Chapter II

Demian

2.1 Introduction:

An individual path toward self-realization is the only motto of Hesse’s protagonists. They are all seekers who share the search enticed by Hemann Hesse himself. In his view, his books, especially, prose fiction works are biographies of the soul.

The only hero is the one who finds the courage for his own fate. Thus we have the long chain of novels from Demian through Siddhartha (“A true seeker could not accept any teachings, not if he sincerely wished to find something”) Steppenwolf, Narziss and Goldmund, The Journey to the East, to The Glass-Bead Game. Hesse himself says that almost all his works of prose fiction are ‘biographies of soul’.¹

Hesse’s heroes are serious in their search for Self-realization. Unlike others around them, they are endowed with honesty as the key characteristic to know themselves. We witness reflection of Hesse’s experience of the life on Demian. The novel has imprints of Hesse’s personal crisis at the time of the World War I and his shelter of psychoanalytical sessions. Therefore, Hesse’s biographical details assist to comprehend the essence of the novel Demian. Accordingly, the chapter presents Hermann Hesse’s life story until the publication of the novel.

2.1.1 Hermann Hesse’s life story until Demian:

Hermann Hesse was born on 2 July 1877 in Calw. His father’s name was Johannes Hesse, a Russian citizen in Estonia who devoted his life to the practical service of Christ. He was a staunch Pietist. Hermann Hesse’s grandfather Karl Hermann Hesse was a district doctor and a state councillor. Hesse’s mother Maria Gundert was born in Malabar India. She was a daughter of Hermann Gundert, the pietist missionary and indologist. She had command in five languages. Her father Hermann Gundert was remarkably fluent in indigenous languages like Hindustani, Malayalam, Bengali, Kannada, Telugu, and Tamil along with English, German, French, and Italian.
As a school boy, Hesse was a hyper-sensitive, lively, very wilful, and a constant source of annoyance to his parents and teachers. In Maulbronn, he had an interest in his studies. However, at this time he began to suffer from headaches and insomnia that made him erratic. Because of his illness, he was withdrawn from Maulbronn for a cure and had enrolled in Paster Christoph Blumhardt of Bad Boll. Once he brought a revolver in the state of despair and disappeared by leaving a suicide note. However, he reappeared on the same day pessimistic and defiant. After this, he was placed among mentally retarded and emotionally disturbed children in Paster Gottlob Schall. At the age of fifteen when he was in the deeply hurt state, he began to protest against the establishment, his father, adult authority, and religion. Later on, he became unmanageable to his parents. Overwhelmed by painful memories and by his hopeless situation, Hesse rushed off to Stuttgart on January 20, 1893 and sold some of his books, again managed to buy a revolver, and again flirted with suicide. This resentment brought a change in him and he became a regular tavern-goer. He also started smoking heavily. His depression increased correspondingly and his formal education ended with his withdrawal from the school in Cannstatt. Then in Calw, he became an apprentice machinist in the Perrot tower-clock factory which enabled him to earn his livelihood and offered him enough time for his literary interests.

According to Hesse’s mother, he started writing poems at the age of thirteen. He wrote considerably more poetry before his departure to Tübingen in the autumn of 1895. In Tübingen, Hesse proved himself that he was indeed a writer. No longer in the shadow of home or school, he was finally able to pursue his literary interests. His first collection of poems Romantische Lieder appeared at the beginning of 1899. In the same year, his first prose publication Eine Stunde hinter Mitternacht appeared. By the end of 1900, he wrote the first four of his many brief recollections of childhood. His second book publication of poetry appeared in November 1902. Meanwhile, Hesse began his successful courtship with Maria Bernoulli who accompanied part of a way of his second trip to Italy in 1903. They got married in Basel on August 2, 1904. During the next few days, he gave the finishing touches to his first novel Peter Camenzind. It reflects the initial stage of a new approach to life which Hesse began to cultivate in Basel. With the book Peter Camenzind published in 1904, his literary career seemed assured and then onwards he became a full-time author. In Basel,
Hesse fell under the spell of Nietzsche, Jacob Burckhardt, and Arthur Schopenhauer. His second novel *Unterm Rad* was published in April and May 1904 but did not appear until 1906. His literary activity went beyond his books. From late 1899 to August 1904, he must have written close to seventy short stories, verse dramas, brief literary studies, nature sketches, recollections, and travel reports.

Hesse’s first son Bruno was born in December 1905 and his second son Heiner was born in March 1909. It seemed that Hesse’s fondest wishes had come true. He had become a successful writer, had a wife and children, a home and garden, and his future looked promising. However, his new responsibility began to weigh heavily on his shoulders and his life became drudgery. In addition, the outbreak of the World War I left an already unsettled Hesse badly shaken. He found himself at odds with militarists. Maria’s increasingly bizarre behaviour became a cause for more concern. The death of his father in March 1916 added a sense of guilt to his growing despair. Physically and mentally exhausted, he now sought relief in psychoanalysis which had a profound effect on his life and art.

