

1-1-2016

## **Journey to the Unconscious: An Examination of Paths to Enlightenment in Hermann Hesse's Works**

Victoria B Lee

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Journey to the unconscious: an examination of paths to enlightenment in Hermann  
Hesse's works

By

Victoria B. Lee

A Thesis  
Submitted to the Faculty of  
Mississippi State University  
in Partial Fulfillment of the Requirements  
for the Degree of Master of Arts  
in German  
in the Department of Classical & Modern Languages and Literatures

Mississippi State, Mississippi

August 2016

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Hesse's works

By

Victoria B. Lee

Approved:

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Sally H. Gray  
(Major Professor)

---

Edward T. Potter  
(Committee Member)

---

D. Lynn Holt  
(Committee Member)

---

Keith A. Moser  
(Graduate Coordinator)

---

Rick Travis  
Interim Dean  
College of Arts & Sciences

Name: Victoria B. Lee

Date of Degree: August 12, 2016

Institution: Mississippi State University

Major Field: German

Major Professor: Dr. Sally H. Gray

Title of Study: Journey to the unconscious: an examination of paths to enlightenment in  
Hermann Hesse's works

Pages in Study 48

Candidate for Degree of Master of Arts

Over the course of this thesis, three of Hermann Hesse's novels will be examined – *Demian* (1919), *Der Steppenwolf* (1927), and *Siddhartha* (1922) – as performative texts in order to demonstrate how Hesse presents a blueprint of ideal paths to personal enlightenment through common themes that flow through his works, such as breaking out, creation and destruction, and Jungian archetypes. These themes will be compared to Nietzsche's work on the transformation of the soul. Each of these performative texts by Hesse present a unique opportunity, not only to enjoy a masterful tale of such vivid characters, but also a chance for readers to discover for themselves a new access to peace of mind.

## DEDICATION

This study is dedicated to those who have helped me see the beauty in life and the curiosity of the world. I would not have been able to complete this accomplishment without you. It is all of you have shown the truth in Hermann Hesse's works to me.

For my grandparents and family members who passed away while I wrote this paper: My grief has been great and the losses have cut deep, but I know you are all still a part of this world and a huge part of my life. This study is for you all.

*Jeder Mensch aber ist nicht nur er selber, er ist auch der einmalige, ganz besondere, in jedem Fall wichtige und merkwürdige Punkt, wo die Erscheinung der Welt sich kreuzen, nur einmal so und nie wieder. Darum ist jedes Menschen Geschichte wichtig, ewig, göttlich, darum ist jeder Mensch solange er irgend lebt und den Willen der Natur erfüllt, wunderbar und jeder Aufmerksamkeit würdig.*

*Hermann Hesse*

1919

## ACKNOWLEDGEMENTS

I could never have conceived of this paper without the guidance and instruction from Doctors Sally Gray and Edward Potter. My experience in German literature has been a fantastic journey that has led me to many discoveries. The introduction to Hermann Hesse and all the many great German philosophers has helped my understanding of life, and I hope this study will help future German students in their discoveries.

## TABLE OF CONTENTS

DEDICATION .....	ii
ACKNOWLEDGEMENTS .....	iii
CHAPTER	
I. BREAKING OUT: CREATION AND DESTRUCTION .....	1
What is Enlightenment? .....	3
Hesse and the Bildungsroman .....	4
Hesse's Background .....	5
Hesse vs. <i>Orientalism</i> .....	7
Nietzsche and "Breaking Out" .....	9
"Breaking Out" of Hesse's Novels .....	11
<i>Demian</i> (1919) .....	11
<i>Siddhartha</i> (1922) .....	14
<i>Der Steppenwolf</i> (1927) .....	16
Creation and Destruction .....	18
Nietzsche's Development of the Soul .....	19
Creation and Destruction in Hesse's Novels .....	20
<i>Demian</i> (1919) .....	20
<i>Siddhartha</i> (1922) .....	21
<i>Der Steppenwolf</i> (1927) .....	24
Conclusion .....	25
II. JUNGIAN ARCHETYPES .....	27
The Unconscious .....	27
The Persona .....	30
The Self .....	31
The Soul – The Bride .....	33
The Group-Ego .....	35
The Superego .....	36
Abraxas .....	38
Conclusion .....	40
III. CONVERGENCE .....	41
The Steps Come Together .....	42

Completion of the Journey .....	43
What Does This Mean? .....	45
REFERENCES .....	47

## CHAPTER I

### BREAKING OUT: CREATION AND DESTRUCTION

At the beginning of *Demian* (1919), Hermann Hesse (1877 – 1962) writes, “Das Leben jedes Menschen ist ein Weg zu sich selber hin, der Versuch eines Weges, die Andeutung eines Pfades” (8). According to this idea from Hesse, every life is a journey to his or herself, or even just an attempt at this journey, and must look for the right path in order to start it. In order to start this journey, Hesse’s characters break out of the norm and let go of the original beliefs they held. These journeys demonstrate that his characters question what they have been taught throughout their lives and their childhood. Often this phase brings about a re-evaluation of the figure’s style of life, judgements, and religious beliefs, which is the first step in heading towards enlightenment.

Hermann Hesse emphasizes this breaking out in each of his novels, *Demian* (1919), *Siddhartha* (1922) and *Der Steppenwolf* (1927), and also presents examples how this phase can come to people at every age and to people from every background. The main characters in each of these novels transition to a position where they must reassess the path they are on and how to better themselves. It is then required that the character must reject, or break out, of what they have until then viewed as normal. Perhaps then the correct path can become evident. This process is seen not only in Hermann Hesse’s literary works, but also in his personal life.

While many have connected Hesse's works with C.G. Jung (1875 – 1961) and Friedrich Nietzsche (1844 – 1900), there have not been texts on the direct paths to enlightenment that have been depicted in Hesse's novels (Collins, Norton, Robertson, and Ziolkowski). A majority of those texts come from the 1960's and the 1980's, with few sources specifically covering Hesse and enlightenment in recent decades. Winifred Babcock discusses more specifically the Jungian archetypes in Hesse's work, but does not describe how the archetypes come together in the novels to create a performative text leading the reader towards enlightenment. The purpose of this thesis is to connect these paths for the main characters of these novels in order to show that a basic idealistic path may be followed based on Jung's archetypes, Nietzsche's transformations of the soul, and the idea of what enlightenment is. The works Hermann Hesse has written are designed to be performative texts, novels to reach into hearts and minds, inciting a desire for enlightenment and providing a kind of path or blueprint which may then be followed on an individual's journey into the self.

The idea for this thesis arose from a course focusing on transformation in German literature, including *Demian* (1919) and Nietzsche's transformations of the soul. Originally, the two were not connected, but one can see how the transformations work with Hesse's characters. Upon further inspection of Hesse's background, the connection between Jung's psychology and its influence on Hesse's work appeared clear, proving Winifred Babcock's text to be an important source of information. However, as her work did not map out the "blueprint to enlightenment", it was a valuable starting point that left a void to be filled. However, there is not a clear connection or link between Kant and Hesse. One can even say there is a discord between the ideas of Immanuel Kant and

Friedrich Nietzsche, but in this case, Nietzsche shows the importance of having the will to search and go down the path towards enlightenment and Kant shows the courage one needs to have and nourish that will.

### **What is Enlightenment?**

Before “breaking out” of one’s reality to begin the journey towards enlightenment, one must first ask what enlightenment actually is. Tracing this idea to some of its origins in the period of Enlightenment, and to a most famous articulation of this question, leads us Immanuel Kant’s (1724 – 1804) essay, “Was ist Aufklärung?”. His answer to this question provides a traditional starting point. Although there is not a direct connection between Kant and Hesse, a connection can be made through the observation of how enlightenment is presented in Hesse’s works. A stronger connection could be the focus of future work. In his letter, Kant states:

Aufklärung ist der Ausgang des Menschen aus seiner selbst verschuldeten Unmündigkeit. Unmündigkeit ist das Unvermögen, sich seines Verstandes ohne Leitung eines anderen zu bedienen. Selbstverschuldet ist diese Unmündigkeit, wenn die Ursache derselben nicht am Mangel des Verstandes, sondern der Entschliebung und des Mutes liegt, sich seiner ohne Leitung eines anderen zu bedienen. *Sapere aude!* Habe Mut dich deines eigenen Verstandes zu bedienen! ist also der Wahlspruch der Aufklärung. (Kant 35)

Enlightenment is not only questioning what is taught and understood, but having the courage to stand beside one’s beliefs and understanding without needing someone to lead one to this understanding. This idea of enlightenment follows in Hesse’s novels, especially in the first step each of his main characters take – breaking out of their

traditional lives to learn on their own. Although these ideas do seem to fit well together, one should remember that in the era of Enlightenment, there was no concept of the psyche. Kant's definition is based in reasoning, whereas Hesse's perspective is more spiritual and psychological in a sense. While each character does have assistance in the forms of friends, leaders, and others, as this thesis will demonstrate, they are representations of Jung's archetypes – parts of the psyche – and are technically extensions of the main characters.

