

MYTHS AND ARCHETYPES IN THE WRITINGS OF HERMANN HESSE

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Myths and archetypes in the Writings of Hermann Hesse

This project studies speculative evidence of the function of narratives in the existential quest for identity in Hesse's works as Myth and archetypes and the correlation between literature and philosophy according to some contemporary approaches.

Literature, as Myth, arrives at the most fundamental concern of our existence, a field of our humanity positioned behind the balanced approach and which filters through all proportions of our realistic daily life.

The primary task of Myth is the quest of meaning for human existence. In the same sense, literature presumes a basic existential enterprise. Besides its aesthetic aspect, it often presents another dimension- questioning into one's own identity. For that query, it explores various human possibilities, real or imaginative, and is subsequently able to locate itself beyond the present reality, in the realm of possibility and of fertile creativeness, thanks to the use of mind's eye i.e. imagination.

In his real life as well as through his literary works, Hermann Hesse employs himself in the search for identity. He presents a new way for exploring his own self and wishes his readers to critically carry on the questions regarding the meaning of his life and his identity.

Beneath the Wheel (1906), *Demian* (1919), *Wandering* (1920), *Siddhartha* (1922), *Steppenwolf* (1927), *The Glass Bead Game* (1943), etc.,-the main works of Hesse are like his own biographies. These works follow Hesse's self-will of confessing his own life. They are the monologues in which the protagonists contemplate themselves in their relation to the world and to themselves. Concurrently, Hesse revisits his heroes in order to explore his own identity, partially exposed in each of them. They are the sketches of Hesse's own personality, especially Josef Knecht, the hero of *The Glass Bead Game*.

Hesse was concerned with the inner world- the world of hopes, dreams, distress, anguish, rage and insight when other writers explored the reality around them, the world outside them, the world of other people and things on the whole. Through his novel *Steppenwolf* which was published in 1927, he introduced to us the 'dark side' of ourselves, 'shadow'. 'Shadow' is an archetype that shows a worthy opponent with whom the hero must struggle in a fight to the end, must be destroyed or neutralized. Psychologically a hero can represent the darker side of the hero's own psyche.

Regardless of culture or time, the myth remains consistent. This timeless quality bears due to the fact that the story with all its parts being interchangeable, need not be linear. Jason Travers notes in the article 'The Spirit of Myth' that Hesse's work has its roots in the intrigue

of the unfolding story. He says that the world that does not simply become an illustration of an event and that is the true challenge lies in creating a transitory. Trevors found this idea crystallized in the following passage from *Narcissus and Goldmund* in the dilemma of a young soul searching artist “Goldmund knew a spot along the river where the water was not deep.... That was what dreams and truly great works of art had in common: mystery.”

Hermann Hesse in his works refers to the disintegration of the individual, a broken identity and also refers to the central symbol through which he depicts his resolution, say a declaration: the mirror. In some of his works, the image of ego, which throws back the broken mirror is actually always an image of fractured identity. The symbol of mirror was exclusively a religious symbol of the human soul in 18th century. The mirror opens up the influence of the Devine. Not only that but also indicates the parable of the artist’s soul that maps the world with the notion of art during 18th and 19th century.

Hesse fabricates his poems using similar mythological elements. His poetic purpose is affirmed in his writing by the use of Symbols and archetypal images that appear in his each poem. His poetry relates man and the universe with innate awareness. His poems are mythic where self is examines as a past-self: self that can move forward and have continuous transformation. Hesse’s verse like his prose is built on myths with metaphorical meanings and is associated with quest themes with symbols and images. He uses the romanticism of myth to move myth into patterns of experiences of human beings. As we find in his prose, his poems are full of themes of journeying, awakening, calling from far, the elements of creation and quest myths, all beings as ultimate questers, voyagers and the very mythical path they tread, striving to attain a wholesomeness, self knowledge and fulfilment. His purpose to propose that each human being moves towards individuation, he crystallizes the experiences of movement, trials and returns in a mythic cycle of birth –death-rebirth. His poem “To a Chinese Girl Singing,” the speaker is in the ‘garlanded boat’, the girl is ‘stood at mast’ and they travelled down the ‘river’. Though poem on the surface seems to be a journey towards sexual fulfilment, on the other level symbolically, it is the speaker’s awakening through girl’s song in which joy and pain are equally necessary. The speaker in the poem wants to listen to the song:

“to listen to the song forever in blessed pain
to the song that could make happy,
tangled in her delicate hands.”