Towards spring of 1919, he found himself without a wife, children, home, and job, and with little income, but he was free again and freedom was exhilarating. His novel *Demian* written in September and October 1917, but not published until the spring of 1919 marked the end of his literary drought. We witness the vigorous beginning of a new chapter in Hesse’s art.

### 2.2 Encounter with Shadow:

The novel *Demian* was written in 1917. It was first published under the pseudonym Emil Sinclair in the form of an autobiography. It seems that Hesse wrote this novel from a higher level of consciousness. In it, Hesse recapitulates his entire life since childhood. In a way through this novel, Hesse relives his life. The novel is the story of Emil Sinclair’s journey toward his true self. The narrator of *Demian* in the prologue makes it clear that “I was one who seeks, and I still am …”. Later he states his view about the duty of the seeker as a self-realised man to attain inner certainty through a journey towards himself. It shows that the quest for the Self is the essential theme of the novel.
The story begins from the innocence of the boyhood of a protagonist who attends grammar school in the small town at the age of ten. Emil Sinclair is a central character in the novel. He experiences the process of individuation in the novel. This process enables him to know his inner self. In *Demian*, Hesse discovers and makes use of an ancient God ‘Abraxas’ who is both good and evil to express his view effectively. Another symbol of a bird breaking its eggshell is used effectively to convey his contention about self-realization.

The journey of individuation entails efforts on the part of a seeker. Sinclair, as a seeker sometimes feels desperate and lonely while trying to understand contents of the unconscious erupted in his dreams. This leads him to accept and experience the different layers of his psyche: the shadow, the anima etc. These are forces of the unconscious which come up and intercede in man’s life when he is in the midst of critical problems and his conscious resources fall short to help him. The man has to take effort through different ways to reach his unconscious. In the novel, Sinclair’s reflection and attention to his inner voice personified in Demian. Sinclair’s attempt to understand the symbolic meaning of dreams assists him to grasps his true self at the end.

At the early stage of life, Sinclair becomes conscious about the existence of the good and the bad world in him. In the beginning, Sinclair abandons his innocence of childhood to venture into the tempting world of good and evil. His oscillation between opposites offers him an occasional sense of despair and pleasure as well. Initially, his mother strives to protect him in his life by ensuring the innocence of his life in the home. However, he feels afraid when he goes far away in a dark world as he senses that his mother could not protect him. Eventually, his adventures into the dark world are condemned by his mother and father. In the course of ten years, Emil Sinclair goes through certain stages while travelling the road towards his own self. This road towards his Self is full of detours and obstacles.

The first obstacle Sinclair has to face occurs in the form of a blackmailer, namely, Franz Kromer who introduces him to ‘other world’. In Jung’s ‘Analytical Psychology’, Sinclair experiences the first layer of his psyche namely the ‘shadow’ when he meets Kromer, his blackmailer. Once when Sinclair is spending time with his two friends from the elementary school, Kromer unexpectedly joins them. Sinclair
finds him hideous and gets frightened of him immediately due to his bad reputation and shabby appearance.

The encounter with the shadow is Sinclair’s first step in the process of individuation. Since onward, he goes further to the different stages of the individuation. Very early in his life, Sinclair is acquainted with the dark side of life through the medium of Kromer, a rude, unruly boy. In the meeting with Kromer along with other two boys, Sinclair tells a fictitious story about apple theft to hide his sophisticated existence from a homogenous group of so-called unsophisticated boys of slum area. However, his lie does not save him from the impending disaster as Kromer; the leader of the group sees through it and starts blackmailing him. The influence of Kromer, a bully and son of the alcoholic destroys the innocence of Sinclair’s childhood. It wrecks peace of his mind. Sinclair becomes mentally and morally unstable.

Sinclair’s meeting with Kromer enforces him to enter into the ‘forbidden realm’ in which moral corruption is waiting for him. Eventually, He starts speaking a lie with parents and stealing money from home. “Whether my crime was a theft or a lie (hadn’t I sworn a false oath by God and my salvation?) didn’t matter. My sin wasn’t any particular action, my sin was having given my hand to the Devil”. Sinclair’s behaviour in home reflects the influence of the shadow, Kromer. He steals money from the piggy bank and replaces money with useless stuff. He looks down on his father. Here for the first time, Emil Sinclair becomes aware of the world of shadow that inspires him to venture into the new dark world.

From the point of view of Jung’s psychology, it is the first layer of Sinclair’s psyche explored on the way to individuation. His quest for self-realization begins with his recognition and acceptance of his shadow which opens two opposite worlds for Sinclair: good and evil. Sinclair’s ventures into the dark world alienate him from the peaceful, serene and bright world of his father and mother. Nevertheless, there is a sense of guilt in his mind which causes lack of communication and alienation at home and the world around him. It seems to him that objects of home like a table, wall clock, mirror, bookshelf, and the scripture, Bible are going away from him and becoming unknown to him. He finds that he is anchored to the other world where darkness resides and his good, happy family life is not capable of saving him from
this unfamiliar darkness of new roots. It seems to him that his serene world is detaching itself from him and he could only watch with a cold heart its saying good-bye to him. Only he can perceive this change in him to which his parents are totally unknown.