### **Hesse and the Bildungsroman**

While what a literary work is trying to express is extremely important, the manner in which the literature is presented is also very important. For Hermann Hesse, the *Bildungsroman* is the most important form of expressing development of his characters, as his narrations are ones of growth. In Hesse's own life, before he went through his personal crisis, it seemed that his works did not gain much attention. "Hesse's literary work had made no impression upon the young. That was to change as by magic with the appearance of *Demian* in [1919]. This work spoke directly to the students in field-gray. Here were the sufferings of school; the perplexities of sex; the experience of myths and mysteries; the War, felt as a premonition, endured, paid for in death" (Curtius 35). The sudden change in his popularity with youth seemed to come from this sense of Sinclair's understanding of the time.

The narrative type of the *Bildungsroman* was extremely influential during this time, as the reader could associate themselves with the development of the characters as they progressed through the story. If broken down in German, the term means an "education novel," specifically the education and development of the main character.

According to Russell Berman, “The implied dialectic between thematic representation (the story of the hero’s growth) and aesthetic reception (the reader’s experience) stages fundamental assumptions of a German bourgeois credo in which personal subjectivity, social integration and aesthetic education (to use Schiller’s term) constantly reinforce each other” (77). The reader is more capable of understanding and having sympathy for the main character in a *Bildungsroman* while it relates and resounds with experiences the reader has. Not only can it express the inward growth, but it can also express the outward reaction to the spirit of the times. Ritchie Robertson states, “The inwardness of the *Bildungsroman* offers a fictional space to be charted with the help of the new psychologies; but it also challenges its modern exponents to find convincing ways of connecting inward experience with social and political realities” (47). One could say as well that it spoke to a youthful generation in the way it was received after its publication in 1919 among the “...German youth who clasped this book as if it embodied a new Revelation emerging from the apocalypse of the World War...” (Seidlin 51-52). Because readers are able to connect so deeply, Hesse’s choice to use the *Bildungsroman* genre is perfect for sharing his ideas of enlightenment.

### **Hesse’s Background**

Although it is commonly known that a writer’s background and personal experiences are influences in their work, they are not necessarily important to an analysis of their work. Alternatively, with Hesse, we see in his works a clear description of how the characters in his novels move towards enlightenment – something that he modeled off of his own life. Both Rose and Stuckrad note that it is likely that the novel *Der Steppenwolf* (1927) is actually autobiographical of Hermann Hesse, pointing out the

initials of the main character (Harry Haller) and the very similar background (87,88). Ernst Curtius also states, “All the rest of [Hesse’s] works are autobiographical ectoplasms, transposed life histories” (42). It is important to understand Hesse’s background and what turned him towards psychology, and then eventually towards the peace he found through his own enlightenment.

Hermann Hesse was born on July 2, 1877. In his early childhood, Hesse went on mission trips with his parents to India, exposing him to an oriental culture and religion, and giving him a new perspective at a young age. This exposure challenged him as he grew up - he even pushed against his father’s wishes for him to go to seminary school. Later he left the seminary school of Maulbronn and found himself working in a bookshop in Tübingen 1895 (Rose 12, 14). Rose says about this time for Hesse, “An inner crisis developed, in which a highly excitable and nervous young mind fought for assertion against a world which had suddenly lost all meaning and had thrown him into the deepest of depressions. He even attempted suicide” (12). This shows him at an extremely low point in his life. Here he behaves much in the same way Harry Haller does in a similar situation.

Hesse’s life seemed to get darker as he grew older. With World War I, Hesse began to lose support from friends and other writers as he was labeled a traitor and as unpatriotic due to poems and articles he published against the war (Rose 46). Kocku von Stuckrad states as well, “Throughout his mature work, Hesse wrestled with the consequences of totalitarianism and fascism and tried to find an antidote against the horrors of his time” (88). Yet the war was not all that tortured Hesse during this time. In 1916, just three years before *Demian* was published, his youngest son had become

severely ill, his father died, and his wife was committed to an asylum (Rose 47). Through all of these trials, Hesse found himself seeking psychological help and was under the care of Dr. Josef Bernhard Lang, a student of C.G. Jung (1875 – 1961). It was under Dr. Lang's care that he was introduced to Jung's work; a clear influence for his texts as will be shown later. However, an important note is brought to attention from Curtius: "We found that in Hesse psychoanalysis and Oriental wisdom were attempts at healing neurotic conflicts" (50). These are only the methods that helped him break out in order to start his journey towards enlightenment.

### **Hesse vs. *Orientalism***

Although Hermann Hesse's works have been very popular throughout the Western World for many decades, the East is where Hesse gathers themes and a sort of spiritual sense in his writings. Although Hesse achieves a goal of introducing this Oriental culture to his western readers, he also makes it clear that he is not dominating this culture and manipulating it for his needs. He merely gives examples of the culture, entwined with the structure of the story (specifically in *Siddhartha* (1922)), and uses the social structures of Buddhism and how it assists in his idea of the personal paths to enlightenment. For example, Hesse uses the authentic terms in the Buddhist religion to describe what Siddhartha is feeling or searching for, and can give readers a simplified idea of the Buddhist religion. On the other side of this argument, Edward Said's work in *Orientalism* (1979) states how Western cultures have a tendency to appropriate Oriental cultures for their own gain, whether it be for profit or just to create a fanciful new world, foreign to the western populace. Said states, "...and indeed it can be argued that the major component in European culture is precisely what made that culture hegemonic both in

and outside Europe: the idea of European identity as a superior one in comparison with all the non-European peoples and cultures” (7). However, this is not what Hermann Hesse wishes to achieve. His novels show a genuine nature of these non-European cultures and prove that, if anything, perhaps these other countries are better than the European countries in ways of life. Another perspective that is possible is that *Siddhartha* (1922) could be considered a work of exoticism, but this paper will focus more on the orientalist perspective.

But why even consider that Hermann Hesse is an Orientalist? If his goal is to use the Eastern cultures in a positive manner, why then place such a seemingly negative title on him? According to Said, he fits the title perfectly: “Anyone who teaches, writes about, or researches the Orient – and this applies whether the person is an anthropologist, sociologist, historian, or philologist – either in its specific or its general aspect, is an Orientalist, and what he or she does is Orientalism” (2) Regardless of his role as a writer and his goal to use the Orient in a manner to help his readers find peace, he is still securely fit under the title of an “Orientalist”.

Now one can see that Hermann Hesse is technically an Orientalist, although he uses his literary control over Oriental culture in a positive manner, but this is still from a Western perspective. How does one of his muses see his creation? According to Miguel Serrano and the interviews with Hesse himself, not so well. Serrano writes from an interview between him and Hesse, “Even today, many orthodox Hindus consider this book to be a false re-working of Oriental truth from a Christian point of view. *Siddhartha* (1922) is the drama of an individualized soul, and the conscious acts which Siddhartha performs throughout the latter part of his life are the results of the continuing presence of

reason” (37). Here one can understand that as Westerners, one cannot say what is completely “true” in Oriental culture. As will be discussed later, Western culture has a mindset of individuality, whereas the mindset of Eastern culture focuses more on the collective. While Hesse did not manipulate the Eastern culture in a negative fashion, he did change it from its considered “pure form” into a seemingly Western form – perhaps a form more easily digestible for Western readers. Although this could be considered appropriation, it is not meant to cause harm or to maintain control of Eastern culture for his benefit.

### **Nietzsche and “Breaking Out”**

Of course, Hermann Hesse is not the only German writer who has expressed ways of transforming one’s self in order to be enlightened; there have been others such as Novalis and Thomas Mann. However, Friedrich Nietzsche (1844 – 1900) is helpful in demonstrating how paths to enlightenment may be expressed in terms of a kind of blueprint that everyone could follow, and also has a strong stance in breaking out against the norm of one’s life in order to challenge what one has accepted and to grow from it. His descriptions of the transformations focus singularly on the soul without bringing in new characters to fit each transformation. A reading of Nietzsche’s illustrations of breaking out are therefore helpful in this discussion of this theme in Hesse’s works as they solidify what Hesse is expressing in terms of how the soul transforms. As with most tales of encouragement to grow, Nietzsche uses parables and myths to explain this process of breaking free in a simpler way that can be better understood by most people. It is important to look at Nietzsche’s ideas on the transformations of the soul along with Hesse’s works because they demonstrate clear links to the blueprint to enlightenment

about which Hesse writes. Nietzsche's texts prove that what Hesse has shown is a way to enlightenment. Although this paper will point out the Jungian archetypes in Hesse's works, one could continue on to match the stages of Hesse's main characters to the stages of the soul's transformations. This idea of the transformations comes from a passage in *Also sprach Zarathustra*. In this myth, called "Von den drei Verwandlungen", Nietzsche explains the transformations of the soul by way of animals and children.