In another poem titled 'Departure from Jungle', Hesse has evoked the theme of 'return' element of the quest myth. The journey is into the-

“endless, gleaming wilderness
removed him farther than ever from the world of men.”

The speaker here enables to get back 'the image in the mirror of his own soul, it is a journey into the subconscious level to achieve self realization. Other poems like 'Destiny', recall the Genesis story of banishment of Adam and Eve from Garden of Eden. In 'Childhood' the theme line is the mysteries of youth and psychologically it is the sense of inability to return home. The story of transformation of Narcissus turning into a white flowers occur in the lines from 'Flowers too' like –

“will be born again, [in] flowers,
tree and grass”.

Here speaker is fully aware that he will

“die too,
only the death of deliverance,
the death of rebirth.”

Thus, his poems too, deal with the themes of journeying, quest, self knowledge of quest myths, cycle of birth and death which are found in creation myths. His speaker is allowed to progress through psychological inner evolution and maturation of self towards a wholeness and Hesse does this beautifully by using metaphors that connect human experiences with the mythic world.

Mirror symbol substantiates the ego and its self consciousness, then self encounter and finally self-knowledge. These are the modern meanings that give us a hazard expression at first look. The doppelganger escapes when the mirror is smashed. In the horrors of self-contemplation glass is broken. His central texts, to name a few, *Demian*, *the Steppenwolf*, *the Story of Klein and Wagner*, reveal the images of shattered mirror, dark mirror or mirrors and encounter threatening and frightening images over and over again and these mirror images mark incisive moments in the life of the central figures. For example, Harry Haller sees and hears his mirror; Emil Sinclair finds in the Magic Theatre; Demian's final call to descend into the mirror of his own soul; Friedrich Klein looking in the mirror dying at the night over the sea- the world river or sea of physical forms. Mirror is a metaphor for self knowledge.

There is no doubt that the protagonists face self encounter in the mirror, and at the same time we feel that they deny their reflected identity. French psychologist Jacques Lacan declared that what he calls the 'mirror stage' in a child is a development phase of a central moment of human identity. According to Lacan, a child learns at very early stage about his physical inadequacy, his imperfect motor skill and physique as a deficit which he opposes when other people say on his face. But when he looks his own image in mirror, at the same time he creates an ideal image for himself which will be restricted, standardized and moulded self. This development will be experienced as a temporal dialectic that formulates decisive projected history of the individual.

Lacan's mirror theory, as it was traced only in outline, then my interpretation serves as a model, by which I search for identity, which undoubtedly haunts Hesse's heroes who would like to illuminate. I grab attention to the observation back that looking is in the mirror for some of the central figures for Hesse's life-changing experience. I want to ask about the significance of these mirror encounters in novels and stories; that means: what value of looking in the mirror in the novel text and thus has in the hero's life. I want to push the issue a little further and add: What examined the hero? What he finds? And what relevance will win the search of the hero to the reader?

In his 1919 novel, *Demian*, he puts the young Sinclair in a kind of life – shift to witness his search for I. The bias already reiterates the paradigmatic character of the described life story.

