a legendary Craftsman master known in the Norse Anglo-Saxon poem, Doer. He lived under controversial situations due to horrific mistreatment when he was captured by king Nithad and forced to serve him. As an act of vengeance, he killed the king and crafted horrific trophies with his remains.
3. Theodoric the Great: he is the ruler of the Ostrhagoths. The tales describe him as an exiled hero driven from his lands by his enemies. He found shelter with Atila the Hun and gathered an army to fight against Rome. A runestone suggests that he was considered among the gods and in Germanic folklore, he is portrayed him as the leader of the wild hunt or hunter of the supernatural.
4. Beowulf: He is an Anglo-Saxon hero that symbolizes bravery, honor, and loyalty. He killed the monster Grendel without weapons, by ripping off the creature's arms. It is one of his most important heroic achievements.
5. Ragnar Lodbrok: A prominent Viking age leader that attacked Paris in 845. His legend attributes the nickname of leather breeches due to his unique attire to kill a dragon. He was captured and executed by the English king Aelle using venomous snakes. His son Ivarr the Boneless avenged his father's death by invading England and killing king Aelle with ritualistic blood eagle performance and took part of the land.
6. Egill Skallagrimsson: He was a renowned practitioner of rune magic during the Viking age. Beyond his magical skills, he was a poet and an incredible warrior. He was a dedicated follower of Odin his father, and found in him inspiration for his poetic, martial, and magical talents.
7. Brythnoth; he was an Anglo-Saxon leader from the poem the Battle of Maldon. Instead of paying off the Vikings, he chose fight with them. Despite his defeat in the battle, his loyal heroes fought to the end.
8. Grettir the strong: He was an Icelandic hero known for his incredible strength, skills, and intelligence. Though, his life was covered by misfortune, he fought

and defeated undead creatures, but one Munster, Glam, cursed him by making his fear of the dark disappear and destroyed him.

9. Hveror: She was a heroine in Norse tales. She took a masculine character to become a bandit and pirate leader; she traveled bravely to her father's burial mound to claim his powerful sword, Tyrfinn. Despite the fear of her crew, she forced her deceased father to give away the weapon, so the spirit of his father warned her about the curse that her descendants would have.

2.1.1.4 Roman Influence and Christianization of Germanic Pagan Religion

It is a significant reality that the Roman empire had an important part in the history of German paganism. Concerning historical accounts of German and the Holy Roman Empire by Joachim Whaley (2012), the concept of Germany around the year 1500 is complex and requires understanding of the Roman Empire Era. The identity of German foundations is found in language, ethnicity, history, and political interest, which were developed during the Roman campaign. The Roman Empire was a collection of territories rather than a unified nation, where the German tribes were established. The title of emperor, later adopted by the Germans, carried an immense prestige due to its connections with Ancient Rome. In addition, the empire's different origins contributed to the nature of the monarchy and its character (p.17).

In regard to the warfare system in the German tribes, the research titled *Germanic Warriors* by Simon McDowall and Angus MacBride (1996) described the evolution of leadership among migrating Germanic people. Leaders had absolute power and rewarded loyal followers. Their authority was based on military success and the ability to distribute stolen goods, and the transition from clan-based to centralized leadership. This system was influenced by the Roman models due to the development of powerful Germanic leaders during the migrations and the adaptation of their practices (p.7).

Regarding the development of the influence of Romans in the German tribes, according to the book *Barbarians Against Rome* by Peter Wilcox and Rafael Trevino (2000), it is explained that the early Germanic tribes were primarily farmers and herders. They formed small communities that grew to create villages. Although, they excelled in

these ground areas, the craftsmanship and weaponry were limited. When the Romans saw the Germanic tribes, they took in account that Teutons were fierce warriors. Although, some Roman accounts demonstrate limited direct contact with the German tribes, the archeological findings provide a detailed history of Germanic weapons. Due to the lack of innovation, the Germanic tribes adopted weapon styles after the roman quest of Gaul. Therefore, the weaponry became increasingly influenced by the roman style. This influence came through legal and illegal trade; for example, stealing from the Roman sources and Germanic soldiers returning from service in the Roman army (pa.15).

In accordance with the arrival of Christianity to German pagan lands, James C. Russell (pa. 1994) stated that the arrival of Christianity to Northern Europe replaced the older war focused religions and heroic ideals. The impact on the lives of saints in the pre-Christian heroic stories influenced the pagan tribes. One reason of the strong influence of pre-Christian Germanic values on medieval religious culture was the Germanic contribution to the feudal system. This system preserved the idea of united warrior groups, despite the idea of fighting was not accepted (pa.125).

The decline of Germanic paganism and the transition from their traditional beliefs to Christianity, according to Britannica Encyclopedia, happened over centuries. It started with the Goths in the 300s and continued with the Danes through the 900s, although regions such as Iceland, Norway, and Sweden resisted the longest. Iceland has historical writings about its Christianization. The first Christians that settled down the island came from Ireland. In the 900s, some inhabitants began to show skepticism toward the old deities, and some poets reflected their Cristian influences in their works. While the first attempts to introduce Christianity showed difficulties, king Olaf Tryggvason of Norway implemented baptism around the year 1000s. Some tribes were allowed to continue their old practices silently, with the permission of the ancient Icelandic parliament. In addition, some pagan leaders became prominent figures in the Cristian church, preserving aspects of their cultural heritage.

On the other hand, Christianity in Norway was marked by violence and force. Aggressive tactics were used to impose Christianity as the new religion across the entire country in short period, but many people did not accept the new faith. Olaf Haraldsson, the new king,

continued a forceful approach and ultimately solidified Christianity in Norway. In Sweden, the process was more gradual and complex. Although, their traditional pagan practices, such as public sacrifices at Uppsala, persisted in the late 11th century, kings who practiced Christianity and faced opposition were sometimes removed from their power. Sweden adopted totally the Christian beliefs in the 110s. Furthermore, the historical records about Germanic religion were avoided because they were written by Christians that became dominant. This resulted in a negative view of the ancient pagan beliefs in poems and stories. Early Germanic society valued the strong principles of trust, loyalty, and bravery in which their fundamentals were created by their ancestors. As consequence, when the Christianity arrived, German pagan gods were prohibited and the pagan traditional religion lost strength. Therefore, the rise of Christianity was motivated by its offer of unified and different system supported by an established church (Edgar Charles and Polome and E.O.G Turville Petre (2025)).

2.1.1.5 Influence on German Literature

The influential achievements in the German literature related to German paganism represent an extensive topic of discussion. However, this section will mention two of the most important masterpieces of Germanic folklore, providing a brief explanation of each. Despite the story of Siegfried is the main focus of this account, it is inevitable to mention the German Hero and his contributions to one of the two works under discussion. According to the Encyclopedia of Norse and Germanic Folklore, Mythology, and Magic by Claude Lecouteux (2016), they are the following:

1. The Nibelungenlied: the story talks about a hero named Siegfried, who killed the dragon, Fafnir, and bath in its blood to become immortal. He wanted to marry a princess named Kriemhild. In order to help the King Gunther to deceive another queen named Brunhild, Siegfried used trickery; this led her to becomes angry. Later, the queens argued and Kriemhild told ~~tells~~ Brunhild Siegfried's secret. This situation provoked Brunhild to seek revenge. Therefore, Brunhild's friend, named Hagen killed Siegfried, stole his treasure, and threw it in the river. The story ends with is about Kriemhild taking revenge against Hagen for killing her husband, Siegfried.

2. Beowulf: He was a strong hero from a place called Geatland. He traveled to Denmark due to a monster called Grendel had been killing people there. Beowulf fought Grendel and ripped his arm off. Grendel escaped and then died from his injuries. Then, Grendel's angry mother came seeking revenge, so Beowulf fought with her in her underwater lair and also killed her with his special sword. Later, A dragon attacked Beowulf's land, He fought the dragon and defeated it with death and obtained its treasure. However, Beowulf got seriously hurt and died. His people burned his body and buried him with the treasure.

2.1.1.6 Influence in the German National Socialism or Nazi Party

In historical terms, German paganism plays a significant role in time of the third Reich of Adolf Hitler. The Nazis obtained elements of ancient Germanic and Norse mythology beliefs to support the theory of the Aryan racial superiority and the pride of the glorious Teutonic past. This provokes those mythological German thoughts became part of their ideological agenda. As a result, the Germanic symbolism and pagan rituals are the main structure of the Nazi ideology presenting symbols such as the swastika, runes, and all the German heathenism imagery to justify the foundations of the reign. It contributed to serving their political and ideological goals under the Ancient Teutonic traditions.

Figures such as Heinrich Himmler, head of the Protection Squadron or SS, the major paramilitary organization under the control of Adolf Hitler, were deeply interested in Germanic sorcery and the religion founded by the Germanic ancient forefathers. Therefore, this shaped the SS ideology, which emphasized racial purity, loyalty, and the mystical connection to the Germanic past. The reconstruction of the Germanic pagan religion became one of the aims of Nazism in times of war. According to the book titled *The Secret: The Myth and Reality of Nazi Occultism* by Stephen E. Flowers, Ph.D. and Michael Moynihan (2007), the symbols of Nazi Germany, such as the swastika, have a more mythical significance that was distorted by Nazis to serve its hateful agenda. The Swastika and other Nazi symbols were taken from ancient Germanic traditions and did not have any real origins into the reign of Adolf Hitler. These symbols were only adapted for political purposes that have created the loss of their original meanings. In addition, occult theories

often claim that Adolf Hitler took the control of Germany aided by supernatural Germanic pagan powers (pa. 20).

2.2 Literary Analysis Views

The research also aims to explain some aspects of literary analysis to provide an understanding and address the questions of the readers. The comprehension of critical analysis in reading helps to learn the punctual elements in the development of the story. Therefore, the analytical process shows exactly the significant ideas that literature expresses, presenting them in the most specific form with a personal and critical point of view. All the perceptions of the story can be studied using different approaches in literature. The purpose of applying a critical view in the story is not to summarize the masterpiece, but rather to communicate a concise and thoughtful argument about the work as particular judgement to obtain comprehensible results of the whole tale. Furthermore, the best way to develop a literary analysis is to understand all the story to decrypt the meanings of the passages and symbolism.

Jonathan Culler (1997) explained the complexities of analyzing literature, as these have different levels, such as the basic definition of the term, the effect the text has on the reader -including emotional and intellectual impact, and utterance behind a phrase in the context. It is also argued that meaning is relational and derived from contrast and differences. In addition, the interpretation is a process of questions, context, and language (pa.56).

According to the study *Literary Analysis the Basics* by Celena Kusch (2016), the literary analysis is not about to project personal feelings into a text, but a structured process which requires textual evidence to back up the evidences in the story, which are supported by the clues within the work, avoiding the imposition of preconceived notations. While readers play a crucial role at the time of interpreting literature, the interpretations must be based on the discoveries found in the text; for example, personal experiences and beliefs does not have to dictate the meaning of the story in the process to be analyzed (pa.19).

Additionally, while linguistics has the intention to provide objective criteria for literary analysis in the research, it can be stated that literary taste is shaped by personal

preferences and boarder cultural trends (Schogt, Henry G., 1988). This means that although individuals have unique tastes, they are also influenced by the prevailing views of their society, time, and period to analyze a text. The historical performances that are illustrated in a setting allows modern audiences to create their own perspectives to understand the significant details of the context (pa.83).

The article Analysis: Going Beyond the Author's Words by the Patrick Henry Community College Writing Center (2016), refers to the literary analysis as a literary work interpretation that argues a specific point about the story. The investigator defends an argument by examining key themes such as symbolism that have deeper meanings within the text. The key points in study are:

1. Own opinion: the defender builds their own viewpoint about the story.
2. Use third person: the defender needs to write in academic essay style.
3. Create a title: the defender provides their own title analysis in the research.
4. Use present tense: the defender writes the events of the story as if they are happening right now.
5. Start with a thesis: the defender must show a clear argument to support the evidence in analysis (pa.01).