At first the soul is like a camel; it carries the burden of everything it is told. The camel carries the burdens of a religion that tells its believers how to behave, for example, or believes without question, or apparent truths that are taught in lecture halls. When the camel can no longer carry this burden, it is forced to transform. Nietzsche writes, "Aber in der einsamsten Wüste geschieht die zweite Verwandlung: um Löwen wird hier der Geist, Freiheit will er sich erbeuten und Herr sein in seiner eignen Wüste" (12). The camel is no more, but has now been transformed into a lion. This lion has proclaimed himself the master of his own desert. However, the burdens still linger, and the lion must fight against the dragon, which can be said to embody religion and the rest of these burdens. This dragon professes "Du sollst!" (You shall!) to the lion, commanding still the so-called master of this world (12).

However, what brings about the final and complete transition is not compliance, but rebellion, and the lion defeats the dragon. Nietzsche states, "Freiheit sich schaffen und ein heiliges Nein auch vor der Pflicht: dazu, meine Brüder, bedarf es des Löwen" (13). The lion uses this "holy no" to defeat the dragon. He will no longer accept the rules he was previously given and will live with the freedom to create. Here the final transformation takes place, leading the soul to become the child. The child represents the

new beginning, the naivety, and the freedom to create. “Unschuld ist das Kind und Vergessen, ein Neubeginnen, ein Spiel, ein aus sich rollendes Rad, eine erste Bewegung, ein heiliges Ja/sagen” (Nietzsche 13). According to Nietzsche, the child is the first movement, a game in a sense. He is able to create his own world and can say the “holy yes” instead, and accept what he has created.

### **“Breaking Out” of Hesse’s Novels**

Nietzsche’s myth illustrates transformations which are also found in Hesse’s works. Every story of his begins by depicting the current situation of the main figure, or *Hauptfigur*. While the situation may differ, whether the characters are happy with where they are in life or not, they are forced to leave this known position in their lives for something new and different; much like the camel transforming into the lion. For some, this breaking with the norm may not get them to complete the second transformation, but it will allow them to step closer to being able to speak of the “holy no”.

#### ***Demian* (1919)**

In *Demian* (1919), the story is not centered on the titular character, but rather on a boy named Emil Sinclair. The reader is allowed to journey through Sinclair’s life as he recalls it from memory, leading him to illustrate his encounters and his relationship with Demian. In the first chapter, he describes his perspective of his world. As it is his perspective, these worlds are bound by the rules he has been taught through his school, family and religion, and therefore are his own creation of his reality. „Zwei Welten liefen dort durcheinander, von zwei Polen her kamen Tag und Nacht“ (*Demian* 9). Two worlds coincide next to themselves; polar opposites, yet so close together. He describes the first

world as that of “das Vaterhaus”, or the house of the father. This is where Sinclair saw the perfect life that his parents represented: all that is good, warm and holy in life. The other world was the dark world of the outside; the world of crime, pain and darkness. Through Hesse’s depictions of these worlds, we can see how rooted Sinclair’s perspectives are.

For example, one of the most vivid depictions of one of these worlds is that of Sinclair’s father’s world – the bright world. Sinclair describes it as such: “Zu dieser Welt gehörte milder Glanz, Klarheit und Sauberkeit, hier waren sanfte freundliche Reden, gewaschene Hände, reine Kleider, gute Sitten daheim” (*Demian* 9) Everything that Sinclair describes is pure: brilliance, clarity and cleanness, as well as gentle conversation, clean hands, clean clothes and good manners. All that he sees in this world is pure and orderly – even saintly in a way.

Sinclair follows his description of his worlds with talk of an afternoon when he goes to play with some of the boys of the neighborhood. An older, bigger boy by the name of Franz Kromer comes and takes control of the group. After a while, they sit around under a bridge and exchange stories of misdemeanors they have gotten away with. Afraid of being an outcast from the group, Sinclair tells a lie about stealing apples from a neighbor. After the meeting, Kromer asks if he was telling the truth. Scared of the consequences of lying to the older boy, Sinclair swears it is the truth and finds out that Kromer has heard stories of someone stealing the man’s apples. He begins to fill with terror as Kromer threatens that he could earn two Marks for turning him in, but says that he would not, so long as Sinclair did everything he tells him to do. Trapped both under his own lie and under the ever present blackmail of Franz Kromer, Sinclair begins to

panic. Suddenly he realizes that he can no longer be a part of the bright world of his parents, but is now condemned to the dark outer world.

As Sinclair painfully and regretfully follows every word dictated by Kromer, he lies to his father – his inner rationalization pushing him past the point of redemption in his mind. His life becomes dark and gloomy until a new student by the name of Demian arrives at his school. Demian approaches him one day and asks him what he thinks of the biblical story of Cain and Abel. After a short discussion, Demian tells Sinclair of the “Mark of Cain”, a mark that sets Cain and his followers apart from other humans. He describes it as such:

So alte, uralte Geschichten sind immer wahr, aber sie sind nicht immer so aufgezeichnet und werden nicht immer so erklärt, wie es richtig wäre. Kurz, ich meine, der Kain war ein famoser Kerl, und bloß, weil man Angst vor ihm hatte, hängte man ihm diese Geschichte an. Die Geschichte war einfach ein Gerücht, so etwas, was die Leute herumschwätzen, und es war insofern ganz wahr, als Kain und seine Kinder ja wirklich eine Art ›Zeichen‹ trugen und anders waren als die meisten Leute. (*Demian* 36)

Here Demian explains that Cain is not necessarily evil, but is “marked” due to being superior to others. Others feared him for being better, and while the story of Cain murdering Abel may be true, it was most likely manipulated to cast Cain in a darker light – a light that would separate him from the majority of people. Demian redefines the death of Abel as a stronger person dominating and killing the weaker. He maintains that this was not murder, an acceptable action in this course of time (*Demian* 37)

Demian's alternate interpretation of the story of Cain and Abel led Sinclair to start questioning his assumptions regarding good and evil. Like the camel, he assumed that the teachings of his school, his father and his religion were beyond questioning. However, when given the ability to question what he has been taught, Sinclair says, "Ja, da hatte ich selber, der ich Kain war und das Zeichnung trug, mir eingebildet, dies Zeichen sei keine Schande, es sei eine Auszeichnung und ich stehe durch meine Bosheit und mein Unglück höher als mein Vater, höher als die Guten und Frommen" (*Demian* 38). As Sinclair pictures himself as Cain, with the mark placed on him to show he is above others, he begins to change. No more is his father's "bright" world the optimal location of his life, but now he sees something better. A mixing of the two worlds brings about a new understanding of what is to come in his journey to himself.

But it is not only Sinclair who breaks away from the world to which he was accustomed. The main figure of *Siddhartha* must also depart from what he knows, however, as his story starts at a different age with an alternate understanding of life and religion, his transition comes about in a different way.

### ***Siddhartha* (1922)**

The story of *Siddhartha* (1922) takes place in India; planting the western reader in an oriental environment of mystery and new discoveries. From the beginning we find Siddhartha with his beloved friend Govinda, and everything seems perfect in his life. His family and friends all adore him and see him as a future Brahman and leader; however, Siddhartha instead wishes to join the Samanas. The reader can notice a difference in paths here in comparison to that of Sinclair. Sinclair needed a shove to decide to change from a world he felt he was being destroyed by. Franz Kromer and Demian helped

provide the correct pushes to show that he was not a subject to these worlds of light and dark, but he had created them and could overpower them. Siddhartha, on the other hand, did not need such a push. He could feel that he was ready to change, that there was more to learn in life – and that he would not learn anything new if he remained in the same place. The narrator explains after showing how much his friends and family admire him:

Er aber, Siddhartha, schuf sich nicht Freude, er war sich nicht zur Lust... Er hatte begonnen, Unzufriedenheit in sich zu nähren. Er hatte begonnen, zu fühlen, daß die Liebe seines Vaters, und die Liebe seiner Mutter, und auch die Liebe seines Freundes, Govindas, nicht immer und für alle Zeit ihn beglücken, ihn stillen, ihn sättigen, ihm genügen werde. (*Siddhartha* 8)

Siddhartha is unable to be content with the love of his family and friends. He knows that he would be incapable of being truly happy if he did not begin his journey on a different path. We see no hesitation in Siddhartha. While Sinclair deliberately debated and wallowed in his unhappiness due to the fear of facing his parents, Siddhartha took immediate action by asking his father, in order to keep formality and respect, for permission to leave and become a Samana. He tells Govinda of his plans as well and Govinda pledges to follow him wherever he goes.