Young Sinclair testifies himself during search and reaffirms his own life-review in these words: “Every human being is not only he himself, he is also very unique and special, in any case, important and strange point where the phenomena of the world intersect, only once and never again.” (*Demian*) The road to himself through the experience of polarities of Good and Evil constitutes the theme of the novel. In dealing with values and norms of the parental home, fear of indomitable desires, urges and fantasies captured him. His first only rebel against father's authority, is fantasized as the dreamed parricide. The adolescent Sinclair who is experiencing more and more, disintegrates from his own self, investigates this threat regarding his identity to escape by looking at his reflection in other people. In hem he tries to get the lost unity. In Max Demian whose radicalism and consequence unsettled him initially, but at the same time attracts and challenges, recognize Sinclair as soon as he opens Demian's influence, “ a voice that could only come from myself” (*Demian* 41). His painted desire and dream images are pictures of his own soul. Even the image of Beatrice, when he is almost unconcious, he sees 'a grave' image and finally recognizes it. He realises that these

pictures or images that other people throw back to him, make his way to his inner self. In his self- images he examines himself. At the same time, he learns through them the inconsistency of his previous draft. Pistorius finally teaches him the most lasting resolution of the old ego boundaries and the need for new synthesis for self.

But before Sinclair can penetrate to self knowledge, he still has the last, dearest and earliest dream of the child to see through an illusion: that the revolt against his father's order and search for the lost unity of filial identity in regaining its unity leads back to the mother. The look in the mirror, the self-knowledge in the other, does not lead to a vision of a holistic self. The intimate union with the mother who has seen the child without questions, cannot be recovered, the seeker fails. Even Eva, in whom he has found the fulfilment of his secret dreams, it is the 'Imago', the 'symbol of my interior'.(148) She herself has her way same like Emil Sinclair, in which a seeker can frame afterwards: "But there is no everlasting dream, each solves a new starting, and no one may want to hold" (140). Each image has a 'misunderstanding'- in Lacan's sense-see through and overcome. So Sinclair dissolves in the love of Eva and by the detachment from her is his early binding to the Mother. "Frau Eva's role may be seen, then, as that of a catalyst in resolving the mother-complex"(Donald E. Nelson).

Sinclair undergoes diverse reflections. The final scene is culminating in the novel where here is a view in the black mirror: " But if I sometimes find the key and climb down all in myself, because where lies the fate pictures in the dark mirror , then I need me tilt only on the black mirror and see my own image, which is now quite similar to Him, to Him, my friend and guide " (163) .

Let's consider the scene in the light of the mirror theory of Jacques Lacan. We see the development of Emil Sinclair as focused in a burning glass: fallen out of the world of studying children, Sinclair looking in the mirror to find his lost identity. Rebelling against the norms of the paternal order he witnessed the collapse of its former unquestionably lived identity. Looking for mirror images that assure him of the lost unity, or could reflect him a changed self-image, he discovers in others scattered portions of his unsuspected self. However, it does not show the look in the mirror the notional unit of the ideal ego, but it raises the seeker back to itself. Therefore, the last mirror is dark and black, "in which lie the fate pictures".

However Sinclair sees in black mirror his "own image ", and there in he confronts the image of his alter ego. This image does not mean, however, the perception of an imaginary identity, but the synthesis of personal totality, which also kept the archetypes of human

history as the disparate forces of the polar own interior. Max Demian Sinclair, is the pictured idea of another identity that the ego is not bounded, but appears without boundaries. Such identity but is far from the fiction of a consistent, uniform I ; rather, it is "the unique, very special, in any case, important and strange point where the phenomena of the world intersect, only once so and never again " Mark Boulby emphasized in his interpretation of Demian in his book Hermann Hesse . His Mind and Art . (P.85) the experiences of the author Hesse and its importance for the novel in these words: "the discovery of his own unconscious was for him synonymous with the end of the old world and the old sham peace, superficial , anachronistic delusion of wholeness and coherent entity, of rational, independent , conscious selfhood .".

It is no accident but appears in Hesse's novel as in Lacan, the appeared "identity" just outside the language is seen in *Demian* just as in other works of Hermann Hesse, the central experience category.

In *Klein and Wagner* (1919), the officer Friedrich Klein breaks all bridges of bourgeois life behind him and flees to Italy. Even while driving he sees his "foreign" face in the window, gradually it reveals itself to him as "the face of a drawn", the killer Wagner.