The account provided by Germanna Academic Center for Excellence (2009) explains that the literary analysis goes beyond a simply summary of the story, as it develops a constructed argument about the text that explains the defender's unique understanding, interpretation, judgment, and critical assessment. This is achieved by studying the author's stylistic choices, language, and structural technique. Furthermore, the goal is to explain why the author employes these specific elements to communicate the intended message. When a topic is developed, it is very important to underline the key passages of the story that serve as reminders of the kind of ideas that go according to the analysis to write. Furthermore, the chosen topic needs to reflect the personal interpretation of the author's message, which ~~this~~ is the significant purpose of brainstorming (pa.01).

2.3 Archetypes

In this section, it is intended to demonstrate the significant theory of analysis and the meaning behind a legend and the archetypes. Archetypes have a specific classification depending on the literary style studied. They are the terms that researchers require to use in the story to decode passages, symbols, and characters presented in the book. Furthermore, this allows us to have a better perception or understanding of the message that the author wants to provide the readers with and arranges the ideas in literary analysis under investigation.

Before showing the classification of archetypes in literature, it is important to comprehend the term. According to *Man and his Symbols* by Carl G. Jung (1964), the archetypes as fundamental patterns face criticism in dream analysis and mythology or create symbols such as representations of the main theme. In other words, it is expressed a fundamental image that appears in cultural myths, and it is developed from the individual's unconscious mind (pa. 67). Also, in the research *The Hero with a Thousand Faces* by Joseph Campbell (2004) explores the concepts of masculine and feminine archetypes. These archetypes are not about strict gender roles, but represent fundamental, universal aspects of human experience. They are visions expressed through art, stories, and other creative forms. It is a misconception that certain symbols are exclusively for men or woman, as they only mean powerful energies, strength, creativity and receptiveness qualities. In mythology, the heroic qualities are not limited, so men, women, children, musters, spirits, and natural forces can personify heroic features (pa.57).

Furthermore, Christopher Vogler (1998), in the *Writers Journey Mythic Structure for Writer's*, explains the idea of archetypes as universal patterns of personality and symbols discovered in stories and myths across cultures such as heroes, mentors, villains, and tricksters. They are recurring characters that can be identified with real people, as they help build the understanding of human nature. Therefore, the archetypes serve as a fundamental tool for writers to provide a common language and comprehension that connects stories with the universal human experiences (pa.29).

As a result, archetypes are classified into different categories for use in literary analysis. In their work, *The Hero and the Outlaw*, Margaret Mark and Carol S. Pearson (2001) show significant archetypal examples to use in the study of legends and stories. They are the following:

1. The Caregiver: they need to protect and support others. Their motivation is to protect people from danger. However, this provokes them to abandon their needs or to involve in other's lives. It could create dependency or resentment. The caregiver has empathy and willingness to give.
2. The Ruler: they are defined by a strong sense of dominance. Their motivation is to establish order and control over the environment, whether within a under family, business, and groups. They achieve strong leadership but they are always worried about losing the authority or become tyrant. Their strength lies in their ability to take charge and face responsibility.
3. The Creator: they urge to have ideas to innovate. They are motivated to build and transform their visions into realities. Their worries deal with producing something uninspired or poorly crafted. They focus their attention on their skills and control over their creations. Also, their purpose is to shape culture and express their unique perspectives. They are full of excessive perfectionism.
4. The Innocent: They are associated with the desire to live in a perfect world. Their primary goal is to find joy and contentment. They are afraid of making mistakes that can lead to negative consequences. They live ethically and correctly, and their strength lies in promoting a positive perspective.
5. The Sage: they are characterized by the quest for genuine insight. Their primary objective is to use their intellect to comprehend the world around them. They are afraid of deceiving or lacking understanding. They employ a strategy to find information and engage introspection to create their own thoughts. Their strengths are wisdom and intellectual skills.
6. The Explorer: they have the necessity to break the rules and discover their identity to dive into the unknown. Their primary goal is to achieve a life rich in authenticity and personal satisfaction. They are afraid to confine into conformity. They adopt the strategy to discover new experiences and escape from monotony or restriction. Their strength lies in their independence and commitment.
7. The Outlaw: They have the desire to fight or instigate social movements. The main goal is to dismantle systems that are corrupt. They are afraid of feeling insignificant and lacking influence. They employ tactics of disruption, destruction, and disturbance

to achieve their goals. Their downfall is that they are involved in illegal activities. Their strength lies in unconventional approaches and commitment to absolute liberation.

8. The Magician: They are driven by the quest to understand the principles of the universe. Their primary goal is to materialize their dreams. They experience anxiety about encountering negative outcomes. They adopt the skills to develop a powerful vision and live with alignment. Their talent is to find solutions and benefits to everyone.
9. The Hero: they have the need of showing their values through acts of bravery and perseverance. Their main goal is to improve society. They are afraid to be feeble, defenseless, and defeated. They employ skills to increase strength and power. Their potential weakness is to become egocentric and constant necessity of conflicts. They do not have fear of danger.
10. The Lover: they are characterized by their fundamental desire for intimate connections and physical pleasures. They like to establish loving relationships with people. They are afraid to be alone, undesirable, and deprived of affection. Their biggest problem is to become completely dependent on others and sacrifice their individuality. Their strengths are intense feelings, thankfulness, admiration and dedication.
11. The Jester: They are described by their fundamental desire to live the present and seize every moment. They strive to create a lighthearted and enjoyable atmosphere. Their fears are to face monotony and nonsense. They adopt the strategy of amusement, joking and lightheartedness. Their weakness is to waste their life opportunities and strengths the skills to evoke happiness.
12. The regular guy: they are driven by their fundamental desire for social relationships. They want to find their place within a group. Their struggles involve the need of being noticed, superior, and excluded. They strive to develop virtues. Their fear is associated with losing themselves in pursuit of superficial acceptance. Their strengths are perspective, compassion, and sincerity.

Chapter III

Methodological Framework

The literary analysis needs a profound investigation to show the meanings behind the story. Therefore, The Methodological framework helps to organize the information needed to apply the correct research process. This framework serves a guide throughout the study process to analyze the data and their conclusions. This shows a logical structure to ensure the investigator's work has credibility. It provides the research with a coherent, systematic, and reliable process to improve the credibility of the discoveries.

In addition, the methodological framework encourages people to apply the method of current research and give reasons for the decisions that are made throughout the study. Basically, this is a map to guide the investigation question and the final conclusions. This chapter focuses on how this research is developed using the correct analytical patterns and methods within literary studies. They are fundamental aspects that require to be put into practice along with the main purposes established in the objectives in the first section of this research. It is an enormous responsibility to answer the questions of future readers by providing concise information to clarify the content under investigation. Also, according to *Theoretical Frameworks in Quality Research* by Vincent A. Anfara Jr and Norma T. Mertz (2015,) the theoretical framework refers as established ideas about social or psychological processes used to understand phenomena, so these frameworks are different from research and philosophical approaches. Furthermore, it develops theories or models of social behavior (pa.30).

There are some significant points in the methodological framework to show the sequence of the analysis to reach the right targets of the study. Therefore, these systematical features applied in the development of the investigation include the research approach, research design, information sources, analysis categories, data collection instruments, and the data collection process in analysis. It is important to take into account that, in literary analysis, there are some methods used to classify works depending on the context and background of the story. For example, the formalist method, structuralist method, historical critical method, psychoanalytic method, feminist method, Marxist method, and intertextual method.

Back to the research categories, this is a brief explanation of each term. The way a researcher obtains, examines, and interprets the information is known as a research approach in which there are two types, quantitative related to numbers and qualitative that is more descriptive. The plan to manage the study is known as the research design, as it explains how the data is collected and analyzed to ensure the goals of the study. The information sources are fundamental materials used in the research. The data collection and technique analysis tools are the instruments that are used to gather information during the research.

As a result, in this investigation, some aspects of the instrumentation are applied to follow the correct steps in the study. There is only one aspect to clarify regarding the literary analysis method and the research approach used in this work. For that reason, this research has an emphasis on the qualitative and structuralist method, which are two techniques to apply in the development of this project. The following section presents the explanation of each procedure is presented with more specific information.

3.1 Research Approach

In accordance to this investigation, the process used to demonstrate the guidance of the research is the qualitative approach. The qualitative approach is a research process that focuses on gaining a deep understanding on the difficulties of human experiences and social phenomena; this method does not rely on numbers and statistics, so they have more significance in the background of the behaviors, opinions, and experiences. According to *Qualitative Research Methods* by Widely Blackwell (2013), researchers in qualitative studies analyze the situations by examining what people do and the underlying structures that guide those actions. Therefore, it highlights that the scholars use various terms to describe the relationship between individual behaviors such as how someone acts in a specific setting and established rules. The core idea is that actions, for instance, conversation, written materials, structures, accepted knowledge, social norms, and common beliefs, are interconnected. They shape and reflect each other within a context (pa. 22). This also responds to the why and how behind the happenings of the events that are analyzed to find out the correct answers in the investigation.

Another point to consider, regarding the Qualitative research approach, is this method has a profound comprehension of the topic studied to allow the exploration of the different human behaviors, attitudes, and beliefs. This provides specific descriptions and insights that quantitative research does not offer and decodes fundamental ideas, meanings, or interpretations that are particularly valuable in the social, cultural, and psychological context of the study. The flexibility of the qualitative approach permits the researcher to explore unexpected findings, so it produces the generation of new hypotheses and theories that can be examined in the analysis in process. As a consequence, understanding is the base of this approach, as it seeks to explore the different situations and actions of the subjects involved in the research, for example the realities of the phenomena. In reference to this concept, *Introduction to Qualitative Research Methods* by Steven J. Taylor, Robert Bogdan and Marjorie L. DeVault (2016), explains that the qualitative research is a process of discovery instead of starting established ideas or expectations in which the researchers use the approach to find patterns and develop new understandings directly from the recollected information. Furthermore, this process could be called grounded theory, as that refers to the conclusions are built upon the data itself, and the research is adapted as the investigator constantly gains knowledge that allows them to have more important information according to the previous understanding (pa.8).

Moreover, the literary analysis to develop in this specific research, the *Story of Siegfried*, deals with a qualitative research approach due to the tale possesses the specific features to develop in the investigation. It meets the requirements of the method. For instance, the emphasis on meaning and interpretation is one the most important characteristics to show, such as symbolism. It is focused on mythological data, deep understanding of complex phenomena in the legend, the adaptation of new insights and findings and to recognize the behaviors and experiences in which the story represents the cultural, social, religious and historical context. Additionally, the literary analysis of the story of Siegfried puts high value to understand the world from the point of view of German paganism that has been studied for a long time. It intends to demonstrate the rich detailed insights into the complexities of different thoughts on culture, literature, and religion.

Furthermore, the qualitative research approach has some characteristics to take into account, according to Research Design Theory by John W. Creswell (2009). They are more specified terms to understand the development or steps to follow, for example:

1. Narrative research: This focuses on constructing stories to understand experiences that are founded on philosophical views and specific procedures.
2. Grounded theory: This develops theories directly from data and outlines systematic procedures for analysis.
3. Case studies: This is an examination of specific individuals, events and processes within defined boundaries.
4. Phenomenology: this seeks to understand the essence of human experiences by exploring how individuals perceive and interpret their world.
5. Ethnography: This is an immersive study of cultures or groups over extended periods to rely on observations and interviews.

Finally, Introduction to Qualitative Research Methods by Steven J. Taylor, Robert Bogdan and Marjorie L. DeVault (2016), states that the qualitative research often uses a technique called theoretical sampling to refine the findings in the research. This involves choosing new cases to study related to emerging insights and expanding the scope and depth understanding. The researchers are encouraged to find diverse cases to see how the initial discoveries are supported in different contexts. This practice recommends starting with a single setting and enlarging later (pa. 32).

3.2 Research Design

The definition of research design is the structure or strategy used to answer the research questions. This allows the correct procedures to collect, analyze, and interpret data. According to with Research Design Theory by John W. Creswell (2009), the choice of research design is crucial. This is a comprehensive plan that guides the entire study from initial suppositions to the specific methods to gather and analyze data. The selection is influenced by the researcher's perspective, the strategies, and the data collection techniques (pa. 22). It is necessary to have the correct method to analyze literature to obtain the best results in the investigation and provide a good interpretation of the work. In the case of the Story of Siegfried, the recollection of Mythological sources on German Paganism in all the

aspects that the folklore is involved, provides the guidance to decode the symbolism and archetypes in which the tale is represented. It is key to ensure a well-structured research design to offer more accurate information and reliable results to expose the analysis at the top of the academy review in literature. In addition, providing strong conclusions allows us to show the evidence with a clear and concise point of view, so the arguments of the work are most respectful to criticize future literary debates.