Siddhartha began his journey from a high point in his life – he was not trapped like Sinclair by Kromer, and he felt confident in himself. It was his desire to complete himself that pushed him onward, to find what would make him truly happy. In contrast is Harry Haller, a man of his fifties and in a downward spiral, follows a different desire to grow.

### *Der Steppenwolf (1927)*

Once more, Hesse begins his story with an individual who seeks change, however, this man, Harry Haller, is one who has seen, lived, and experienced life – in a manner of speaking. Haller is well versed in literature and clings to the classics of music, holding a deep disdain for the modernity of the early 1920's. Nothing he sees pleases him, and he finds himself no longer wishing to live. An onlooker serves as narrator of his story, another resident in the place he lives, as he discovers a written copy of the Steppenwolf's tale. He states that he maintains an objective perspective, that he does not want to interfere with his own perception of the Steppenwolf, explaining:

Es ist besser so, denn ich möchte meine eigene Person möglichst im Hintergrunde lassen. Ich will nicht meine Bekenntnisse vortragen oder Novellen erzählen oder Psychologie treiben, sondern lediglich als Augenzeuge etwas zum Bild des eigentümlichen Mannes beitragen, der diese Steppenwolfmanuskripte hinterlassen hat. (Steppenwolf 16)

In this statement the narrator confesses that he is only human, and is doing his best not to change what Harry Haller has written about himself with his own opinions about his neighbor. True to his word, this is the last time we hear from the narrator, and from here on out we hear the Steppenwolf's tale from his own perspective. This introduction by the narrator is important as it adds another level of mystery to Haller's tale, as well as leave pause for contemplation after Haller finishes the tale. As the reader delves into the story, they also delve into Haller's mind and hears everything as he sees and hears it.

After giving his readers a clear depiction of where he stands in his life he describes the house where he has come to rent a room, he explains why he likes this

location. “Ich liebe diese Atmosphäre ohne Zweifel aus meinen Kinderzeiten her, und meine heimliche Sehnsucht nach so etwas wie Heimat führt mich, hoffnungslos, immer wieder diese alten dummen Wege“ (*Steppenwolf* 37). This love and desire for a location similar to his home in childhood shows how he has been unwilling to part with his past. He is set in his ways and, although he acknowledges this mindset as an “old stupid way”, he will continue to follow it.

After he has described his dull day, and desires either pleasure or pain to show that he is still alive, the readers find Haller outside a door with a sign reading “The Magic Theater: For Madmen Only!” He finds someone not far from the door, wishing to gain access, but is told that this place is not for everybody. Without hesitation, the man reaches into a box and hands Haller a small text. Haller waits to get home to read the title: “Traktat vom Steppenwolf. Nicht für jedermann” (*Steppenwolf* 53). What he has in his hand is the Treatise on the Steppenwolf. After he reads this treatise, we see Haller’s determinism to follow his mindset of the “old way” slowly start to crack.

Not long after reading the treatise, Harry Haller meets a young professor he knows while on a walk and believes that a night of intellect and discussion will cheer him up. While he continues to speak with the young professor in that first reunion, he hears the division within himself: one side being socially cordial, the other pulling him into acting out of the disgust he feels for himself and the world. When he finally goes to the dinner that night, he finds a married couple with views different from his own and what he views as a mockery of a bust of one his idols – Goethe. Outraged, Haller snaps and unleashes an outburst of discontent, pausing just enough at the end to thank the hosts for having him and to apologize because he is a schizophrenic – another possible description

of his inner Steppenwolf. Feeling even worse than before, Haller makes his way into a bar, content enough to drink away his pain while contemplating suicide. Here he meets Hermine, a beautiful woman who begins to bring him out of his dark state. As she talks, he finds himself relaxing and explaining that he has never learned to dance. They arrange a dinner in order to meet again, and before long she has promised to teach him how to laugh and dance.

The Steppenwolf's "break out" from his norm is similar in a sense to Sinclair's; it took moments of feeling trapped and finding no way out to notice a new path – a path brought forth by a new face. Without Hermine, it is likely that Harry Haller's story would have ended that night. For Sinclair without Demian, he would live under Kromer's thumb, and most likely grow up to be similar to Harry Haller before Hermine. However, Siddhartha's tale stands out where it was an innate feeling – a desire from within that tells him there is another path. But Siddhartha is described as a spiritual person to begin with and is well in tune with his spirit and in using meditation. It is possible that Siddhartha's tale is for people who think there is no way to better themselves than where they are now, that there is always a new step towards enlightenment. As stated before from *Demian*, every man is on a journey to himself, one of the most challenging journeys there are.

### **Creation and Destruction**

According to Siderits, a scholar who presents the philosophy behind Buddhism, "The Sanskrit term *nirvāna* literally means 'extinction' or 'going out' (as when a fire is said to go out)" (27). In this sense, one would have to destroy one's self before one can be reborn, much like the phoenix that is reborn from its own destruction. One will see according to the novel *Steppenwolf* (1927) that one's reality must be *completely* shattered

in order to start on a new path or to create a new beginning. Not only do Hermann Hesse's writings adhere to this idea, but Friedrich Nietzsche's work also demonstrates support for the idea of destruction as a form of creation, especially in his story about the transitions of the soul in "Von den drei Verwandlungen." C. G. Jung also describes the need for creation and destruction when it comes to the matters of the psyche – a common concept that endings lead to new beginnings.

The idea from Hesse, Nietzsche, and Jung is that this complete destruction allows for a chance at rebuilding the mind, or the soul in Nietzsche's case, and it is this new creation that brings new knowledge and understanding. Not only does it show what can be brought from the new creation, but it also shows how the path to rebirth and enlightenment is a true struggle and is not an easy journey.

### **Nietzsche's Development of the Soul**

One can see also in Nietzsche's "Von den drei Verwandlungen," that none of the previous transformations linger after the transition is complete. There is no going back to the camel once the lion has been created; as well as the lion is destroyed once the child comes into play. However, a major point that Nietzsche makes is that it is only through the absolute destruction of the dragon that the child is created. The lion says he will no longer follow the dragon's will, and only without the rules that the dragon has created can the lion transform and can be free as the child to create as he pleases. There are no rules to bind the child. Nietzsche quotes him as being innocent: "Unschuld ist das Kind und Vergessen, ein Neubeginnen, ein Spiel, ein aus sich rollendes Rad, eine erste Bewegung, ein heiliges Ja/sagen" (294). The child is brand new and pure, making it a perfect creator without bias or without the pain of the past.

## **Creation and Destruction in Hesse's Novels**

### ***Demian (1919)***

“Zum erstenmal kostete ich den Tod, und der Tod schmeckt bitter, denn er ist Geburt, ist Angst und Bangnis vor furchtbarer Neuerung“ (Demian 24). Hermann Hesse gives us this unusual depiction of how death is related to rebirth: For the first time I tasted death, and it tastes bitter, because death is birth. It is fear and anxiousness for a terrible renewal. The reader can see from this quote that it is only through death that one can begin again. This theme carries throughout the text as the reader sees not only Sinclair change in his ways, but also Germany and the world as a whole.

One of the major ways that Sinclair is influenced towards his path to enlightenment and urged to learn more from Demian is through his dreams. However, there is one dream in particular that stands out and shows the true theme of creation and destruction in this text. Sinclair dreams of the crest that was above his childhood home and of a bird coming out of an egg, flying upward. After awaking from this dream, Sinclair paints the dream and sends it to Demian. However, Sinclair does not know where Demian is and decides not to write any message or his name on it. He only sends it to Demian's old house address and hopes it will find him.

It was not long before Sinclair received a reply – found in a note stuck inside one of his school books. The note is described as being folded in a way that Sinclair communicated with his friends back in his earlier school years, and no one at his current school communicated with him in this way. What he finds inside the note startles him the most; a complete analysis of his dream. It states: „Der Vogel kämpft sich aus dem Ei. Das

Ei ist die Welt. Wer geboren werden will, muß eine Welt zerstören. Der Vogel fliegt zu Gott. Der Gott heißt Abraxas” (*Demian* 107). The bird fights its way out of the egg. Just that first sentence brings a violent image to mind. Next, he states that the egg is in fact the world, and that whoever wants to be born must destroy a world. Here is a clear point of destruction leading to creation, just like Nietzsche’s soul lion defeating the dragon to create the child. The last few sentences explaining that the bird is flying to its god Abraxas is also very crucial in this dream, but will be analyzed later in chapter four.

What is important to focus on now is the world that is being destroyed by the bird. One must remember that this story was published in 1919, after Hesse has lived through and seen the atrocities of war. Those who lived through World War I have seen a world destroyed, and not necessarily for the better. Even Demian acknowledges this and tells this to Sinclair as signs begin to show that war is about to begin. “Demian instructs Sinclair of the cataclysmic events which will occur in Europe after this war if it does not pursue the way to self-knowledge and love...” (Norton 40). It is obvious that the world is ready to be destroyed, but from Demian’s perspective, it is not ready to be reborn. Those who will rebuild it are not set on a path towards enlightenment and spiritual-knowledge as Norton calls it. Although Hesse has used this part of his story to warn Germany of impending destruction in future wars, he also seems to warn those who choose to follow this path of rebirth that it can go awry if not fully committed towards bettering one’s self.