Fleeing from the internalized norms of society Klein seeks an encounter with his spilt self: "He had again known a center in himself and himself reasonably know and understand Otherwise life was too much to bear." (*Klein and Wagner*) As he raises the external constraints of himself, he tried to blow up his inner shackles. When he sees the face of the murderer Wagner at his own mirror image, he realizes that he, the officer Friedrich Klein, such a terrible murder would be capable. His cherished norms and moral laws appear to him at once as a barrier against the "fear of its true nature" .

Friedrich Klein clearly sense that insight, as seen him in those reflections, is destroyed by "strenuous thinking Want" and uttering the voice of the "own, truest, innermost I" that belongs only to the listening end.

Also in this work of Hermann Hesse, the various stages of the mirror encounter are visible: the rejection of the repressive norms of bourgeois existence Friedrich Klein looking in mirror image a seemingly contrarian existence, the identification with the killer Wagner, his other self. However, this mirror image leaves him only those portions of his mind" see " that he had been denied and fought. Even this must be destroyed, therefore, his deception be "seen through". The rejection or renunciation of something can be seen as the image of the self only in the resolution of the images,. Friedrich Klein ultimately learns 'redemption' and that he dies in the water. This act has close connection between mirror and water symbolism

in Hesse's work which we encounter in other texts such as *Beneath the Wheel*, the novel *Siddhartha* or *The Glass Bead Game*. Both Emil Sinclair and Friedrich Klein search to regain by mirror images of their broken identity. Both denied their return to the mirror image.

Harry Haller, the "Steppenwolf" encountered his struggle for identity in diverse reflections. Already the light reflections on the ruined wall of the wet street at night suggest the self-encounter in the Magical Theatre ahead. The reading of the treatise by Steppenwolf sets as well as a visit to the magical theater requires a willingness to put oneself into question. Scharf analyzed and clarified the treatise Harry Haller's identity problem, but he cannot change life. This requires 'watched and experienced' image in its generalizing theoretical statement manner. Self-reflection is potentiated by the close links and reciprocal mirroring the different testimony ways that establish consciousness.

His little work *Wandering: Notes and Sketches* (1920) is a fiction but it reads as autobiography, just as other works where the narrator reveals his convoluted emotions. *Wandering* finds the fictional storyteller at a psychological junction- disheartened by his homeland and the world war, Hesse portrayed thoughts of a day on a walking journey between southern Germany northern Italy, particularly Switzerland where he was to become a citizen. The wanderer journeys through natural scenery with insightful thoughts as a solitary soul.

Wandering is a solitary effort and therefore, a sort of eremitism here. Hesse tries to show that wandering is an avocation. It is a deep expression of self and never is a mere pastime. Here, the wanderer admits that spring has gone, his romantic hopes are gone but the beautiful countryside revives hope, however it stays only in his heart. At least, he says: "I am alone and I don't suffer from my loneliness."

Hesse links up wandering with romanticism. It influences against dull and serious social life and the desire for status. He proposes here that "wandering is an unconscious drive to dissolve into the erotic, into the wholeness of nature, distinct from others. Wandering is a sense of absolute freedom as goalless, as love without an object".

like a dark downpour , sometimes the wanderer's good mood falls upon the reader: "desolate, sad, foul, strings out of tune. All colours faded."

"One cannot be a vagabond and an artist and still be a solid citizen, cannot willingly take pain or hot sunshine. Both laughter and fear are within". In such mood, the narrator feels himself a bird in a storm. He realizes that the whole race has been false glorifying its evils. There is nothing to celebrate heroism.

The sight of chapel makes him to think or consider simplicity and harmlessness equivalent. He considers asceticism is nothing but trust in self versus self-mortification over the past.

The modern individual's existential dilemma here is of being unable to turn back to the past but about uncertain and ambivalent the future. The question of wandering is answered here that it is eremitic and solitary. Longing that springs from wandering is also solitary. But unlike hermit, it is restless and mind is haunted over with memories.