As a consequence of the significance in literature, the emphasis of symbolism and archetypes in the research design process contributes to the artistic merit and impact of literary work. This is essential to create specific analytical effects in the readers to have a better perception of the story. In essence, the story of Siegfried is used gathering prior information to show all the contextual patterns of German heathenism and its spiritual beliefs. Therefore, the research design style that meets the requirements for this investigation is the descriptive approach, as it allows the literary analysis of Story of Siegfried to explore these points to be considered in the analysis:

1. Exploring the symbolism and archetypes in the story.
2. Understanding the cultural significance of the characters and their actions.
3. Investigating how the story is interpreted according its cultural context.
4. Helping to uncover the deeper meanings and cultural importance of the story.
5. Showing the roots of Germanic mythology and its religion.

In short, the most suitable design research for the Story of Siegfried is the descriptive approach, as it emphasizes the comprehension of the legend into historical, cultural, and religious context. This method aligns with the information previously examined in this definition. This approach provides fundamentals of the tale origins and conceptions during long time.

3.3 Information Sources

The research is focused on the Story of Siegfried that requires sources in mythology and literature to support the analysis and structure of the study. It is essential to understand the necessity to find the best and reliable information to develop the work to allow the interpretation of the symbolism in the story. Therefore, there is an extensive compilation of

sources to answer the questions generated by the legend's background to clarify all the doubts that readers may have regarding German paganism. The emphasis of information that wants to support the ideas in the research are categorized in different points. These are the sources taken into account:

1. Literary accounts: these the original written works such as epic German poems and legends, German paganism investigations and other folk German tales or legends are provided through generations. This information provides direct access to the stories and beliefs of Teutonic heathenism.
2. Art or Visual representations: In the simplest way, it deals with posters and books paintings that can describe German mythological scenes and characters, mostly, all the imagery related to Siegfried and their main characters in his legend.
3. Scholarly material: analysis and interpretations of primary sources by scholars. They can provide context, historical background and different perspectives on German mythology and its literature.
4. Encyclopedias and reference books: all the possible volumes in reference of German Mythology and heroes to find fast arranged information.
5. Internet: This includes online libraries and databases offering free books or digital texts concerning German Mythology.
6. Other Material: They are general sources to explore similarities and differences with other famous mythologies. This can help to identify the universal themes and patterns that are similar to German Mythology.

As conclusion, information sources enhance critical thinking in the development of literary analysis because this allows the ability to evaluate the information objectively and encourages to compare or contrast different perspectives that can improve in the understanding of complex topics. In the story of Siegfried, information sources play a crucial role to build the most significance ideas all over the legend on symbolism and archetypes in German Mythology Beliefs. The information used in the investigation allows comprehension of the actions and decisions to contribute to the development of relevant situations. For instance, this could provide the best visions with tragic consequences, character motivations and thematic significance in which the legend is impacted during the

research. The sources that encourage to find out the answers of this work are completely reliable material with the expertise of German culture, myths and religion.

3.4 Literary Analysis Methods

In this section, the prominence of the literary analysis is based on the method to apply the study, so there are some relevant aspects to classify the type of the style that must be used in context. For the story of Siegfried, it could be interpreted and considered three literary analysis methods due to the similarities among them. Therefore, the background of the story of Siegfried takes into account the historical, mythological, and religious themes in which they play a prominent role in the development of the story. As a result, the following literary methods are considered for the analysis:

1. **Formalist Method:** This method consists of and pays attention to the language structure, how the story is organized in terms of word choice, imagery, metaphors, rhythm, symbolism and narrative techniques. The goal is to understand how these elements work together to create a meaning and provoke an effect on the reader. It also deals with how the work contributes to the context meaning. The method ignores the outside influences such authors' biography, the historical context, and social issues, especially the structural occurrences behind the text. In addition, regarding this style, the book *Theory into Practice: An Introduction to Literary Criticism* by Ann B. Dobie (2012), refers to the formalist method as the knowledge of all the parts of the writing work to build the story. It does not care about the writer's history and life, but is the text. The reader cannot understand everything the first time that is read. The piece of writing needs to be analyzed to see how all the patterns work together to process the story (pa.41).
2. **Structuralist method:** This method is characterized to study the literature with its symbolic system and character archetypes. This focuses on cultural codes that shape the text meaning. Furthermore, the style examines elements such as the plot, setting and allows the researcher to uncover all the cultural, religious and social codes that the tale presents in context or the deeper messages in the book. According to *Foundations of Structuralism* by Simon Clarke (1981), structuralism in literature emphasizes the theory of Claude Levi Strauss of structural analysis in linguistic

studies, which serves as successful approach to examine all the rich aspects of culture by revealing the underlying meaning (pa. 184).

3. Historical method: The goal of this method is to make emphasis on the importance of understanding a novel, story, legend, and tale within historical context. This includes the social, cultural, political, and intellectual aspects in which the story is developed. Moreover, it is targeted by the author's life and their ideologies that have influenced completely the book, so the approach explores how historical events build the themes, characters, and the style that the author considers in the story concerning the historical period under analysis. Substantially, the historical method wants to explain the connections between literature and the historical events that create the literary work. In reference *The Critical method in historical research and writing* by Homer Carey Hockett (1955) shares the fundamental principles of this method and emphasizes the importance of rigorously evaluating the sources before accepting them as factual. It considers that gathering information is essential in the research due to investigators' primary task is to analyze the data to choose the true facts from basic statements in the work to develop (pa. 13).

As a conclusion, all these mentioned literary analysis methods, meet the requirements to research the Story of Siegfried. However, it is only one approach that fits the investigation. Based on the characteristics of the analysis to be applied, the most suitable method chosen for this study is the structuralist approach. The following points explain why the method is the most effective to develop the literary analysis:

1. Understanding of Symbolism and archetypes into the story of Siegfried concerning the German paganism.
2. Decoding of cultural, mythological, and religious content behind the story of Siegfried.
3. Searching of the deeper structures of the story of Siegfried that builds its meaning.
4. Focusing on the familiarity between other Mythological legends with the story of Siegfried.

3.5 Collection Data Process and Data Analysis

The collection of data is a crucial process to enhance the development of the literary analysis in which the investigation is based on. This allows to gather specific information

from sources to provide strong evidence and interpretations in the most suitable way. The data collection goes further than the story analyzed. The goal of gathering historical, social, religious, mythological, and cultural data supports the research to provide a richer understanding of the context. Therefore, it can track the distribution of key words and concepts to identify the themes in the literary work. In addition, it is interpreted as a framework to explain the phenomena in the literary analysis. According to *Collection and Management of Research Data* by Meredith Zozus (2017), collecting and working with data is a process that unfolds different phases. The first phase deals with deciding what data to collect, while the verification of the information takes place as the researcher works in the project. This approach is known as the Work Breakdown Structure, which organizes tasks from smaller to bigger tasks (pa. 13). In conclusion, this article emphasizes the significance of data organization into the analysis during the investigation. In literary works, this serves as a structural example to achieve the results with interpretations derived from the story.

As a consequence, the collection and analysis process of data in regards to the story Siegfried has important steps to follow to successfully accomplish the investigation. They are chosen to obtain the most suitable results for enhancing the understanding of readers who will consult this study. These points of data analysis are:

1. Read and take notes
2. Identify important symbolism, setting, and the plot of the story.
3. Recognize potential archetypes.
4. Find symbolism and archetypes in the most relevant chapters of the story.
5. Develop the analysis of the story with the theoretical instruments on symbolism and archetypes concerning the sequence of the events happening in the book.
6. Decode and interpret symbolism and archetypes in each significance passage of the story to find the best explanation of the context.

Finally, these six steps are considered to uncover the meanings and happenings behind this Germanic legend. The goal of the research is to decode the symbolism and archetypes in the story of Siegfried, so it is essential to understand the cultural and spiritual background of the legend concisely. The story has been carefully studied to decrypt the passages with the symbolic and archetypal technique.

Chapter IV

Data Analysis

Literary Analysis of the Story of Siegfried

4.1 Plot Summary

The story unfolds with Siegfried's early life and heroic achievements, set around the 1200s during medieval times. His parents, king Siegmund and Queen Sigelind of the lowland kingdom of Santel, bordering the Rin River, send him to learn blacksmithing under Mimer the Master. Therefore, he becomes strong, brave, and skillful, eventually forging the sacred Balmung sword under the wisdom of Odin, representation of his power. Balmung is used by Mimer the master to fight against another smith named Amilias, who challenges him to demonstrate who is superior. As a consequence, Mimer wins the challenge and destroys Amilias' master armor with Balmung, Siegfried receives the compliments of his craftsmanship in creating Balmung. One day, Siegfried is sent to find charcoal in the forest, as Mimer was out of the material to continue forging weapons. When Siegfried come to the bunker, he discovers that Mimer is actually the dwarf Regin, who tested Siegfried skills in order to find the treasure. Before the quest of the hoard, He guides Siegfried to choose the best horse to begin his adventures and returns to Balmung, so Odin, the father, appears and gives him the sacred horse Greyfell as his eternal companion.

Following, he tells the story of the hoard of Anvari, the dark dwarf, who curses his father and Fafnir, as Loki accidentally killed his other brothers for food. Therefore, Loki needs to find gold to rescue Odin and Hoenir before dawn, the treasure is received by Hreinmar Fafnir's Father, but there is a powerful ring that is cursed by Anvari that causes Fafnir to be transformed in a dragon. Odin comes back in a boat to transport Siegfried to Fafnir realm and teaches him the best way to defeat him. Next, Siegfried challenges the dragon, Fafnir, that protects the extensive treasure hoard and kills him with the powerful Balmung. As a result, He baths with the dragon's blood. This allows him to become immortal, as he could not be harmed by the weapons of his enemies. However, a single spot in his back was not covered as a leaf fell on it. Regin tries to slave Siegfried, after he kills Fafnir the dragon to steal the treasure. However, he slips and Balmung pierces his body

when he tries to attack Siegfried, and his ambition provokes his own death. Hugin and Munin, two of Odin's ravens, alert Siegfried about the real evil pretensions in Regin. He takes the decision to escape from Fafnir to find peace, and Balmung was forgotten in the place.

During the Quest of new horizon, Siegfried finds the way to Bragi playing his Harp and offers to guide him through the correct paths to achieve heroic recognition all over the lands. Siegfried sets sail aboard the ship Bragi toward the castle of Isenstein, located in Isenland. When Siegfried arrives in the place, he encounters the Valkyrie Brunhild, who has been placed into a sleep, surrounded by a circle of fire as punishment from Odin for her misbehavior. Therefore, He passes through the flames and awakens her with a kiss. The legend told by Bragi explains the sleepful thorn in which Odin sends her as punishment. As consequence, Brunhild and her servants have been sleeping eternally. Siegfried needs to find a new adventure with Greyfell and leaves Iseland. He went to Nibelung, where he recovers Balmung. Siegfried defeats Alberich, the king of dwarfs, who has been protecting the treasure when Fafnir died. Finally, Siegfried claims his Golden hoard. After fighting Alberich, Siegfried empowers the magical ring and the cloak of invisibility from the dragon's treasure that provides him with the title of Nibelung Master, the race of dwarves. All the Nibelung land is under his knees, and the dwarf Alberich takes the responsibility of protecting the golden hoard of his master Siegfried.

Siegfried arrives at the court of Burgundian King Gunther where he falls in love with his beautiful sister called Kriemhild. During this period, Siegfried stays at Burgundian land with his twelve warriors. Siegfried is welcomed by King Gunther; and the North Kingdom declares the war on the Burgundian realms. As result, Siegfried helps Gunther to defeat the North Kingdom Army successfully; although, there were more warriors than the Burgundians. However, Siegfried's bravery with Balmung, his sacred sword, destroys great part of the North soldiers. After the war with the Northern Kings, Brunhild sends a herald from her land Iceland to challenge Burgundians in three games of strength: casting the spear, hurling a heavy stone, and leaping. As a reward, Brunhild promises marrying any man who can defeat her in these series of difficult trials. Therefore, Gunther accepts the challenge to fight against Brunhild. Although, King Gunther does not have the skills to do

it, Siegfried helps Gunther to betray her using his tarnkappe or cloak of invisibility to become invisible and get victory in the Brunhild Games. Siegfried guides Gunther to win the challenges triumphantly. After this, Siegfried swears an oath, as to never reveal Brunhild's defeat.