### ***Siddhartha* (1922)**

One can see how Siddhartha breaking free from his initial position in life is a sense of creation and destruction in itself. He has destroyed his till-then life and perception of life as a means to learn how to be new. However, this is not the only time

Siddhartha has had to destroy a part of himself to continue on his journey. He and Govinda were given an opportunity to listen to Gotama, the Buddha, and learn from him. Govinda decides that he will follow Gotama on his holy path in search of enlightenment, however, Siddhartha decides he must follow his own path. Alone in a grove, Siddhartha begins to contemplate over his new position:

Er stellte fest daß eines ihn verlassen hatte, wie die Schlange von ihrer alten Haut verlassen wird, daß eines nicht mehr in ihm vorhanden war, das durch seine ganze Jugend ihn begleitet und zu ihm gehört hatte: der Wunsch, Lehrer zu haben und Lehren zu hören. (*Siddhartha* 34)

No more can Siddhartha learn from others but only from himself. He sees himself as no longer a young boy but a man, and he cannot rely on other teachings to show him his correct path. It is after this growth that Siddhartha announces, „Nein, dies ist vorüber, ich bin erwacht, ich bin in der Tat erwacht und heute erst geboren“ (*Siddhartha* 36). He states that he is grown and is now awakened, and born for the first time. In this moment the reader can see a similarity with Sinclair’s story in that Siddhartha also infers the “struggle” of birth: „der letzter Kampf der Geburt” (*Siddhartha* 37).

From here on out Siddhartha knows he must live an entirely different life. In order to impress the courtesan Kamala, Siddhartha begins working for and eventually with the merchant, Kamaswami. He learns what it means to have money and to lose it, and through Kamala, he learns to love. Although he announces in the grove that he no longer needs to search for teachers, he still is taught by those around him. Once he journeys back to the river he crossed to get to the city he realizes he must destroy himself to be reborn once more.

Siddhartha has now experienced all of *samsara*. According to Siderits, *samsara*, or *samsara*, is “...the state of perpetual rebirth and consequently suffering,” and what binds one to *samsara* “is our desire for things like sensual pleasure, wealth and power, and virtue and repute” (29). These are all things he needed to experience in order to understand himself, however, in order to continue to grow, it was time for him to move away and live the lessons he had learned in this part of his life. As Siderits had claimed about *samsara*, Siddhartha felt the continuous suffering and wished nothing more than to be struck dead. „Sehnlich wünschte er, nichts mehr von sich zu wissen, Ruhe zu haben, tot zu sein“ (*Siddhartha* 72). As is the goal with nirvana, one must destroy this cycle if they wish not to suffer any more. Finally, he released himself into the river, allowing himself to sink, and hopefully to drown. However, something stops him from completely releasing himself to death.

Es war ein Wort, eine Silbe, die er ohne Gedanken mit lallender Stimme vor sich hin sprach, das alte Anfangswort und Schlußwort aller brahmanischen Gebete, das heilige „Om“, das so viel bedeutet wie „das Vollkommene“ oder „die Vollendung“. Und im Augenblick, da der Klang „Om“ Siddharthas Ohr berührte, erwachte sein entschlummerter Geist plötzlich, und erkannte die Torheit seines Tuns. (*Siddhartha* 73)

The sacred word “Om” revealed to him the foolishness of what he was doing. Hesse describes the meaning of the word “Om” as at the beginning and end of all Brahman prayers and that its meaning is “perfect” or “completion / perfection.” Perhaps this sacred word can be viewed as Siddhartha’s end and new beginning - his destruction and creation.

### ***Der Steppenwolf (1927)***

Harry Haller has a very special relationship with the idea of creation and destruction. However, this concept is not as present in Haller's journey until almost the very end when he is allowed access to the Magic Theater. He is told before entering that he will have to undergo a suicide of sorts. Pablo says, „Hoffentlich glückt es dir, und du wirst den Steppenwolf für heute los. Denn natürlich ist dein Selbstmord kein endgültiger; wir sind hier in einem magischen Theater, es gibt hier nur Bilder, keine Wirklichkeit“ (*Der Steppenwolf* 228). He says that the “suicide”, in which he will partake, is the departure of his Steppenwolf for the evening, however it will not be final. According to Boulby, “...the purpose of the whole performance is said to be to teach Harry to laugh, to mock his own self-delusion, to destroy it, to commit in fact a “sham suicide” – much more sensible, and so much more efficacious, than the real thing” (195). While the initial suicide that Haller searched for before meeting Hermine could have eased his pain in life, this theoretical suicide that allows him to reexamine himself allows him an opportunity to begin again.

When taken inside by Pablo, he is shown a mirror that hosts a multitude of Harry Hallers that did exist, will exist, could exist or could have existed. Amazed, the real Haller follows one that escapes the bounds of the mirror into one of the rooms. Haller continues his journey around the rooms until he reaches a door that reads: *Wie man durch Liebe tötet*. How one kills through love. Before fully entering the room, he speaks for a while with one of the immortals, Mozart, and then finds himself in front of the great mirror once more. Disgusted with the Harry he sees in it, Haller destroys it. „Pfui Teufel, wie schmeckte das Leben bitter! Ich spuckte den Harry im Spiegel an, ich trat mit dem

Fuß gegen ihn und trat ihn in Scherben“ (*Der Steppenwolf* 267). This is now the second time he has destroyed himself inside the Magic Theater. However, he does not stop there.

Further inside the room, Haller finds Hermine and Pablo, naked and asleep in each other's arms. Almost instinctively, without a strong rage or anger, he drives a knife from his pocket into Hermine's breast and kills her. After her death, Haller must stand trial with Mozart as his judge. Instead of being sentenced to death, Haller is instead sentenced to live and to learn how to laugh. It is in this way that the destruction of himself and Hermine brings about a change in the reality of Haller's life. An important fact to remember is that Hermine did not *actually* die, as this entire episode in the Magic Theater has been a “sham suicide” and not real. Hesse ends Haller's tale here by having him state, „Einmal würde ich das Figurenspiel besser spielen. Einmal würde ich das Lachen lernen. Pablo wartete auf mich. Mozart wartete auf mich“ (*Der Steppenwolf* 278). One day he will learn how to play the game better and learn how to laugh. Pablo and Mozart were both waiting on him.

### **Conclusion**

Accordingly, before one begins a journey to enlightenment, there are questions one must ask oneself. What is enlightenment? What does one wish to gain from enlightenment? What paths must one take? In combination with Immanuel Kant, Friedrich Nietzsche, and Hermann Hesse, a clear beginning is brought forth with the idea of “breaking out.” In order to become enlightened, an individual must first begin by having the courage to question what they have until then accepted as their way of life. By being able to question what one knows, they are able to break the bonds and strain of what they have been told, and like the camel, they can now transform into the lion.

However, the transformation does not end there. The lion must confront the dragon, the representation of the rules and the social reality the lion-soul lives in, and destroy it so that he may transform into the child. Similarly, one should realize that the reality they live in is manipulated in how it is perceived and one must destroy that false perception in order to create one's true reality. When able to create one's own reality, they are fast on their way to becoming enlightened.

## CHAPTER II

### JUNGIAN ARCHETYPES

What fully constitutes the parts of the psyche? How can we determine what each part is in our own lives? For Jung, they are broken up into archetypes that provide the basis for creating a whole “complete” person. Hesse used characters in his novels to show live examples of the archetypes in human form. This chapter will overview these archetypes, how they fit into the lives of those who choose to see them and how they can be seen as archetypal, and finally, how Hesse portrayed them in his novels. This choice by Hermann Hesse brings all of the complex steps and paths of coming to enlightenment into a simpler way for the reader to understand. A majority of these ideas are brought forth by Winifred Babcock’s Jung, Hesse, Harold (1983), however, while Babcock’s text discusses the archetypes and how they are presented, it does not show how they are to be related to the reader in order to create the blueprint towards enlightenment.