Siddharth is about largely one man's internal spiritual quest. He is driven by his desire for spiritual enlightenment. Siddharth's initial plan is to negate the self. The Samanas and Gotama preach this negation as a means for enlightenment. They claimed the one can negate the Self through the mollification of the senses and the elimination of desire. Desire can be mental and physical while senses are rooted in physicality. Siddharth pursues the sensual pleasures. He relishes food, dancing, drinking and lives with Kamala. He does not try to balance between his sensual life and the ascetic life that he has left behind. His goal is to attain Nirvana through excess. When Siddharth fails in achieving Nirvana through excess sensual pleasures, he leaves that life too and finds a balance in his life by the river.

"Here (in Hesse's conception of Jean Paul's relationship with the Unconscious) we are located in the "collective unconscious" of the boys whose influence is more noticeable in Hesse as of Freud as "great admiration of the poet before founder of psychoanalytic school may be. Jung, not the mere recognition of the unconscious, or its Fighting by willing good governance, but by affirmation the ascending from the depths of the soul flood of instincts and Stirrings salvation and rescue saw Jung has the inner life of Poet during the war years largely influenced. By him Hesse accepts the doctrine that the unconscious has the task supplement awareness have become too narrow, again far to do."

Emanuel Maier has noted that 'personified contents' of the 'unconscious' has been represented by many characters. Maier's article The Psychology of C.G.Young in the Woks of Hermann Hesse explains what appears as an obscure mysticism or romantic fantasy, in terms of the psychology of Carl Gustav Jung. According to him "an individual becomes aware of these contents in the form of projections upon others" or as mythological forms. To understand and appreciate Hesse's writings, one needs to know that knowledge of C.G. Jung's Psychology is indispensable and the important aspects of Hesse's works can be clarified only through the reference to Jung. In his works, we can see a very strong emotional appeal in some situations. They are either strange or mysterious to our logical mind. Archetypes affect the reader whether he is conscious of them or not.

Dr. J.B. Lang, a student of Jung's influence can be traced through the portrayals of the characters. His early writings demonstrate Archetypes such as the "Anima", the "Shadow", the "Chaos", etc. Hesse's biographer Hugo Ball supports this. Hesse himself refers in his letters to the "new note" which he struck in *Demian* which has "dream sequence" and "the hard way" are a part.

A direct influence of Jung can be seen starkly upon *Siddhartha* and *Steppenwolf* as Hesse had undergone the course of analytical sessions. The association between psychological source and the aesthetic value of a work is another subject, and is discussed by Jung in his work.

Hesse's *Demian* is a work of individuation beyond excellence. The phases of the journey of individual for self-realization are in the various chapters. This is the only aim of the author Hesse: "I am interested only the steps that I did in my life to get to myself." The archetypes shown in this novel are: the notion of the two worlds, the bird, Beatrice, Mother Eve and Demian and they are produced by the unconscious. Sinclair recognizes himself with all of them one by one. He recognizes in each of the aspect of his own soul. In this way, the unconscious is projected through assimilation and integration. Matzig believes that "they are not separate characters who cross the path of Sinclair, but symbols produced from the depth of Sinclair's unconscious." One surely agrees with Meair Emanuel that they are presented as real. Sinclair inhabits himself sincerely with these "characters", as symbols must be understood also must be lived through, as a vital experience in order to become part of the broadened consciousness of the individual.

Siddhartha is a seeker, the archetype, who searches on a path that may begin with earthly curiosity but has at its core the search for enlightenment. Unlike the Mystic, which has the Divine as its sole focus, the Seeker is in search of wisdom and truth wherever it is to be found. He is a 'lost soul', a shadow side of the 'seeker'. He is on such a journey that has no direction, no destination. It is aimless, ungrounded and disconnected from goals and others. The shadow becomes known when seekers become obsessed with the paraphernalia of a certain spiritual practice but never, in fact, change their fundamental egocentricity in any circumstances

Magister Ludi, in the *The Glass Bead Game* serves the rules of Castilia in the best way. His last name 'Ludi' means 'servant'. He is a 'servant' archetype. We all serve someone or something. Because the spiritual path is essentially one of service to others, anyone can relate to this archetype.