Years later, Siegfried marries Kriemhild, and Gunther marries Brunhild. Siegfried and his wife, Kriemhild, enjoy their time in the Nibelung land, they receive a message from Burgundy inviting them to a festival organized by king Gunther to see his sister and Siegfried again. However, she had a dream revealed by the Norns. In the dream, it was foretold that dictates the destiny that Siegfried dies in Burgundian land. She tries to persuade her husband to refuse her brother's invitation but he takes the decision of going.

In the meantime, they arrive in Burgundian land, the reception was not what Siegfried expected. Queens Kriemhild and Brunhild discusses about their husbands' rank and status, as Brunhild has never understood how such a weak man as King Guther won the games. Therefore, Kriemhild, in anger, reveals to Brunhild that it was Siegfried who defeated her using the tarnkappe or the clock of invisibility, and Gunther and shows the ring that he takes from her finger. As a consequence, this deeply humiliates Brunhild and decides to find vengeance.

Brunhild who is full of hatred and pride, plans Siegfried's death along with Hagen, Gunther's confident vassal and her husband. Hagen finds out about Siegfried's vulnerable spot on his back after Kriemhild accidentally reveals the secret. Overwhelmed by fear when she is told of a false war with the North Kings, that Hagen and Gunther have invented to plan Siegfried's murder, she requests Hagen to protect her husband to avoid his dead. She has been informed about the story of her husband's fatal spot when Siegfried showed her the golden hoard in the Nibelung mountains. As soon as the Nibelung army, together with the Burgundian warriors get ready to go to war against the North realms.

King Gunther explains Siegfried that they have received a message from North heralds a peace agreement. For that reason, they need to celebrate hunting the forest. King Gunther and Hagen propose Siegfried to join them, and he accepts it. During a hunting day in the forest, Hagen stabs Siegfried in his vulnerable spot in his back with his own spear and kills him fiercely when he goes at the river to drink fresh water. Siegfried tries to hit

Hagen with his shield, despite he is bleeding critically. However, he falls to the grass and curses Hagen and King Gunther for his cowardly death.

Kriemhild is devastated by Siegfried's murder and swears revenge on those in charge, Hagen, Gunther, and Brunhild. This provokes the Kriemhild everlasting and bloody thoughts for vengeance in the name of Siegfried. Brunhild dies from grief after Siegfried's murder and Kriemhild did not say a word for a long time to King Gunther. Finally, Kriemhild forgives his brother, King Gunther, after being persuaded by her mother and other brothers. This situation causes Hagen to have evil ideas to steal the golden treasure from Nibelung land, the one that Siegfried would inherit her when he died. Therefore, King Gunther persuades her sister Kriemhild to bring the Golden hoard to Burgundy. Despite the treasure's arrival from Nibelung, where it is saved in the high towers of the castle by Brunhild command, to Burgundian lands; Hagen steals the Golden hoard and disappears from the place. He orders some confident Guards to hide deeply the treasure beneath Lochheim river. This is the end of the Golden hoard from the Nibelung land of Siegfried.

4.2. Symbolism and Archetypes in the Characters

In this section, we will dive into the fascinating world of archetypes and symbolism. Moreover, it will be considered the eight most significant characters in the Story of Siegfried to understand this analysis, as well as other characters, who are outstanding figures during the course of the tale. The goal is to unlock a richer appreciation for this epic tale behind the spiritual, historical, and mythological conceptions that present the content. By recognizing these fundamental patterns and decoding the symbolic language, the reader gains profound insights into the character's conditions, feelings, and status that show eternal survival, before reading the entire legend. Next, it is presented the relevant characters beyond this amazingly captivating tale about this legendary Germanic hero.

4.2.1 Siegfried

4.2.1.1 Archetype: The Hero and Explorer

4.2.1.1.1 Motivation: Siegfried overcomes obstacles and saves others in the story. Fighting for the right thing and justice is his main purpose. This is reflected when he promises to fight against evil to bring back order all over the world. He also feels the

necessity to find new horizons to be the savior of the weak. During the story, Siegfried always settles down from one place to another to carry out different challenges, as he has liberty, independence, and autonomy in his decisions. He does not want to feel trapped or confined to a unique place that is not his Nibelung land.

4. 2.1.1.2 Strength: Siegfried owns bravery, determination, strength, skills, and idealism. He shows these characteristics, when he fights with Fafnir the dragon, the battle against the north kings, and helping Guther with his cloak of invisibility to win the Brunhild games. He feels completely the thirst for adventure and the instinct to explore new places, ideas, stories, and experiences. The tale shows passages where Siegfried hears about legends of the Asa or All Fathers of the universe from different characters. This allows Siegfried to discover his own identity due to the conception that he can become god for his achievements.

4. 2.1.1.3 Weakness: Siegfried is arrogant and impulsive. He does not need to have support from others to solve issues in the story. However, Siegfried's big problem is his physical vulnerability and his destiny, which leads him to his death. Although, he gains immortality by bathing in the blood of Fafnir the dragon when the latter got killed. However, he unknowingly leaves a small spot on his back has not been covered by Fafnir's blood. Therefore, this becomes his fatal weakness and thus the tragic end of the story. Another trait of Siegfried is his Restlessness to stay in one place for long time and the risk to lose his way if he does not have a clear purpose for new explorations. During the tale, it is described how Siegfried feels confusion when he is only confined into one territory as gratitude for his feats; as a result, he always finds the solution to avoid falling in frustration and continue with his heroic objectives.

4. 2.1.1.4 Goal: Siegfried always has as main objective to complete the mission by defeating evil and rescuing the weak. Consequently, he restores order all over the different environments where the story unfolds. Also, he wants to find freedom, genuineness, adventures, and discoveries to understand the world with individual culture interactions.

4. 2.1.1.5 Fear: Siegfried does not want to be weak and fail challenges in the story. He always concerns to be at the peak of the dangerous situations to avoid the death

of his loved ones and humiliation. His worries are to feel restricted, controlled, or obliged to live his life unemotionally.

4. 2.1.1.6 Strategy: He faces problems bravely. This allows to develop his skills to sacrifice his life for his people. Siegfried inspires the idea of discovering new experiences and the limits of dangers to find originality. The examples in which Siegfried tests his heroism are Forging Balmung, his travels to find the Golden Hoard, the Brunhild games, and killing Fafnir the dragon.

4. 2.2 Symbolism

In the story, Siegfried has five significant symbols that help him in the development of his adventures. They are:

4. 2.1.2.1 Balmung: This is the sacred sword forged by him with Odin's Wisdom. It shows heroism, might, sharpness, invincibility, fate, destiny, power, authority, chastity. Balmung helps Siegfried to kill Fafnir the dragon, that symbolizes the power of his status as a legendary warrior and the ability to overcome complicated obstacles. The sword plays a crucial role in Siegfried's story due to the contribution of his victories and his dominance against the enemies. After Siegfried's death, Balmung is placed between him and Brunhild on their funeral rite as a symbol of their legacy and tribute.

4. 2.1.2.2 Greyfell: This horse was a gift from Odin to Siegfried. Greyfell symbolizes strength, protection, travel, destiny, speed, loyalty, and the connection to the divine. Greyfell is the descendant of Odin's sacred horse, Sleipnir. The Horse is Siegfried's best friend due to the companionship that always offers to him in all the adventures during the story.

4. 2.1.2.3 The Nibelung Ring: this is a cursed and magical ring found by Siegfried in the golden treasure from Nibelung land. The origin of the ring dates back to ancient times, beginning when Loki steals the hoard from Anvari the Dwarf as part of a promise to pay a debt owed to Fafnir and Regin's Father and the curse falls upon them. After Fafnir's death, Alberich the dwarf steals this gold and brings the golden hoard to Nibelung land, until Siegfried claims the treasure and becomes the King of the Nibelungs. The ring represents corruption, power, greed, materialism, destruction, redemption,

responsibility, and wealth. In essence, the Nibelung ring serves as powerful symbol for the problems of human nature such as the temptation of absolute power and wealth that are the destiny of damnation. Siegfried protects the golden treasure with his own life and has the responsibility of the ring curse towards him. However, it does not have effects due to his immortality.

4. 2.1.2.4 Tarnkappe: This is the cloak of invisibility obtained by Siegfried when he defeated Alberich the dwarf to claim his golden treasure. Tarnkappe has the symbolic meaning of power, illusion, hidden, mastery, control, transformation, adaptability and temptation. It provides Siegfried with the capacity to take different roles to disappear and defeating the opponent. The cloak of invisibility provokes the conflict between King Gunther and Brunhild because he is not the real winner on her games and the consequence of her unhappy marriage to Gunther. Siegfried uses tarnkappe to help King Gunther to defeat Brunhild.

4. 2.1.2.5 Fafnir blood: This element allows Siegfried to become immortal. The blood of the dragon describes invulnerability, victory, transformation, power, foreshadowing, uniqueness, and strength. Therefore, Fafnir's blood grants Siegfried trust within battle and the obtention of his heroic actions, the power of fate or tragedy even in triumphal moments. However, his weakness is found when the secret is revealed; in other words, that a linden leaf covered the spot in his back during the blood bath.

4. 2.3 Kriemhild

4. 2.3.1 Archetype: Caregiver

4. 2.3.1.1 Motivation: Kriemhild is a positive force embodying to compassion and the desire to help. Her personality provides security, comfort and support to those who always need it. In the story, it is demonstrated how she usually takes care of her family inside the Burgundian castle. She is deeply loving and devoted. Once she falls in love with Siegfried, her devotion is absolute towards him and builds the core of her unique allegiance until the end.

4.2.3.1.2 Strength: She demonstrates patience, tolerance and comprehension with people's issues. Her manner is polite and transmits confidence to find

solutions to problems. She also portrays force that is not symbolized using a weapon, it represents the patience to control events. For example, she interferes in the Burgundian conflicts of her brother Gunther due to Hagen's influence. When talking about her husband, Siegfried, she nurtures and supports growth at him. Although Siegfried's arrogance concerning his immortality, he sometimes accepts guidance to thrive in the Nibelung land. Kriemhild is completely attentive to Siegfried in all aspects of his existence to prevent a dangerous situation; this is exemplified when Siegfried helps her brother, king Gunther, to defeat the North kingdom invasion and the warnings that she provides him with about his death. Kriemhild tries to persuade her husband to restrain his heroic missions for his life protection.

4. 2.3.1.3 Weakness: Kriemhild possesses the tendency toward self-neglect because she often focusses on the needs of others and she forgets her own wellbeing that resulted in sadness, exhaustion, and resentment. She finds difficult to prioritize her needs to rest, health and personal fulfillment. She focuses her attention on the problems of her family in the Burgundian castle, which produces the susceptibility with manipulation of those with less honorable intentions or evil plans. For example, Hagen takes advantage of her vulnerability to know Siegfried's secret to kill him. Kriemhild entrusts the protection of her husband to Hagen but he cheats her. The intrusiveness is one of her flaws, the desire to support sometimes generates problems with others, the discussion in the Burgundian castle with Brunhild allows to create the conflict inside the family. Therefore, Brunhild realizes that she has been cheated for a long time by Gunther 's false victory against her. Also, her efforts are not usually acknowledged or appreciated, so this develops a sense of martyrdom. She tries to protect Siegfried, but He did not hear her warnings.

4. 2.3.1.4 Goal: Kriemhild's responsibility is always to protect and care for her loved ones to ensure peace in the environment. She strives to make others feel comfortable and accepted.

4. 2.3.1.5 Fear: She has strong identification to fear selfishness. Kriemhild prioritizes her own needs to help others and worries that her efforts are not

enough to avoid tragedy. She concerns the eventual death of her loved ones and the grief that will follow the situation.

4. 2.3.1.6 Strategy: Kriemhild uses patience to face the issues that involves her in the story. Her kindness helps the searching of solutions in the most difficult times of the tale.

4. 2.4 Symbolism

This character has an important and unique ability in the story and tries to be a channel of deep messages about the tragic end of Siegfried.