#### **The Unconscious**

The first, and perhaps most important, Jungian archetype is that of the Unconscious. The Unconscious can be described as the “end goal,” or where a positive connection with the inner-self may be associated. For example, Christians could view the Unconscious as Heaven, or for Buddhists, Nirvana. For Hesse, one can see different examples in each of his texts. A clear definition of the Unconscious comes from Babcock’s Jung, Hesse, Harold: “It is the unknown reality of oneself, a world of being

that exists apart from one's conscious world of being, and its power is incomprehensible and frightening" (Babcock 14). As mentioned before, what is accepted as a representation of the Unconscious can be different for different people based on their perception of the world. For example, "For Jung, the Unconscious is *collective* in the sense that this realm is the ground of being: It contains the original pattern of which all things of the same species are representations or copies, and hence from this realm the archetypes arise" (Babcock 15) It is possible, in this interpretation, to see the Unconscious as the location of where all things come and where all things will eventually go. C. G. Jung states:

In addition to our immediate consciousness, which is of a thoroughly personal nature and which we believe to be the only empirical psyche..., there exists a second psychic system of a collective, universal, and impersonal nature which is identical in all individuals. This collective unconscious does not develop individually, but is inherited. It consists of pre-existent forms, the archetypes, which can only become conscious secondarily and which give definite form to certain psychic contents. (Jung 60)

In this view, every human has access to the collective Unconscious, however difference in how one sees the Unconscious can be explained as everyone perceives it in a different manner; such as a matter of religion, logic, or personal experience. While this inheritance could be explained by parents passing on an inherited religious ideal, such as Heaven, to their children, the concept of the Unconscious and how it fits into everyone's lives across cultures could also be shown by the connection people feel with those around them, nature, and animals.

To turn back towards Hesse's novels, the most stunning example of the Unconscious would be "The Magic Theater" in *Der Steppenwolf*. Within the Magic Theater, Harry Haller is able to truly see the parts of his psyche laid out for him. Here he can see the conflicts that have caused his life to become something he did not enjoy. As Babcock states, "Hesse showed his understanding of the power of the Unconscious and of its strange and wonderful operations in that warning, "For madmen only." One may not explore the very depths and heights of the psyche, the Unconscious, without risking insanity..." (16). For this reason, a person cannot simply "check into" his or her Unconscious and reform the self. It takes time and contemplation, understanding; or as this thesis points out, a true journey to oneself – a journey to enlightenment.

This is why, in a Christian explanation as Preston Harold describes, it is so challenging to get into Heaven. As we will see later, Jesus represents another archetype that will help those who listen to him access into heaven. (Babcock 18, 33) In a similar way, Siddhartha must experience different ways of living in order to achieve Nirvana, or to completely understand and live the sacred word of "Om". He must come to know more about life and about himself before he can move on towards enlightenment.

In *Demian*, a majority of Sinclair's realizations come through dreams. For example, his dream that described the bird fighting out of the egg is a prime example of how a dream led him to a new discovery. Jung has also pointed out the importance of dreams: "The main source, then, is *dreams*, which have the advantage of being involuntary, spontaneous products of the unconscious psyche and are therefore pure products of nature not falsified by any conscious purpose" (Jung 67). Dreams can be used, based on this outlook, to show the truth of what the dreamer needs in order to

become enlightened and can show different realities of the world at large. Not only did this dream show Sinclair that he would have to destroy his concept of the world if he wanted to create and accept a new world, but it also foreshadowed the upcoming destruction of World War I.

### **The Persona**

The next part of the psyche according to Jung's archetypes is the Persona. The Persona is a collection of the many "sides" of the self – According to Jung, the Persona is how an individual perceives him or herself and how others may perceive him or her. "And so we must conclude that a "montage" of all the images that constitute the ego-group constitute what Jung calls the persona, or mask of personality, that we present to the world. But no one of them, nor all of them together, constitutes the self" (Babcock 29). These different "sides" can include how one presents themselves in a formal situation versus how they would be in an informal situation. This can also go so far as how the Persona changes based on its environment and stimuli, which have an impact on it.

Hesse's representation of Jung's concept of the Persona is clearest in the story of *Der Steppenwolf*. While in the many rooms of the Magic Theater, Haller gets a chance to see the many pieces of his soul and the potential he has within him. As he walks around, each of the rooms have different labels, each showing a glimpse into a portion of his psyche. One particular room stands out to him, *Anleitung zum Aufbau der Persönlichkeit: Erfolg garantiert*. This room promises guidance in the building of the personality, with success guaranteed! As he enters, he sees a man who looks strikingly like Pablo, the man who gave him access to the Magic Theater, but the Pablo-look-a-like claims not to be

anybody. Instead he asks Haller for his pieces so that he may play the game. Confused, Haller confesses he does not understand what pieces he needs. He does as he is instructed and pulls a number of what look like chess pieces out and lays them on the table. These pieces are actually representations of the Persona, the different representations of the self that can be used to “play the game” in a better way. Haller is able to see all these sides of himself throughout the entire Magic Theater, and so here he learns that he has the ability to manipulate these sides in order to live life better.

### **The Self**

The next part of the psyche, the Self, is also known as the Authority-Ego, as it is the self-authority within one’s self. To quote Babcock, “In *Demian*, Hesse gives us a picture of the authority within ourselves: the authority of love that does not entreat or demand, but has the strength to become certain within itself and thereby to attract” (33). Babcock’s quote shows that the Authority-Ego must not only try to push the persona in the correct direction, but also must coerce the persona with love in order for it to go down the right path. In following Preston Harold’s view of the story of Christ as a demonstration of the Jungian Archetypes, Jesus represents the Self in his authority over Christian believers and in the way he is the gate keeper to Heaven, or the Unconscious. A continuation of this parallel shows that one can find equality in the “completion” of both Jesus and the Self. The term “complete” is in quotations here to mark that this portion of the psyche is complete, and yet the entire psyche and development of the generation is not. But what does complete mean? Babcock states, “To be whole it must be a union of the opposite principles that operate throughout creation: this is to say, androgynous, a union of the yin/yang of being, of the masculine and feminine principles. But it is so

arranged in this generation that it expresses predominantly Son, masculine, or yang properties” (34).

In understanding the Self, one must remember that the Self cannot use its authority outside of those within its domain. There are two fantastic examples from Hesse’s novels, including Demian from the novel *Demian* (1919), and Pablo from *Der Steppenwolf* (1927). In Demian’s case, he is able to change Sinclair’s perspective of the world, but only after Sinclair has accepted his input. Even after Sinclair and Demian are separated by distance, Demian still influences Sinclair’s life through dreams and letters that are almost magical in the way they are sent and received. At the end of the novel, as the two friends find themselves reunited in an infirmary during the war, Demian passes words of wisdom to Sinclair before he dies. “Wenn du mich dann rufst, dann komme ich nicht mehr so grob auf einem Pferd geritten oder mit der Eisenbahn. Du mußt dann in dich hinein hören, dann merkst du, daß ich in dir drinnen bin” (*Demian* 193). No more can Demian answer the calls of Sinclair for help or understanding. Sinclair must from now on search within himself. He states in the last sentence of the story his understanding: “Aber wenn ich manchmal den Schlüssel finde und ganz in mich selbst hinuntersteige, da wo im dunkeln Spiegel die Schicksalsbilder schlummern, dann brauche ich mich nur über den schwarzen Spiegel zu neigen und sehe mein eigenes Bild, das nun ganz Ihm gleicht, Ihm, meinem Freund und Führer” (*Demian* 194). Sinclair can see within himself his completion in his reflection. He explains that when he looks within himself, in a dark mirror, he can see his reflection and that the reflection looks just like Demian.

In a similar fashion, one can see that Pablo has authority over Harry Haller. It is only after Haller has allowed himself into the Magic Theater that the reader can see Pablo's authority. To make this clearer, Babcock states, "...Pablo's power is not revealed until Harry leaves the realm of consciousness and enters the Magic Theater, the Unconscious" (37). It is only within this realm, where all that is truly affected is Haller's psyche, does Pablo have the ability to manipulate and change Haller's perception of his own reality. In the end, the reader finds that not only is Haller upset to have failed Mozart and his idols, but one can also see a genuine disappointment from Pablo as well. Pablo says, "Aber ich muß sagen, Harry, du hast mich ein wenig enttäuscht. Du hast dich da arg vergessen, du hast den Humor meines kleinen Theaters durchbrochen und eine Schweinerei angerichtet, du hast mit Messern gestochen und unsre hübsche Bilderwelt mit Wirklichkeitsflecken besudelt" (*Der Steppenwolf* 277-278). Pablo is disappointed that Haller was unable to sustain the humor of the Magic Theater and brought in the dark side of reality into this realm. In using his authority, Pablo shows Haller his mistake and sends him off to try again, to hopefully one day be successful in playing the game of life.

### **The Soul – The Bride**

While the Self embodies more the masculine Authoritative-Ego, the Soul exhibits the feminine side, focused on love and also a desire of completeness. According to Babcock, "The Soul is the developing embodiment of love that the persona must seek and find in the outer world in order to embody that love within himself" (41). The Soul is often represented as a bride – one who is destined to be paired and eventually joined with the Self. Following Babcock's text, it is the Soul that differentiates between different beings:

[The Soul] is the repository for the knowledge we have gained through learning, the truth we possess through experiencing it. And, the humor, mirth, and gladness that come as the saving grace of life... The bridegroom, Authority-Ego, now represents the *sameness* of the being of each of us, as opposed to the *otherness* and individuality of the Soul, the bride, that insures the *uniqueness* of each psyche and satisfying variety in life. Each person's Soul is uniquely their own. (40-41)

All of a person's love, hate, passion, knowledge and personality goes into the Soul, making it something that only that person who owns it can create. It is in this that each person's path to enlightenment is different, because everyone has a Soul and Persona at a different stage of the path.