The Glass Bead Game is a story of an ideal leader who had taken over his homeland. There is a peak of search which runs throughout the novel. It is everyman's story, story of a 'type', especially 'Hesse type'. It is a biography of one earnest and somewhat rebellious Magister, Joseph Knecht. He is a man whose early brilliance followed by his ultimate acceptance is a touchstone for all who would question the value of life behind the cloistered walls of Castalia. The story takes place in Castalia which is known as pedagogical province. Joseph Knecht is a holy man, but he does not hold any pomp of today's time. 'Knecht' in German means 'servant', just in India in Sanskrit language has a word 'Dasya' means servant. Many Indian male names have 'Das' like Ram Das, Krishna Das. So leading a life towards spirituality as a servant to God is a well known concept of any religion. Here, throughout his short life Knecht impresses us as just that, he serves those whom he governs and also to that voice that calls him from far beyond. Like all of Hesse's characters, Knecht also exists to 'find himself', but unlike Harry Haller or Knulp or Emil Sinclair or even Siddhartha, he does not despair. He is also one of the journeyers to the East, like Leo, a leader in disguise. He remains serene and alert to his duties. Throughout the novel Knecht's own writings are quoted, and at the end of the introduction, in speaking of classical music, he has this to say: "... always there may be heard in these works a defiance, a death-defying intrepidity, a gallantry, and a note of superhuman laughter, of immortal gay serenity. Let that same note also sound in our Glass Bead Games, and in our whole lives, acts, and sufferings." (*The Glass Bead Game*)

The archetypes can also be examined with regard to the representation and meaning of female figures in Hesse's novels *Demian*, *Der Steppenwolf* and *Narcissus and Goldmund* written in 20th century in which nature-spirit dualism runs through. These novels fall into the time of psychoanalysis of Hesse and describe all the struggle between nature and spirit. The target of Hesse's path to unity and wholeness throughout the ages always ran on the nature of woman. These steps are not only for the development of the entire human consciousness, but can also be applied to the development of consciousness of the individual.

Certain typical situations and Archetypes, which make their first appearance in the four stories reappear in all of the major works. *Demian*, the Archetype of Self, became the prototype for Siddhartha and for the Old Music Master of *The Glass Bead Game*. Only recently (1943) Hesse formulated this symbol once again in the following words:

“Unser subjektives, empirisches, individuelles Ich, wenn wir es ein wenig beobachten, zeigt sich als sehr wechselnd, launisch, sehr abhängig von aussen, Einflüssen sehr ausgesetzt.

... Dann ist aber das andre Ich da, im ersten Ich verborgen, mit ihm vermischt, keineswegs aber mit ihm zu verwechseln. Dies zweite, hohe, heilige Ich (der Atman der Inder, den sie dem Brahma gleichstellen) ist nicht persönlich, sondern ist unser Anteil an Gott, am Leben, am Ganzen, am Un- und Überpersönlichen”.

("Our subjective, empirical, individual ego, if we observe it a little, showing to be very changeable, moody, very dependent on the outside, very exposed to influences. ... But then the other I is there, hidden in the first I mixed with him, but not to be confused with him. This second, high, holy I (the Atman of the Indians, whom they equate the Brahma) is not personal, but our share of God, alive, on the whole, the unskilled and super-personal ".)

Hesse's preoccupation with psychoanalysis, although 1915 began, but now culminating meetings as C. G. Jung and especially its students J.B. Long reach, resulting in becoming acquainted with the author's own self. The well-known from the earlier works despair of ever male protagonist for example, to the suicide Hans Giebenraths in *Beneath the Wheel* takes the analysis of oneself to take shape, with which now also a solution to the problem of disunity is indicated.