4. 2.4.1 The dreams of the Norns: Kriemhild constantly receives in her dreams, messages about destiny. The three Norns are Urdr (fate, the past), Verdandi (becoming, the present), and Skuld (debt, future). Therefore, the Norns' dreams represent the Falling in love with Siegfried and his death. This is characterized by intensive warnings such as tragedy, death, grief, love, and destiny.

4. 2.4 Brunhild

4. 2.4.1 Archetype: The Lover

4. 2.4.1.1 Motivation: Brunhild is characterized by a deep desire for connection, intimacy, and sensory experiences. She is driven by her emotions and the desire to create meaningful bounds. She is under the quest for her perfect soulmate to complement her life forever. Her aspiration is to grow in her desired relationship, so she feels protective, comprehended, and cherished. This is reflected when Siegfried arrives to her castle in Iseland to wake her up with a kiss to destroy Odin's spell, the thorn of sleep. As a result, Brunhild falls in love with Siegfried with the hope that he is eligible to get married.

4. 2.4.1.2 Strength: She has the attributes for commitment. Once she builds a connection with the person feels attracted to, she tends to be a loyal, dedicated, and supportive partner or intimate friend with the value of long-lasting relationship. Additionally, she is often accustomed to the emotions of Siegfried and offers him support or understanding. This is reflected in the charismatic behavior that she shows when she offers Siegfried to stay in her castle as appreciation to break the curse, she had been under a

long time. Brunhild represents the value of harmony that generally strives to create peaceful and enjoyable environments for her loved ones and surroundings in her castle. In addition, she demonstrates expressiveness to share her feelings with an aptitude of creativity, strength, and talent. In fact, she is not an ordinary woman, as she also has skills in martial prowess, games challenges, and physical strength due to Brunhild is the most powerful Valkyrie gifted by Odin.

4. 2.4.1.3.3 Weakness: Brunhild shows emotional volatility in the story, as her emotions sometimes express intensively high or low conducts. She feels love for Siegfried, but when she loses the games against King Gunther, and consequently she needs to pay for the promise of marrying the Burgundian King, Brunhild realizes the truth behind the situation, which provokes in her a thirst for vengeance. The false victory over Kriemhild and the realization that her true love is Siegfried, ignites frustration, as her dreams to be with him. Brunhild always hopes Siegfried's return, as she wishes they would stay together. Although her husband is King Gunther, as result of his victory influenced by Siegfried, she does not feel love for him. Jealously dominates Brunhild toward Kriemhild and that creates an unfriendly relation between Siegfried and King Guther.

4. 2.4.1.4 Goal: She approaches life with enthusiasm and strong emotions because she invests completely in what she cares about. In this case, it is the obsession, passion, and lust that she has for Siegfried and her impossible attention.

4. 2.4.1.5 Fear: She reflects the terror of being alone, rejected, and lonely. Therefore, her deep need for connection and love is constant, and these cause issues to face the reality of unfair situations.

4. 2.4.1.6 Strategy: Brunhild focuses on the fundamental orientation toward connection, beauty, and emotional depth. She navigates in the story through the heart to find meaningful bounds and experience the life with her emotions.

4. 2.4.1.7 Symbolism: Brunhild has four artifacts that show her physical strength and status into the tale, they are such as:

4. 2.4.1.7.1 The Shield: Due to the Brunhild status as shieldmaiden, she is seen as symbolically linked to the idea that the shield represents protection, strength, power, and martial prowess.

4. 2.4.1.7.2 The Spear: the powerful spear is definitely associated with ability and control that Brunhild demonstrates principally in the games for her hand.

4. 2.4.1.7.3 The Belt and Ring: these items taken by Siegfried, symbolize the loss of her virginity and the subsequent humiliation in the battlefield in her games. They become emblems used by Kriemhild to cause the hostility between Siegfried and Brunhild.

4.2.5 Gunther

4.2.5.1 Archetype: The Ruler

4.2.5.1.1 Motivation: Gunther has the responsibility to take the ownership of the outcomes and the well-being of Burgundian. As a King of Burgundy, he occupies the highest seat of control under his kingdom, commanding his vassals and subjects. Therefore, he expects to secure his reign and potently expand his influence through alliances, which motivate, for instance, his pursuit of the powerful Queen Brunhild from Iseland and Siegfried's marriage with his sister, Kriemhild.

4.2.5.1.2 Strength: he is a shadowed version of the real king. He has the power; however, he does not possess the essential inner qualities of strength, wisdom, and decisive leadership. The unique trait that he hides is his incompetence of his title or status of king, so his subjects and the people of Burgundian remain unaware of the truth behind his leader. The little confidence relies on the support of Siegfried and Hagen during the hard situations of the story. Although, he desires the control and the status associated with kingship, he is unable to govern Burgundian land on his own capabilities.

4.2.5.1.3 Weakness: He lacks the core strength and competence to rule his kingdom. Gunther is a feeble king, he does not have the necessary personality, courage, and decisiveness. He heavily relies on the support of Siegfried, who has superior skills to overcome challenges and the war with North Kingdom. This is noticed in the Brunhild

games when Siegfried uses his cloak of invisibility to impersonate him and to defeat her with his physical power. He does not have the inner authority to make decisions. This is described in the story, the high influence that Hagen always has under him. All the strategies are Hagen's ideas to control the Burgundian Kingdom and build the complot against Siegfried to kill him. The susceptibility to be influenced is his worst enemy during the tale. Likewise, he misunderstands Brunhild's divine nature and the potential consequences of his forced marriage to her. This showcases the poor wisdom that is expected from him as leader.

4.2.5.1.4 Goal: His desire to marry Brunhild is completely driven by the need for a powerful and beautiful queen who enhances the status of his Kingdom's security. Therefore, it aligns with the traditional role of a king that needs suitable associates.

4.2.5.1.5. Fear: He feels terror to lose his status and honor. Gunther worries about his reputation due to his lies, especially because he concerns his marriage to Brunhild and the subsequent conflict with Siegfried and Kriemhild. As a result, Brunhild's wrath when the truth is discovered and the death of Siegfried provokes in him personal damnation.

4.2.5.1.6 Strategy: He tries to find the allegiance to hide his fragility as a king with Siegfried's friendship and Brunhild's marriage to show power or control in Burgundian land. In addition, the pieces of advice that are received by Hagen create the evil plans to kill Siegfried and pursues the golden hoard from Nibelung Kingdom.

4.2.5.2. Symbolism: Talking about King Gunther, there is only a significant feature around his character.

4.2.5.1.2.1 Burgundian Castle: it could be interpreted as a center of power and courtly life; however, the castle is a terribly overwhelmed place for him, full of confusion, falsehood, and sadness. This is due to his family's vulnerability, lack of intelligence to solve problems by himself, and the evil influence provided by Hagen. Although, he tries to hide problems with celebrations in honor of his family and Siegfried, the hostility becomes prominent after the true behind the false victory against Brunhild and the death of Siegfried, is found.

4.2.6 Hagen

4.2.6.1 Archetype: The Outlaw

4.2.6.1.1 Motivation: Hagen embodies the spirit of rebellion, nonconformity, and the wish for revolution. He challenges the system to strive for changes by breaking the rules and trying to deconstruct the poor reign of King Gunther with a plot. He lives under his own terms from external and internal control, although he is the favorite and loyal vassal of King Gunther. Hagen is depicted as serious, unsmiling, and cynical figure; however, he has a sharp mind to create plans which involve deception or violence. He possesses bitterness and jealousy. Therefore, his loyalty to the Burgundian kingdom is only for his ambitions to control the King Gunther land and vanishes Siegfried utterly from his evil plans.

4.2.6.1.2 Strength: He is described for his authentic courage and bravery to take the risk to challenge others and the system that involves him. His rebelliousness defies the authority and established norms by King Gunther for his persistent influence. He is portrayed as a highly skilled and dangerous warrior, respected, and feared for his martial prowess all over other minor vassals in the Burgundian land. In fact, he always operates under his code of honor related to his duty and allegiance. This means that he does not trust anybody.

4.2.6.1.3 Weakness: His fake devotion to Burgundy becomes destructive and guides him to commit atrocities; consequently, this rejection always builds isolation. Furthermore, the bitterness that covers him poisons his near relationships to create negative actions. He even advises King Gunther to refuse Siegfried's friendship, the influence of vengeance in Brunhild against Siegfried, and Siegfried's murder. In addition, his thoughts of destructive rebellion are harmful and self-sabotaging.

4.2.6.1.4 Goal: He only wants to maintain the order through harsh control for his monarchical desires, the death of Siegfried for his rivalry, and the quest of the golden hoard from Nibelung land.

4.2.6.1.5 Fear: Although, he discovers the secret to kill Siegfried, he concerns about the possibility of failing in his attempt to kill his eternal enemy.

4.2.6.1.6 Strategy: the complot-initiated Hagen to kill Siegfried is achieved when he calculates the best strategy to create a conflict with King Gunther, a new war against North Kings. They explain the North Kingdom gives up and forms a definite allegiance with them. Therefore, as a celebration, Hagen and Gunther invite Siegfried to the forest to hunt and, there Hagen successfully perpetrates his deadly plan.

4.2.6.1.7 Symbolism: Hagen possesses a single emblem, which is the cause of the tragic ending of the story. This artifact is:

4.2.6.1.7.1 The Spear: it is the weapon used by Hagen to kill Siegfried. Siegfried is mortally wounded and unable to defend himself due to his back is the only part not protected by Fafnir the dragon's blood. The spear symbolizes the death, pain, and grief that causes the end of the tale.

4.2.7 Regin

4.2.7.1 Archetype: The Creator

4.2.7.1.1 Motivation: The dwarf Regin is driven by his imagination and the desire to see his vision become amazing creations. He is the master of the blacksmiths and always wants to forge the best craftsmanship from Lowlands. Regin possesses a high degree of skill and mastery in his weaponry field, so he dedicates his life to excel the art. As a result, under his care, Siegfried achieves to build the sacred sword Balmung to honor him as a unique master. His important inducement is to perfect Siegfried in the blacksmithing world and warfare arts. In fact, he takes the role of Siegfried's foster father to guide and prepare him for the heroic deeds that establish the course of the story. However, the real motivations of Regin are far from selfishness and control.

4.2.7.1.2 Strength: He is a skilled craftsman that is renowned for his incredible ability to forge objects such as weapons, armors, and treasures. Regin is considered a mentor because he oversees apprentices and is the main master of Siegfried during his time in the Smithy.

4.2.7.1.3 Weakness: Regin shows traits of egoism and self-mindedness, often placing himself above everyone else. Therefore, his strong vision and skills always

make him stubborn to receive feedback or alternative perspectives to improve the forging. In addition, the intense focus of his works leads him to prioritize his creations over others and their needs. This is exemplified on how badly he treats his pupils in the smithy all the time. However, Siegfried is the only one that sometimes has permission to provide new ideas and address him differently. Moreover, his victim of his own actions, Regin's treachery to Siegfried guides him to his own perdition and demise.

4.2.7.1.4 Goal: Beneath his craftsman or helpful mentor character, he hides a deep evil obsession with the golden hoard guarded by his brother, the dragon Fafnir, to control the universe. Therefore, he manipulates Siegfried to kill Fafnir, intending to claim the treasure for himself and tries to betray his favorite disciple in order to take it. His guidance is only tainted by his personal gain.

4.2.7.1.5 Fear: Regin fears mediocrity, which drives him to take bad decisions to believe that he could steal the golden treasure. He does not accept his humble and wise destiny.

4.2.7.1.6 Strategy: Regin aims to teach, inspire, and enable his own self-expression in his craft. In fact, under these visions, he wishes that he would control the universe by stealing the golden hoard with the aid of Siegfried.

4.2.7.2 Symbolism: Regin possesses a unique element that characterizes him completely in the story.

4.2.7.2.1 The Smithy: This is the place where Regin creates his weapons. Moreover, Siegfried is guided by warfare and forging arts. The Smithy is associated with transformation, creation, mastery over the elements, rebirth, renewal, power, strength, knowledge, skill, hidden arts, and problem solving.