In the novel *Der Steppenwolf* (1927), Hermine represents the Soul for Harry Haller. She is the love and laughter that Haller wishes to learn and accept this into his life. Hermine is also the figure who brings Haller from his despair and helps him to find happiness in his life before turning towards suicide. An important note, however, is that although she represents the love that Haller desperately needs, she never is physically with him. She sends her friend Maria to have a physical relationship with Haller, and while that helps him remember the passion involved in this sort of relationship, his emotions linger only for Hermine. This is why when he is inside the Magic Theater, he sees Hermine and Pablo together and instantly reacts in jealousy – stabbing her and killing this reality of her in the Theater. This follows Babcock's theory as well, "In this marvelous psychodrama, Hesse shows in an unforgettable way that consciousness, the persona, cannot consummate the magic wedding with the Soul it has generated in this lifetime... In Homo sapien's generation, consciousness cannot be wedded to itself

because *it is not complete*” (46-47). As consciousness is continuing to grow, it needs to continue to move towards the Unconscious. The Soul, with the representations of all that is learned and experienced in life, is another side of consciousness and would stifle that growth if the Persona ended its search with the Soul.

### **The Group-Ego**

The Group-ego, or the collective consciousness, is as unique to each person as is their soul, in that it consists of the groups that each individual is born into. For example, from Babcock, “As we grow, we identify ourselves in terms of race, religion, neighborhood, schools, nationality, profession, and so on. We develop the *Group-ego* that is the *cultural identity* imposed upon us beginning childhood. It remains with us throughout our lives. This is inescapable” (63). However, in order to become enlightened following Hesse, Jung, and Babcock’s ideas, one must break away from the Group-ego in order to be independent and see beyond what society has labeled them as. While this separation is important, the Group-ego will never truly disappear as the categories stay attached forever.

As an example, Hesse provides Govinda, the childhood friend of Siddhartha, follows him even as he breaks away from tradition. When Siddhartha and Govinda meet Gotama, the Buddha, they realize they must go down two separate paths. Siddhartha announces to his friend: “Vergiß nicht, Govinda, daß du nun zu den Samanas des Buddhas gehörst! Abgesagt hast du Heimat und Eltern, abgesagt Herkunft und Eigentum, abgesagt deinem eigenen Willen, abgesagt der Freundschaft. So will es die Lehre, so will es der Erhabene. So hast du selbst es gewollt. Morgen, o Govinda, werde ich dich verlassen” (*Siddhartha* 29). Govinda had sworn himself to the teachings of Gotama,

saying he would give up everything in order to learn under him. Siddhartha knew this was not the correct path for him and did not make the same oath. Govinda, torn by his loyalty to Siddhartha as well as his word to Gotama, is reminded of his oath and must face the departure of his friend. Siddhartha tells him that he is not at fault for this decision, but it is a choice he must stand by.

This departure is not the end of Siddhartha and Govinda's friendship. Govinda finds his friend at the river where he has lived for several years. Both welcomes and accepts one another and Govinda is eager to learn from him. Siddhartha tells him of what he has done over the years and how he has changed before he peacefully slides into death with a smile on his face. According to Babcock, "...he shows that in the end, one is reunited with the Group-ego of one's youth – this is to say, we are never really and finally parted from our own first Group-ego no matter how far afield we journey to experience life and truth" (69). One could say that although one must break society's group labels from themselves, the social reality will never let them go and they will exist as long as this person exists. In Siddhartha's case, he cherishes his Group-ego – both his friend Govinda and the Group-ego of his family, and wishes not to hurt them. While this break is of importance, it should be handled delicately in order to not offend relatives and friends.

### **The Superego**

The superego is the part of the psyche that desires to search for enlightenment and head down the paths to obtain it. According to Babcock, "...it is the force within us that prompts the severing of the bonds of Group-ego and leads consciousness to become a disciple of Self, the Authority-Ego, within" (73). It is the desire to "find one's self." The

superego, or the superego-group, as it is also known, establishes communication between the Authority-Ego and the ego-group. Babcock continues, “The superego-group is composed initially of ego-members from one’s past. They are selves that have learned to correspond with the reality of life, truth, and love” (75). The superego creates a way for knowledge to be passed from the Unconscious realm of the Authority-Ego in a manner that the ego-group is able to comprehend, using past experiences or personal ideals to help communicate the meaning.

In Hesse’s works, Sinclair and Siddhartha are the prime examples of the superego. “Both broke the bonds of Group-ego and started on the quest; both came to consciousness of the God-Self within, became “disciples” of their own Authority-Egos” (Babcock 73). In the case of Sinclair, one sees that he is compelled to listen to and follow Demian as he explains his insights of the world. Later, as he realizes his inability to fit in with his peers he discusses how he feels:

Nur eines konnte ich nicht: das in mir dunkel verborgene Ziel herausreißen und irgendwo vor mich hinmalen, wie andere es taten, welche genau wußten...Das konnte ich nicht. Vielleicht würde ich auch einmal so etwas, aber wie sollte ich das wissen. Vielleicht mußte ich auch suchen und weitersuchen, jahrelang, und wurde nichts, und kam an kein Ziel. Vielleicht kam ich auch an ein Ziel, aber es war ein böses, gefährliches, furchtbares. Ich wollte ja nichts als das zu leben versuchen, was von selber mir heraus wollte. Warum war das so sehr schwer?

*(Demian 112-113)*

Sinclair feels this pull to find a goal that dwells within him, however, he is uncertain how to find it – or that if he finds this goal, it will be something that he will find evil or even

dangerous. The final question he asks calls out to and touches the reader, bringing a link of understanding to this quest. *All I want is to live the life that is swelling within me. Why is that so hard?* For those who are ready to begin the path to enlightenment but have not found the Authority-Ego within themselves, this feeling is easy to understand.

As for Siddhartha, the drive to continue dwells within him. He desires to leave behind what he has in order to discover himself and to grow as a person. The text shows that this desire comes from within – no one challenges him in the way that Demian challenges Sinclair. “Er hatte begonnen, Unzufriedenheit in sich zu nähren” (*Siddhartha* 8). The feeling of discontent came from within him and along with it, that the love and adornment of his family and friends were no longer enough to keep him happy. As mentioned before, Siddhartha never completely broke ties from his family and friends, and never dishonored them in his separation, however, he knew that he must separate himself from them in order to grow as an individual.

### **Abraxas**

“Sie war beides, beides und noch viel mehr, sie war Engelsbild und Satan, Mann und Weib in einem, Mensch und Tier, höchstes Gut und äußerstes Böses... Ich hatte Sehnsucht nach ihm und hatte Angst vor ihm, aber es war immer da, war immer über mir” (*Demian* 112). Although he is not necessarily considered an archetype in Jung’s terms, Abraxas is a strong figure in the realm of the psyche and a representation of dualities. Abraxas is the name of the god that the bird who breaks out of the egg in Sinclair’s dream flies to, according to Demian. He can be described as the god of completeness – a balanced mix of yin and yang, masculine and feminine, good and evil.

According to Pistorius, an eccentric organist Sinclair befriends and learns from, he can also be considered a god of dreams. Pistorius says, "...Sie müssen Liebesträume, Liebeswünsche haben. Vielleicht sind sie so, daß Sie vor ihnen fürchten. Fürchten Sie nicht! Sie sind das Beste, was Sie haben! ...Man muß das nicht tun. Wenn man von Abraxas weiß, darf man es nicht mehr tun. Man darf nichts fürchten und nichts für verboten halten, was die Seele in uns wünscht" (*Demian* 131). Pistorius believes that what one sees in dreams should be what the dreamer does, and should not fear repercussions of acting upon those dreams. Sinclair questions his idea that one should follow any idea that comes to mind and Pistorius clarifies that one should not just do anything for the sake of it, but should not hesitate by rationalizing and moralizing what one needs to do. Perhaps this can be understood better in the means of destroying the reality of society and creating one's own rules of their own reality and following them.