Hesse's conflict between nature and spirit in the years around 1915 was so great that he no longer felt able to cope alone with his life. It followed psychoanalysis with Dr. Lang and later in C. G. Jung, whose effects would even lead him to the desired internal unity and after some time showed especially in his works. The female characters are each represented in two different ways. So it is - roughly described - you always to a female figure represented real, idealized, as the character Beatrice in *Demian*, and has become a symbol female figure, for example, the figure Eva, which represents the first mother.

Beatrice in *Demian* is an integration of 'Anima' who comes only in so far is important for the individuation of the protagonist. Accordingly, it is shown: You must be shapeless because she is as a real woman. Her femininity can only be seen as an idealized woman that meets specific purposes for him. Here comes the relevance of the romantic image of women as it is shown in the work of Hesse.

Sinclair must find another 'Demon' who can guide him inside. But there is a significant and important for the individuation difference between Sinclair and his first and actual demon, Demian, and this second form of the demon, Beatrice. Demian exits his own initiative in Sinclair's life while Sinclair deliberately takes Beatrice in his life. Despite or perhaps because of his dissolute way of life Sinclair longs for another inspiration that it can

be helpful on his way. He flees again now in the bright world, but this is now - as opposed to flee from the birth mother after coming back close to her- an escape into some self-created world.

The figure of the Eva may be the last archetype that Sinclair must overcome. This overcoming is emphasized by the metaphor of the door shown. When Sinclair first enters the house, the characteristically hawk picture hangs on. The door is seen spatially for the transition in the house, in the place of intellectual discussions and the newly experienced thoughts and symbolically it is a transition from one state to another, here in the state of complete self-discovery. Because Eva stands in the doorway, Sinclair must pass her to enter the house interior, just as he must first 'overcome' to go to himself: Emil Sinclair unites with wife Eva and completes his search. Eva is depicted as the archetype of the Great Mother. She personifies the Great Mother` ground or first mother. She stands for the natural side of man, while the man is responsible for the spirit side.

Hermione in *The Steppenwolf* is the most complex female character in the work of Hesse. she is both - mistress and mother for Haller. Hermione leads Haller to another, sensual life, so that he learns himself and therefore at the same time loving others.

Hesse was - much like the male protagonists of the works up to Narcissus and Goldmund - a divided man. The basis for this disunity in Hesse pietistic parents house in which "the controlled-spiritual action, a higher value was given as the instinctive natural", which inevitably led to a suppression of the natural side of everything Triebhafte and all dark pages are allocated. However, since it is not possible to suppress this dark side permanently, guilt is the immediate consequence of such thinking. Only psychoanalysis, it is possible to overcome this split.

The "Two Worlds" which existed in Sinclair's soul became the basic two tunes of all of Hesse's work, manifesting themselves in Harry Haller and the wolf, in Narciss and Goldmund, in Klein and Wagner and, finally, in the "Two Poles" (Chapt. 8) of *The Glass Bead Game*. The two worlds are the Chinese "yin" and "yang". Together they form a unified whole, symbolized in the Taoism which Jung uses to illustrate the interaction of consciousness and the unconscious. Similarly, this dualism between God and the Universe is found in Indian Philosophy in Dvaita Vedant School. According to this school, Vishnu or Brahman is first and important reality and the absolute truth, while the second reality, the universe, is dependent but equally real having own separate essence. There is also a reference of the partnership between two forces- male and female- that makes the whole perfect.

Thus, a reading of Hesse's work in the light of Jungian psychology enhances the understanding of his earlier works. We find that the direct influence of Jung gradually disappears along with the poet Hesse and he emerged as more mature and confirmed in his basic philosophy of life. The mature Josef Knecht in *The Glass Bead Game* (who is Hermann himself!) takes his place among the other great men of his times. He is as far removed from Emil Sinclair, the youthful self seeker, as the Hermann Hesse of the World War I years from the Nobel Prize winner of today.

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