4.2.8 Bragi

4.2.8.1 Archetype: The Sage

4.2.8.1.1 Motivation: Bragi is the God of poetry, eloquence, and music. After the deaths of Fafnir and Regin, he finds Siegfried and offers Siegfried to be his new mentor or guide due to the cruel betrayal of his previous master. Therefore, Bragi wants to

help Siegfried in the quests of his heroic goals and encourages him with his wisdom and deeper understanding of the universe.

4.2.8.1.2 Strength: He is characterized by his ability to compose and recite meaningful poetry while playing his harp. Bragi expresses profound truths, tells compelling stories, and evokes power through music and poetry. He always tells stories to Siegfried to make him understand the knowledge of the Asa Gods or the ancient Fathers of the universe and the purpose behind Siegfried's deeds. This is exemplified when Bragi tells Siegfried the story of the Feast in Aegirs hall, the king of the Oceans, where he needs the kettle of beer to begin the party with all gods of Asgar and the Brunhild thorn of sleep that Odin, the All father, sends her as a punishment. He values the wisdom and the oral tradition to communicate the messages that come from the Gods.

4.2.8.1.3 Weakness: Bragi shows absence of combat, he stands apart from Asir gods such as Odin, Thor, or Tyr. Bragi is not known for his physical strength and warfare. He is completely peaceful and artistic. Even when his wife, Idun, is kidnapped to steal her golden apples, he does not intervene to save her. Loki does.

4.2.8.1.4 Goal: He wants to inspire Siegfried with ancient stories and poetry and find the best way for his heroic achievements. Bragi's words have the power to decode the truth beautifully told.

4.2.8.1.5 Fear: He is concerned to be unheard, misunderstood, or create uninspired and meaningless performance. During the story, he does not have any awkward situations, he always captivates the attention of Siegfried with his poetic form to tell stories by playing the harp.

4.2.8.1.6 Strategy: His personality, which is eloquent, wise, insightful and thoughtful, produces deepest reflection about life and death into Siegfried's mind and his future goals to be achieved.

4.2.8.2 Symbolism: According to his music skills, Bragi has colorful instruments to help him to tell the poetry and the stories of the oldest times of creation, this is:

4.2.8.2.1 The Harp: This is the musical instrument played by Bragi when story telling or reciting poetry. He plays it skillfully and charmingly to express his philosophical thoughts. Therefore, the harp symbolizes art, happiness, sadness, divine connection or bridge to the sacred, harmony, inspiration, creativity, magic, enchantment, healing, peace and cosmic order.

4.2.9 Odin

4.2.9.1 Archetype: The Magician

4.2.9.1.1 Motivation: Odin is known as the All father of the gods, the complete authority of kingship and the master of mystical powers in magic. He plays a significant role in Siegfried's heroic achievements during the story and guides him spiritually in his life. Odin, his sagacity, leads Siegfried find the correct path during hard times. For example, these situations are illustrated at Regin's smithy, when Odin visits Siegfried at night to provide him with the magic knowledge to forge Balmung from the star's fragments or powder and pick Siegfried up on boat to cross the lake to teach him the correct strategy to kill Fafnir the dragon. His purpose is the absolute enlightenment for magical knowledge and wisdom that he wants to infuse to Siegfried. In addition, Odin is an inspired instance in the quest of consciousness, as he sacrifices one of his eyes in exchange to drink water from the wisdom fountain, granting him insight and anticipation.

4.2.9.1.2 Strength: In the tales that include Siegfried, Odin's mystic powers are characterized, most notably when he hangs himself for nine days and nights on the world tree called Yggdrasil, clamped by his own spear to gain the secrets of the runes which finally give him magical power and knowledge over fate. Odin is also a fierce warrior god associated with warfare, victory and the control of fate under the fallen warriors in battlefield. In addition, he is skillful in poetry and master of sorcery that involves prophecies and shapeshifting and the ability to influence destiny, such as the ability to manipulate reality and see beyond hidden secrets.

4.2.9.1.3 Weakness: He does not have a specific vulnerability in the tale; despite Odin's immense power. In the final battle of the universe, in Ragnarök, he is predicted to be defeated by Fenris, the giant wolf.

4.2.9.1.4 Goal: Odin serves as the main divine influence on Siegfried to achieve his heroic deeds through his appearances to him. This allows him the necessary strength to fight against evil, greed, and injustice. He only wants to guide Siegfried to become an unforgettable hero under his magic and mystical knowledge.

4.2.9.1.5 Fear: It can be the arrival of Ragnarök; although, he is prepared to fight in the cosmic battle and accepts the eminent destruction of the world or eventual rebirth.

4.2.9.1.6 Strategy: It is said that Odin always disguises to wander the nine realms to find out information about his enemies and the future. Also, his two ravens called Hugin and Munin fly across the worlds daily to bring him news. This demonstrates cunning skills and constant alertness.

4.2.9.2 Symbolism: Odin is a complex character with powerful concepts and characteristics. Odin's manifestations are explained in the story as one old eyed man with long beard, wide brimmed hat, wearing a robe, and holding a spear. Therefore. He has eight important symbols when his stories are told to Siegfried. They are:

4.2.9.2.1 Asgard: This is the place where the Aesir gods live at Valhalla place controlled by Odin. Asgard represents authority, order, centrality, fortification, perfection, beauty, fate. Moreover, Valhalla is a powerful symbol of heroism, honor, and a glorious afterlife for fallen warriors; it is the reward for the courage shown in the battlefield and the continuation of the fight alongside the gods to face-Ragnarök. After Ragnarök or the cosmic battle, Asgar will emerge and rebuild, which is interpreted as hope and the cyclical nature of existence.

4.2.9.2.2 Draupner: This is the magical golden ring used by Odin. It gives fertility to the earth. The ring represents authority, kingship, mystical powers, abundance, wealth, and prosperity.

4.2.9.2.3 Hugin and Munin: They are Odin's loyal Ravens and they serve him as messengers. Hugin is the thought or mind, Odin's active consciousness and his skills to analyze, perceive, and plan. Munin is the memory that embodies Odin's accumulated knowledge and his skill to recall or retain information across time and space. They also

symbolize Odin's ears and eyes in the world to be aware of the outside situations of Valhalla and the quest for wisdom.

4.2.9.2.4 Sleipner: This is Odin's magnificent eight-legged horse. Sleipner helps Odin to travel and cross different spiritual realms of the cosmos or planes of existence with his speed, as well as the sky, land, sea, and the dangerous path to the underworld. In fact, Sleipner is a symbol of transcendence, cosmic travel, unmatched speed, mystical quest for knowledge, loyalty, trust, companionship, and understanding beyond the boundaries of the universe.

4.2.9.2.5 Gungnir: This is the legendary spear used by Odin. Therefore, his spear is described as symbol of supreme authority, kingship, divine rule, warfare, power. In addition, Gungnir represents sacrifice and cosmic connection, as this weapon allows Odin to climb the Yggdrasil or the tree of the universe to gain the runes knowledge and it is also associated with Yggdrasil, as cosmic pillar or central point of the universe with all the realms.

4.2.9.2.6 Geri and Freki: They are the two loyal wolves that always accompany Odin and are deeply connected to him. The wolves are depicted as symbols of hunger, power, ferocity, loyalty, guardianship, wilderness, and survival.

4.2.9.2.7 Runes: This is the mystic and magical alphabet carved into stones that Odin obtains after he climbs Yggdrasil for wisdom. The runes have deep symbolic meanings, offering divination, guidance, protection, spiritual communication, and curse.

4.2.9.2.8 One eyed: Odin's condition symbolizes the sacrifice of his physical eye in exchange to have cosmic and spiritual knowledge when he drinks water from the fountain of wisdom.

4. 2.10 Characters with other different symbolic or archetypical traits into the story

4.2.10.1 Fafnir: This is dragon killed by Siegfried to obtain immortality with his blood. He also protects the golden hoard, is the main purpose of his brother, Renin. Fafnir is a symbol of corruption and the powerful desire of wealth, as his obsession with the

treasure and the ring provokes the curse sent by Avari, the Munster transformation. Although the punishment falls into him, he never separates from the golden hoard for his excessive greed. He is a representation of destructive or chaotic power. Moreover, he illustrates the utter corruption of his soul and the loss of humanity.

4.2.10.2 Thor: He is the god of thunder, lightning, and storms. He has an important role in the stories told to Siegfried by Bragi and Alberich. His powerful features are presented in the story, called the feats in Aegirs hall where the kettle of beer is stolen and he goes to find a new one to begin the party in the house of Himer the giant. He symbolizes strength, power, protection, and defense with his hammer called Mjolnir that has connection with the thunder force and his heroic virtue to maintain the cosmic balance. He has the control of stability, justice and punishes those who violate oaths. His carriage, which is a symbol of omnipresence and authority against his enemies, is led by two goats called Tanngrisnir and Tanngnjostr.

4.2.10.3 Tyr: Bragi tells to Siegfried, during the quest of the giant kettle to serve beer to Thor. He demonstrates courage and the significance of self-sacrifice to claim the kettle for Aegir, the king of the ocean. Other attributes to explain Tyr are justice, law, and the concern to control the universe opposed to the evil intentions of Loki.

4.2.10.4 Balder: The god of light, purity, and beauty is mentioned to Siegfried by Bragi. The tale of Balder is a hidden message due to the similarity with Siegfried's death. This is when Loki discovers his vulnerability and creates an arrow from mistletoe, deadly element to kill Balder. Loki tricks Balder blind brother called Hord to throw the arrow, consequently Balder dies. Balder illustrates the themes of innocence, vulnerability, and the destructive nature of envy.

4.2.10.5 Loki: He is the trickster god that always causes trouble, embarrassment, and harm through his evil actions. Loki is driven by his envy of Thor and his desire for power recognition from Odin. He frequently wants to take the throne of Asgar. In the stories heard by Siegfried about him, he can be benevolent or malevolent depending on if the situation is in his favor. He often serves the creators and destroyers to do positive and negative actions. In fact, Loki symbolizes chaos, intellect, ambiguity, duality, fate, and transformation.

4.2.10.6 Sif: She is Thor's wife. Her tale is related to her beautiful and long hair. Alberich tells the story to Siegfried when Loki cuts off her hair as a mischief and she falls in depression. Thor realizes about the atrocity and goes to find Loki to seek revenge. Therefore, Loki is captured by Thor and forced to the Dwarves to forge a golden hair for his wife. Her main symbolisms are beauty, purity and kindship.

4.2.10.7 Hoenir: He is one of the gods from Asgard, in the story told by Regin to Siegfried. He is taken as prisoner along with Odin and Loki by Regin and Fafnir's father, as a punishment for the murder of his other son in Loki's hands. He represents silence, passivity, and association with birds due to the ability to transform in one of them to fly.

4.2.10.8 Aegir: Aegir is the lord of the oceans. In Bragi's tale, it is explained the control that he has in the depth of the seas. He is the personification of the ocean itself and symbolizes all the nature of the marine life or seafaring activity. He is characterized by ocean incarnation, mystery, power, force, change, duality, hospitality, abundance, generosity, danger, wealth and death.

4.2.10.9 Fenris: He is the terrifying giant wolf of chaos. He is Loki's son, and he plays a central figure in the end of universe, called Ragnarök. He is mentioned in some parts of the story during Siegfried's heroic deeds. In fact, Fenris is depicted as destruction, destiny, fear, rebellion, resistance, power, wildness, instinct, predation, death, ferocity and darkness.

4.2.10.10 Frey: He is the god of fertility, wealth, and peace. Siegfried hears about him in the Fest of Aegir's hall, a tale told by Bragi, and it is also mentioned in some parts of the story. Furthermore, Frey is described as riding the fast wild board called Gullinbursti. He has control of rain, sun, and harvest. In fact, he symbolizes the benevolent forces of nature, fertility, and prosperity.

4.2.10.11 Freyja: She is the goddess of love, fertility, and beauty, and she is praised in certain fragments of the tale. She has an immense power on sexuality and motherhood; however, she is depicted with battle ferocity and magic. The story heard by Siegfried explains how she rides a chariot drawn by two giant cats, called Bygul and

Trjegul. In addition, she possesses a falcon feather cloak that allows her to shapeshift into a falcon to fly among worlds. She symbolizes the fierce, wild, and spiritual aspects of femininity.