Hesse's incorporation of the idea of dualities is hard to miss in any of his novels. The novel *Demian* (1919) starts out by describing Sinclair's perspective of the bold two worlds of his life. „Zwei Welten liefen dort durcheinander, von zwei Polen her kamen Tag und Nacht“ (*Demian* 9). Although the idea of one world being perfectly good and the other being entirely evil is somewhat of an abstract idea, the reader is presented with a physical duality that is easy to perceive and understand. The later realization that the two cannot be wholly separated shows Sinclair's growth in his understanding that one cannot exist without the other. This idea is continued in *Siddhartha* when the main character explains why he must live a "good" and "bad" life: "Die Welt selbst aber, das Seiende um uns her und in uns innen, ist nie einseitig. Nie ist ein Mensch oder eine Tat, ganz

Sansara oder ganz Nirwana, nie ist ein Mensch ganz heilig oder ganz sündig.”

(*Siddhartha* 114)

Hesse takes this idea of dualities to another step by showing it in the form of the characters. For example, Miguel Serrano picks up on Hesse’s “leitmotif” in several of his novels: “...as Sinclair and Demian are the same person, so Narcissus and Goldmund represent two essential tendencies in man – contemplation and action. Similarly, Siddhartha and Govinda represent the opposed characteristics of devotion and rebellion” (Serrano 17). This is just the beginning of how Hesse uses the characters not only to complement each other, but also to complete each other. Hesse is quoted in Serrano’s text as having said, “Some people can’t understand that I could have written both *Siddhartha* and *Steppenwolf*. But they complement each other; they are two poles of life between which we move...” (33) Although *Siddhartha* and *Harry Haller* are both in two different worlds with two different perspectives and experiences, their journeys are the same in that they are both finding their own paths towards enlightenment.

### **Conclusion**

The Jungian archetypes presented here are not only important from a psychological standpoint, but also in terms of laying out the blueprint to enlightenment that Hesse has created. Understanding these archetypes gives clarity to how the characters in Hesse’s novels guide the reader towards enlightenment so they can discover their own path for themselves. While Babcock’s text, Jung, Hesse, Harold, gives fantastic examples of how these archetypes present themselves in the novels, it does not show how Hesse has used them in order to reach the readers and to lead them towards enlightenment.

### CHAPTER III

#### CONVERGENCE

In the end, Hesse's work demonstrates a perspective on life which is not a simple journey from birth to death. In this view, one can be born, live for a few decades, and then die and never truly live life. While Hesse's work shows that what constitutes a well-lived life may differ for many based on personal experiences and religion, perhaps one of the most important signs of enlightenment is what was learned and how was it brought together. In an interview with Serrano, Hesse states,

Once again I will say that it is not important to know whether there is something beyond this life. What counts is having done the right sort of work; if that is right, then everything else will be alright. The Universe, or Nature, is for me what God is for others. It is wrong to think that Nature is the enemy of man, something to be conquered. Rather, we should look upon Nature as a mother, and should peaceably surrender ourselves to it. (Serrano 36)

This statement from Hesse shows his contentment with life and one cannot help but feel that he is at ease with the idea of death, similarly to how Siddhartha dies with a smile on his face. In this fashion it seems that true enlightenment is being content with the life one has lived and finding peace in the eyes of death. Through the steps and paths that Hesse has shown in his writings, one can find their way to this contentment.

## **The Steps Come Together**

To begin with, an individual must have a strong grasp on what enlightenment is and what it means to him or herself. When one wants to be “enlightened”, according to Kant, one must have courage and question what one is told. One must not merely listen and rely on others to explain ideas, but to reach out and discover ideas on one’s own. While what others teach may in fact be true, the true test of enlightenment is having the courage to question the teachings and to be able to come to the conclusion on one’s own as well.

Then the idea which follows from Nietzsche’s example as well as that from the experiences of Hesse’s main characters, it seems that a person must be willing to break out of their known traditions and question their lives. After obtaining the courage to question one’s current state of life, one can begin to break out in search of new ways of understanding the world. Each of the main characters in the novels have found themselves at a point where they were miserable or discontent with their current lives and searched for new understandings. For example, Sinclair views the world with the mark of Cain, Siddhartha left his home to grow in different ways, and Haller set out to learn to laugh and love. Breaking out does not necessarily mean the old way was entirely wrong, but that the time has come to step outside of the comfort zone in order to continue developing.

In breaking out of what one has come to know throughout one’s life, one must be ready to destroy one’s reality in order to be able to create a new reality. In search of knowledge, one must be able to know when something is false and be able to destroy one’s connection with that reality in order to create and build a new one. As seen

throughout all of Hesse's novels, all manner of things must be destroyed so that the main character may be born again. For example, Siddhartha's life is entirely changed and his path with his family and eventually, in a sense, his friendship with Govinda is destroyed. In *Demian*, one could say the world was destroyed by the war, just as when the bird burst out from the egg. In *Der Steppenwolf*, Haller's entire reality was shattered in order that he would be able to start again and hopefully play the game in a better way.

In order to continue the journey, knowing the archetypes of the psyche according to Jung and how they work together will allow one to find inner harmony and hopefully allow for a better chance at the game of life. One step is understanding alternate realities and how they open communication and hints of understanding from the Unconscious and allow for the creation of a new reality.

### **Completion of the Journey**

Hesse's novels illustrate that journey is the same for any one person such that everyone is born to a different family in a different situation, with a specific Group-ego and Soul to begin their journey. Sinclair, Harry Haller, and Siddhartha are all starting from a different stage of life, and must journey through a different life setting and even through a different time setting, and then, finally, come to their sense of enlightenment in different ways. In this sense, the mapping out of a strict "perfect" path to enlightenment is impossible. What Hesse shows in his texts is that although there is not a single path, everyone must journey down to find enlightenment, there are key steps, and clues of a sort, to help guide anyone to enlightenment.

How would one know one has reached enlightenment? In Hesse's work, this is the sense of peace, knowing that he or she has control of their own reality. They do not have

to question their reality due to their new ability to think for themselves and so to create their realities for themselves. Though at this stage it may seem too late to prove anything, Hesse shows his characters' enlightenment in how they die. For example, as Demian dies, he becomes one with Sinclair. Although his death takes place during a war, the reader can perceive a serenity to the scene as Demian announces he will never be able to return to Sinclair. Sinclair acknowledges that if he should ever need Demian again, all he needed to do was to look within himself.

When Siddhartha dies, it is also a moment of peacefulness, as Govinda watches his friend leave the conscious world. The way he describes his passing seems as serene as Siddhartha's life on the river.

Und so sah Govinda, dies Lächeln der Maske, die Lächeln der Einheit über den strömenden Gestaltungen, dies Lächeln der Gleichzeitigkeit über den tausend Geburten und Toden, dies Lächeln Siddharthas war genau dasselbe, war genau das gleiche, stille, feine, undurchdringliche, vielleicht gütige, vielleicht spöttische, weise, tausendfältige Lächeln Gotamas, des Buddhas, wie er selbst es hundertmal mit Ehrfurcht gesehen hatte. So, das wußte Govinda, lächelten die Vollendeten.

*(Siddhartha 120)*

This smile is recognized by Govinda, and he knows that Siddhartha has become complete – or enlightened – as his smile is the same as Gotama's. If one can smile journeying into death, it implies that one has confidence in death – perhaps a realization that one is being brought into the realm of the Unconscious.

In *Der Steppenwolf*, Harry Haller does not die, but begins again to start the game anew. The story does not reveal what happens to Haller after he leaves his lodgings,

leaving his tale behind. The reader is left to imagine, and to hope, that Haller finds a way to learn to laugh and attempt once more to journey into the Magic Theater. Pablo's action of putting the Hermine figurine into his pocket shows that she is not dead in the conscious reality, meaning it is possible that Hermine and Harry can be reunited in another attempt of his journey.

However, there is a possibility that the Soul (Hermine) and the Persona (Harry) are not destined to be reunited in this realm. Their stories could show that human beings are continuing to evolve and that the realm of consciousness seems to expand. Hesse's novels then show an optimism during a very pessimistic time period, as, in this view, society itself progresses and as the individual is able to obtain more knowledge, perhaps the species, too, will grow to be able to retain not only more knowledge, but more wisdom from the Unconscious realm.

### **What Does This Mean?**

Hesse's work shows the hope that perhaps as a species, this generation is currently unprepared and unequipped to complete the entire journey to complete enlightenment. It could simply be that each generation creates a new path to lead future generations towards complete psychological evolution. To follow Siddhartha's advice to Govinda in his old age, "Wenn jemand sucht, ... dann geschieht es leicht, daß sein Auge nur noch das Ding sieht, das er sucht, daß er nichts zu finden, nichts in sich einzulassen vermag, weil er nur immer an das Gesuchte denkt, weil er vom Ziel besessen ist. Suchen heißt: ein Ziel haben. Finden aber heißt: frei sein, offen stehen, kein Ziel haben" (*Siddhartha* 111-112). He states, that in searching one only perceives the object one searches for, but when one opens one's mind to finding, then a person may be free to

discover what one needs. This analysis of the Jungian archetypes and of a blueprint to enlightenment in Hesse's works demonstrates how a reader could be led to find a little peace of mind, inspired by Hesse's writings.

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