4. 2.10.12 Idun: She is Bragi's wife and has control of the golden apple of youth and the goddess of spring. She represents the force of life, preservation of youth, health, and vitality. In essence, Idun has the role to guard and nature the power of the gods with the golden apples. The symbolism behind the golden apples is rejuvenation and divine favor.

4. 2.10.13 Ran: She is the goddess of the sea and Aegirs' wife. She is mentioned by Regin in a tale told to Siegfried, when Loki borrows her net caster to bring the golden hoard to rescue Odin and Hoenir from Regin and Fafnir father. She is represented as a danger of the ocean, as she provokes shipwrecks to steal the goods and gold from voyagers with her net. In reality, she is associated with greed and accumulation of treasures that are lost in the depth of the seas.

4. 2.10.14 Siegmund: He is Siegfried's father, the king of the lowlands and the Volsung important ancestry. Although Siegfried is born all overpower, hierarchy, and richness, Siegmund sends his son to learn forging and warfare skills at Regin's Smithy to teach him about life, nature, and human values. He symbolizes fatherhood, wisdom, and integrity.

4. 2.10.15 Sigelind: She is Siegfried's mother and Siegmund's wife, the Lowlands queen. She loves Siegfried above all the universe, and she is the main protective symbol of her son. Sigelind symbolizes motherhood and feminine strength to endure the loneliness that caused by her son's absence

4. 2.10.16 Hela: She is the queen of the underworld, Fenris the giant wolf's sister, Jormungandr. Hela is the serpent who encircles Midgard or the earth and Loki's daughter. She is depicted with dualistic features, for example half of her body is a living and beautiful woman; however, the other part is dark, rotting like corpse. She symbolizes her dominion or control of life and death.

4. 2.10.17 Anvari and Alberich. These are the two dwarfs that guard the Nibelung golden hoard. They represent greed, corrupting power of richness, curses, and vengeance. Although, they are obsessed with the treasure, Siegfried obtains the control of the golden hoard and the Nibelung land.

4.3. Historical and cultural Background

The tale of Siegfried is a fundamental account within the Germanic pagan traditions with a plentiful and deep historical background developed over centuries of storytelling or written adaptations. This hero is a testimony of the survival power about myth and legends that has influenced other cultures to create characters with important ethnic significance for new generations. As a result, the story continues to be a cultural touchstone in Germanic speaking countries and beyond to communicate its themes of love, heroism, honor, fate, spirituality, and revenge as universal human experiences. Therefore, it is relevant to mention some historical and cultural aspects behind the tale that are the foundations of the heroic deeds achieved by Siegfried. These examples fit completely with all the universe or antecedents of Siegfried to unlock his rich pagan Germanic heritage in history, religion, literature, and social impact around the world.

4.3.1 Germanic roots

The main principal elements of Siegfried's legend are rooted in from the migration and conquest of Germanic tribes. In the story, places such lowlands or the Rin River, that is Netherlands and its boundaries with Switzerland, Austria, Germany, are described; thus, it is reflected thoroughly the high Germanic offspring in Siegfried. Moreover, some of the travels done by Siegfried in the tale refer to Scandinavian places, for example Norway and Iceland. In essence, the real events of the tale are believed to have been inspired by the defeat of the Burgundian kingdom by the Germanic tribe called the Huns. On the other hand, Siegfried's historical existence is debated, he inspired other mythical stories all over Europe with his legend. In addition, Siegfried can be traced to other Germanic historical characters such as Frankish Merovingian dynasty, Arminius the Germanic military leader that defeats the Roman legions in the battle of Teutoburg forest and Godfrid, the duke of Frisia. However, there are not official accounts about the lineage of Siegfried, but these ancient personalities are usually related to Siegfried.

4.3.2 Germanic Religion

The Germanic paganism plays the most important and biggest role in the story of Siegfried due to the great number of appearances of Germanic deities that set the plot of this heroic tale. In essence, Siegfried is surrounded by this polytheistic framework in which gods and goddesses advocate multiple characteristics of life, spirituality, control, creation, and nature. The most significant and powerful god that always emerges in the legend of Siegfried is Odin the All father, the god of wisdom, magic, war, and death, as a supreme being who has the responsibility of guiding Siegfried in the quest of knowledge, victory, and immortality. Moreover, there are other deities, such as Thor, the god of thunder; Freyja, the goddess of fertility, love or motherhood; and Bragi, the god of poetry and music. They have specific divine attributes and are worshipped for their influence beyond certain elements of the existence into the legend. Therefore, the Germanic paganism, in relation with Siegfried tale, is characterized by the deep adoration of the spirits of nature that are completely represented by the river, forest, wind, fire, wights inhabited in earth elements and the seasons of the year.

Furthermore, the rituals that are mentioned in the story often go around seasonal changes and agricultural cycles that originate significant celebrations, for example harvest times, winter solstice or Yule, and equinoxes. These Germanic spiritual commemorations include animal sacrifice, feasting, preaching the gods, invoking blessings for fertility, and prosperity.

4.3.3 Germanic literature

The legacy of Germanic paganism is preserved in the legends and sagas written on records such as the famous prose and poetic eddas. These kinds of texts have allowed to understand the wide Germanic worldview of traditions. The heroic tale of Siegfried symbolizes values, struggles, social and spiritual structure in the past in which the Germanic paganism had strong foundations until the rise of Christianity. Therefore, the elements of Germanic mythology and folklore remain nowadays; for example, in literature and famous musical master pieces by Richard Wagner, such as the Ring of Nibelung and the Twilight of Gods. The German composer shapes the popular insights under Siegfried's myth and his heroic deeds. As a result, The Story of Siegfried is the main representation of

the richness, complexity, Mysticism in the cultural and divine expressions through the Germanic paganism.

4.3.4 Germanic influence in the Nazi party

Unfortunately, Siegfried as a character was taken by Nazism or the German Nationalist Party Movement with the purposes of showing strength, heritage, pagan roots, and white power during the second world war. Siegfried had powerful, blond haired, blue eyed and strong body, physical characteristics that were presented as symbol of Aryan race, the believed master offspring promoted by the Nazis. For this reason, Siegfried's wisdom, strength, courage, and purity were used to embody the perfect German. Moreover, the tale of the Nibelungenlied in which Siegfried is the hero, was promoted as national proud that represented the essence of German' spirit and fate. This appropriation became a key component of the Nazi regime behind these rich and ancient Germanic legacy.

Chapter V

Conclusions and Recommendations

In essence, the Story of Siegfried serves as powerful exemplary mythological tale from his early exploits to his disgraceful death. His unique strength and apparent immortality show through the forging of Balmung, the defeat of Fafnir, the acquisition of the Nibelung golden hoard the significance of heroism behind German paganism. Rather than a simple legend, Siegfried emphasizes the dangerous interaction between arrogance and fatal deception, demonstrating that even the mighty Siegfried can be defeated by not indirect combat; however, the envy, bitterness, betrayal, and ambition of some characters as Hagen and the weak King of Burgundians, Gunther, created a coward form to kill him. This ancient epic tale remains profoundly relevant in Germanic pagan traditions, reminding us that true power does not only lie in physical prowess, since wisdom, foresight, and clear knowledge of human nature behind dark desires also symbolize the elements of Siegfried's qualities, who despite his legendary status and immortality, suffers tragically at the end of his life.

This final section of the investigation about the Story of Siegfried summarizes the study's results and the methods that have been applied in this academic research. It will be divided in two different parts according to the main and three specific objectives. Therefore, the conclusion of this work is very important to understand the main findings and outcomes behind the literary analysis. The chapter will detail the key discoveries to associate them with the goals set at the beginning of the study and show how these are met. The original research question will confirm whether it has been fully answered and how the discoveries contribute to the initial interrogation. This segment will also discuss one unforeseen result or difficulty that has been encountered during the investigation process and thus, draw research experience or suggestions for future investigations with the purpose of pointing out areas that could benefit later studies.

Furthermore, this part of this research serves as a methodological summary due to it takes all the outstanding points from the entire study to illustrate how the investigation addresses them successfully and deepens in the meaning of the results. For each objective,

it will be explained the outcomes either matched or diverged about what is expected through this account and the methods that have been used to gather information effectively.

5.1 Conclusions of the literary Analysis

5.1.1 Conclusions of the General Objective

To identify Siegfried spiritual influence on German tradition and describe how the character lives to obtain wisdom

According to the theories and material on German paganism on Chapter II, this analysis has clarified the complex universe of Teutonic traditions as presented in the Story of Siegfried by exploring the recurring themes of nature, the multifaceted roles of the deities, and the use of mythological symbolism. It becomes a reality that this legend does not only offer a glimpse into the spiritual lives of the ancient Germanic tribes; however, it also serves as deep connection of Siegfried with the human essence in the world. The representation of the ritualized practices and sacred characteristics within this tale represent the core values regarding existential questions of wisdom. This account has recognized Siegfried's character as stereotypical of heroic ideal commemorated in Germanic heathenism and his exploits such as slaying the dragon, Fafnir or gaining the golden treasure from Nibelung land. This emphasizes completely the notion of the warrior commitment under the unbreakable code of honor that symbolizes the Germanic tribes. In spiritual perception, Siegfried embodies the virtues that are praised by the ancient Germanic people, characterizing strength in the battlefield, loyalty to relatives, and profound respect for fate, which plays an important role in Siegfried's environment.

The tale exemplifies the importance of relationships and alliances in the pagan worldview. The deep ties of kinship and its responsibilities are echoed in the Germanic pagan customs, where loyalty and warfare associations are entirely predominant. Moreover, the death of Siegfried serves as reminder of inevitable destiny, is a core concept in Germanic spirituality, as it underlines the belief of divine and innate forces the govern the fate of the hero. Therefore, the insightful significance of Siegfried is reinforced in this investigation through the symbolic interpretation of his adventures. For example, the dragon is often depicted as chaos and the primal force of nature that must be faced,

confronted and defeated by the hero. By overcoming the dangerous dragon, Fafnir, Siegfried describes the Germanic ideal of harmony and peace through difficulties or struggles, as well as the principle of wisdom into the pagan Teutonic system.

In addition, this literary analysis interprets the character of Siegfried with the tensions between personal and inner problems faced by these Germanic tribes that enclose lessons of leadership, sacrifice, knowledge and quest for glory beyond life and death. Siegfried's relevance resonates with the complexities of human experiences, regarding themes of honor, fate, and the eternal conflicts against chaos to discover wisdom. For that reason, Siegfried is rich in symbolism of transformation and enlightenment due to the act of bathing with Fafnir the dragon's blood to obtain immortality. This can be interpreted as a rite of passage that symbolizes rebirth and acquisition of wisdom in the Germanic spiritual foundations.

In summary, the general objective of this investigation is answered with the remarkable legacy of Germanic paganism behind Siegfried's tale. This is not merely an artifact of history; it is a living tradition that informs about concepts such as identity, spirituality, and relationship with nature. As it is reflected in this literary analysis, the legend of Siegfried offers a complex and mystical story. The explorations of Germanic Mythology in Siegfried invite the readers to reconsider how ancient narratives continue to shape the understanding of wisdom through time. Moreover, Siegfried spiritual influence on German paganism is a representation of core values such as bravery, loyalty, and fate acceptance, which saves the essence into Teutonic divinity. The story of Siegfried not only served to inspire a generation of warriors, but also a perspective to comprehend the human being in relation with the spiritual and earthly world.

The goal of this main purpose absolutely highlights the importance of understanding the spiritual impact or aspects described in the story of Siegfried according to Germanic traditions. Therefore, the cultural implications of the subject are reflected in the historical richness and Mythological heritage of this German hero. Achieving this general objective has allowed to appreciate the meaningful connections of Siegfried's wisdom and the folklore of his German offsprings.

5.2 Conclusions of the Specific Objectives

5.2.1 To describe Siegfried primary attributes understanding his characteristics in battle

Siegfried personifies various attributes that give him the status of hero in Germanic mythology. This literary analysis has offered the opportunity to discover the following qualities, which described the character and the cultural values behind the pagan origins of the tale and his warfare tradition. As stated in Chapter 3 and Chapter 4, the researcher has identified nine important attributes or symbols in Siegfried, which are:

5.2.1.1 Courage: Siegfried is distinguished by his singular bravery. His disposition to face destructive enemies such as the dragon Fafnir, demonstrates the warrior's bravery that is a crucial feature praised in Germanic pagan culture. He never escapes from danger and faces fear the path.

5.2.1.2 Strength: Physical strength is one of Siegfried's most well-known characteristics. He has an astonishing expertise in the battlefield to defeat enemies and handle unthinkable challenges. This attribute is not only deals with physical power; however, Siegfried's strength symbolizes inner mystical knowledge.

5.2.1.3 Honor: Siegfried embodies the warrior code of honor that is common in Germanic tribes. He is depicted as a symbol of fidelity, responsibility, and shelter for his relatives, reflecting the significance of familial bonds and collective obligations. His actions place honor upon personal benefits and show commitment to his noble ideas.

5.2.1.4 Heroic idealism: Siegfried is characterized by ideals of valor, including the quest for glory and personal achievements. His adventures are also driven by desire and recognition, a distinction that matches the heroic values in Germanic ancient culture.

5.2.1.5 Ingeniousness: Siegfried shows sagacity and intuition to overcome difficulties. This ability allows him to solve hard situations and control events in his favor, combining intelligence with his physical strength.

5.2.1.6 Nobility: Siegfried has a natural virtue that transcends his social status. It is described in his noble achievements and self-sacrificing motivations, which positions him as character to enhance his community livelihood.

5.2.1.7 Fate acceptance: A significant aspect of Siegfried is his acceptance of destiny. Although he symbolizes the warrior spirit, he makes sense of his deadly fate. His legend describes the Germanic belief of destiny that explains the pressure between fighting for glory and the affirmation of one predetermined path.

5.2.1.8 Romanticism and tragic consequences: Siegfried is sometimes portrayed as a romantic hero. This includes his two loves, Kriemhild and Brunhild. As a result, his attributes of arrogance and innocence, particularly in certain parts of the story where he struggles to manage his feelings, lead to fatal decisions that ultimately contribute to his downfall.

5.2.1.9 Loyalty and Friendship: Siegfried builds strong bonds with characters such as Odin, Regin, Greyfell, Alberich, Bragi, and Gunther. However, King Gunther and his master Regin betray him in the course of the tale. These relations highlight the importance of fellowship in the heroic spirit and loyalty within the legend.

Accordingly with the interpretations that have been analyzed and concluded in this first specific objective, Siegfried attributes such as bravery, might, integrity, dignity, willingness to accept his destiny, romantic nature, and faithfulness to form a complex hero in warfare that remains relevance through the ages. Therefore, his personality embodies the principles of Germanic pagan beliefs and the heroic Teutonic era, establishing him as timeless representation of courage and the complexities of human life. By examining his legend, one gains the understanding into the lessons and perspective that admire his myth and connects his heroic deeds in battle as an eternal figure in Germanic mythology and ancient storytelling.

5.2.2 To examine the role of Siegfried and other characters in the story, therefore how the hero influences the fate of different situations to find justice

In Chapter 4, a detailed description has been provided for the most significant characters of the tale. This goes accordingly to the archetype's theory of Carl G. Jung and the symbolism behind them. Therefore, examining the role of Siegfried in relation with other characters in this Germanic legend provides important and valuable perceptions about his personality. For instance, heroism, fate, and tragedy describe Siegfried's interactions with other characters to guide either his character or complicate loyalty during the course of the story. As a result, in this literary analysis, these are notable relationships that define Siegfried's role within these figures:

5.2.2.1 Kriemhild: She plays an important role in Siegfried's legend. Acting as his wife and key figure in the story with the caregiver archetype. Their relationship starts with intense love and respect to symbolize the idea of romantic love. However, her personality is quite different from Siegfried's heroic nature. After Siegfried is murdered, she changes dramatically from loyal wife into a woman driven by revenge and infinite sadness. This transformation shows feelings of distress, betrayal, and the pursuit of vengeance. Kriemhild's strong desire to get revenge on Hagen and the Burgundians, especially King Gunther, causes negative outcomes of Siegfried's heroic deeds and ideals. This demonstrates how Siegfried's fate can become an obsessive quest for vengeance when faced with deep sorrow.

5.2.2.2 Hagen: He is the main opposing figure to Siegfried in the court of the Burgundian king Gunther and represents the outlaw archetype. Although Hagen is a formidable knight, he embodies the conflict between honorable principles and malevolent desires against Siegfried. His bitterness towards Siegfried's power and privileged position ultimately leads him to betray Siegfried, resulting in tragic death. Hagen's character symbolizes how loyalty can be corrupted by jealousy for authority, showing his clear opposition to Siegfried's integrity and honorable convictions. The dynamic between Siegfried and Hagen emphasizes

the less admirable aspects of human behavior to build the destiny of this unpleasant rivalry and the weakness that even great heroes could possess.

5.2.2.3 Gunther: He is a weak Burgundian king to accompany Siegfried. As a ruler archetype has influence on Siegfried's fate. In the beginning, Gunther obtains advantage through Siegfried's assistance to secure Kriemhild as his wife. This is accomplished by asking Siegfried for help in the games against Brunhild. Although King Gunther is an incompetent leader who is controlled by Hagen, the alliance between them underlines the significance of faithfulness and solidarity among Siegfried and Gunther in the course of the tale. Nevertheless, Gunther's failure to safeguard Siegfried from Hagen's deceit shows the unfortunate repercussions of monarchical devotion and the companion susceptibility confronted with ambition and treachery.

5.2.2.4 Brunhild: She is the formidable Valkyrie and warrior queen who plays a pivotal role in Siegfried's heroic deeds and destiny. As a strong character and embodiment of the lover archetype, as she initially confronts both Siegfried and Gunther, representing the virtues of strength and self-dependence. However, her connection with Gunther and the elaborate plans surrounding their wedding generate serious problems that build disagreement among in the individuals involved in her deception. Therefore, Brunhild eventual hostility and jealousy towards Kriemhild follows the death of Siegfried and illustrates the outstanding connections among affection, love, betrayal, and vengeance within the tale, describing how individual bonds can drastically change due to the impact of the people's acts or behaviors.

5.2.2.5 Fafnir: The dragon represents the obstacle that Siegfried encounters during his quest and to obtain immortality. Siegfried's act of facing and conquering the dragon signifies his growth as a hero and initiates a series of events that lead to clash with other figures. Fafnir embodies disorder and fundamental fears that must be faced by Siegfried to follow his destiny and emphasizes the inner confusion resulting in his immortality.

5.2.2.6 Regin: The role of Siegfried and Regin reveals the aspects of mentorship, ambition, and betrayal. Although Regin serves as a mentor and embodies the archetype of the creator, he seeks to have the Nibelung treasure for himself at the expense of Siegfried, which leads to the deadly consequences of Regin's fate. This ambition drives to encourage Siegfried to take the dangerous task to kill Fafnir. However, this exposes the darker side of Regin, as it complicates his relationship with Siegfried.

5.2.2.7 Bragi: Bragi embodies the sage archetype, which has significant influence in Siegfried's life. This relationship illustrates the connection between the hero and storyteller due to Bragi inspires Siegfried with his stories and poetic chants about the Germanic forefathers to reinforce the ideals of courage, honor, and fate to face future struggles.

5.2.2.8 Odin: Siegfried works under the influence of Odin, the divine and main force of all the Gods, with his magician archetypal into the legend. Odin predetermines the paths Siegfried must follow to excel in his heroic deeds. As a result, Odin's own sacrifices for knowledge symbolize the dangers and challenges Siegfried's quest or pursuit for glory.

In summary, this second specific objective decodes Siegfried's interactions with other figures in the story, which significantly enhance the richness of Germanic mythology, presenting ideas of affection, allegiance, betrayal, and the intricate nature of human connections. His relationship with archetypes such as the caregiver, outlaw, ruler, lover, creature, sage, creator, and magician provide aspects where bravery can exist alongside foolishness, love can transform into revenge and bounds of friendship can be perverted by competition and envy. Through these connections, the story of Siegfried does not only symbolize the prevalent beliefs of his legend, but it also gives enduring wisdom about human experiences and the repercussions of their decisions toward the inevitable influence of fate.

5.2.3 To analyze the heroism behind Siegfried and the development of legend in the story

The character of Siegfried in Germanic mythology is a key example of the hero and explorer archetypes. This explains that Siegfried has heroic qualities such as bravery and strength; however, the tale develops a complicated moral side in terms of treachery, envy, and murder. The story of Siegfried has been analyzed beyond his adventures in the Nibelungenlied and the Volsunga saga, as it reveals how the idea of heroism is presented in ancient Teutonic society. The understanding of Siegfried heroism needs to be emphasized through his personality, difficulties, and challenges he encounters during the tale. Therefore, the story reflects the values of his time to illustrate the positive recognition and sad outcomes of being a hero.

In the literary analysis in Chapter 4, described the traits of heroism related to Siegfried's character. His incredible courage and physical strength, as for example when he kills the dragon Fafnir, show his fighting skills and also his development into a true hero. As a result, this act of bravery is fundamental to his legend, representing the perfect image of heroic warrior who defends his people and focuses on greatness despite facing very difficult challenges. Furthermore, Siegfried incorporates honor and loyalty, which are core in the heroic principles of Germanic paganism. His faithfulness faces challenges such as deceit and betrayal, which shape him into a wiser figure, demonstrating that involves impressive achievements and ethical struggles encountered in his relationships with others. Although, Siegfried is the personification of heroism, he also reflects the sad reality of self-sacrifice. His pursuit of fame is contrasted with the inherent risk to guide his betrayal and premature death. In conclusion, Siegfried's deeds underscore many dangers present in journey to achieve heroic recognition.

5.3 Unexpected Results

This literary analysis encounters one unexpected result that serves as an impulse for deeper inquiry and reflection. This challenges the readers to reexamine the characters, themes, and contextual influences to promote a richer understanding of the tale. Regarding the archetypes, the majority of the terms, according to Carl G. Jung, has been used in the analysis of this account. The classifications include the hero, explorer, caregiver, lover, ruler, outlaw, creator, sage and magician. However, the archetypes such as the innocent, jester, and regular guy are not found or applied in the story of Siegfried due to the all the

characters in the legend do not have any specific traits under these three designations nor there are not more figures that would fit these roles.

5.4 Recommendations

As a recommendation for future literary analyses related to Germanic mythology, there some are significant points to researchers interested in exploring the amazing universe of Teutonic gods and heroes. The Germanic mythology and literature provide a magnificent option of tales that have a diversity of characters and spiritual thoughts that have profoundly shaped its traditions. Even though Siegfried is the most prominent figure in Germanic folklore and the relevant topic of study of this research, there are many Teutonic legends that can be analyzed to reinforce the understanding of Germanic heathenism.

Upcoming investigations always must adopt multi field perspectives, such as connecting Germanic mythology with diverse cultures, historical events, and other legendary characters all over the world using reliable scholar books. This can achieve a richer and more complete insights into how these legends symbolize the convictions, customs, and societal frameworks from the ancient Teutonic or Aryan communities. In addition, spiritual viewpoints can be examined through the universal patterns and symbols found within the Germanic myths, exploring its relevance for current challenges concerning self-perception and collective behavior. Moreover, future accounts can explore in more detail different versions of Germanic folklore established in other areas beyond the commonly recognized tales from Norse tradition. Although prominent gods such as Odin and Thor appear frequently in Germanic and Nordic sagas, there has been insufficient focus on the unique legends which are originated from Anglo Saxons and other European tribes. Investigating how these separate cultures have understood and modified these common mythological patterns offer a valuable perspective into the different manifestations of Germanic divine ideas and principles.

Furthermore, it is an advantage to find other kinds of supportive materials, for example novels, encyclopedias, documentaries and movies, or general pop culture to summarize the tale plot. Therefore, they help to understand how modern writers and artists interpret these legends to appreciate their relevance society. These sources or updated versions of Germanic myths involve examining the heroes to reflect contemporary concerns

and values worldwide. In conclusion, using the comparative mythology system supports the comprehension of Germanic mythology with other traditions such as Greek, Celtic, and Slavic myths. By placing these separate mythological systems side by side, future researchers in literary analyses can discover the similarities and differences in their legends, characters, heroes, and how their narratives are related to the same goals. Exploring these shared elements for example, the universal concept of hero quest and the influence of destiny can guide to a great understanding on individual cultural expressions through myths.

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