This secretive world of Sinclair is full of darkness and deception. Gradually, he begins to take joy in being superior to his father, as his father cannot look through his lies. The sense of superiority enforces him to leave the world of father:

I had had to endure our evening prayers, during which we had sung a hymn that was one of my favourites. Oh, I didn’t join in, and every note was gall and wormwood to me. I didn’t join the prayer when my father spoke the blessing, and when he ended “… upon us all!” I was convulsively torn out of their circle. The grace of God was upon them all, but no longer upon me. I left, cold and enormously weary.  

From the beginning of childhood, Sinclair becomes aware of the interplay of two worlds: the bright world and the dark world. By birth, Sinclair belongs to the bright world. However, the fatal attraction of the dark world starts dominating his inner life. Franz Kromer personifies the domination of the dark world which Sinclair lacks in a bright world. However, he experiences occasional anxiety of this unconventional and uncanny world.

Franz Kromer can be assessed in term of Jung’s Shadow as he introduces Sinclair to the dark world which Sinclair had been reluctant to accept as his own part. Kromer makes Sinclair realise that he is capable of doing something evil that is prohibited in his light world. This realization takes him nearer to Kromer and the dark world he represents. It seems that step by step Sinclair’s flight descends from serene world to evil world. There is no resistance from his side to this confrontation. On the contrary, he allows the devil to carry his soul in the dark world. Gradually, Sinclair becomes the part of the vicious circle. He has to perform unpleasant and unacceptable tasks imposed on him by Kromer. He has to obey his tormentor and follow him to ugly places. Kromer’s dashing personality makes Sinclair weak, coward and he starts finding roots of cowardice in his light, religious world of home. Becoming weak gives him a sense of inferiority. Paradoxically enough, he finds himself primitive, ineffectual in the group of boys of Ordinary Public School. He becomes a passive
victim of his emotional trauma and chaos which results in a lack of moral judgment. He could not decide which world is necessarily appropriate. A light world is a haven but Kromer’s world is not far from attraction where physical strength, aggression, anger and escapades in darkness play a significant role.

The taste of the forbidden world (apple theft) and similar experiences instil him with resistance to moral control of the father world. Sinclair recognises some peculiar traits of the shadow as in his own personal qualities. He finds the cause of such malign emotions lies in the other person, Kromer. This isolates Sinclair from his environment that is serene, pure, bright, and religious. It becomes the illusory world. However, Kromer is the shadow of Sinclair that he does not want to face in the bright world.

Sinclair is rescued from the clutches of the shadow by Demian. Demian can be assessed Sinclair’s one of the projections of the collective unconscious. Demian appears when Sinclair’s torturer, Kromer blackmails him. Through him, Sinclair understands that he has to throw a very long shadow. His encounter with his shadow is the cause of Demian’s entry into his life. Demian can be interpreted as the alter ego of Sinclair. “As in a dream I was captivated by his voice, his influence. I merely nodded. Wasn’t a voice speaking there that could only be issuing from myself? That knew everything? That knew everything better and more clearly than myself did?” Sinclair finds an appeal of inner call in the voice of Demian.

Although Demian rescues Sinclair from the evil clutches of Kromer, but initially, Sinclair finds difficulty in accepting his unconventional thoughts and ideas. However, gradually, he starts taking an interest in his ideas. His willingness to experience the forbidden world is intensified when Demian speaks about the ‘Mark of Cain’ as the symbol of the thinker, and the artist. Through the story of Cain, Demian introduces Sinclair to a new way of thinking that will enable him to experience strength to follow his own path of destiny.

Demian, a leader, guide and friend of Sinclair looks ahead of time that makes him superior to others of his age. Sinclair gets impressed of his ideas immediately. Demian’s argument about Cain’s superiority captivates him to his unorthodox ideas. In his view, courageous and revolutionary people are always considered bizarre and uncanny in society. It seems that they bear the mark of distinct on their head. It makes
Sinclair think that the dark side of his world is also the part of his journey of self-discovery. To attain enlightenment, it is important to understand that the exploration of the dark world as man’s own shadow is an integral part of a spiritual journey.

In his attempt to resolve the conflicting appeals of his two worlds, he will begin to understand that man himself is torn between his own striving for goodness and idealistic goals and his corresponding desire to plunge deep into the netherworld of his own doubts, his latent cruelties, corrupt yearning, and dishonesty toward himself and others.6

Man’s first confrontation with himself is unpleasant in Jungian term. Similarly, Sinclair’s confrontation with his dark world is unpleasant. In the view of Jung, the dormant archetypes erupt when a man is in the state of psychic collapse. The repressed contents of the unconscious mind do not have any harmful effects although sometimes their influence might be dangerous and violent. The content of unconscious has a guiding function. Therefore, after getting freedom from Kromer, Sinclair, immediately, wants to cling to the bright world of his father and mother. Max Demian delivers him from Kromer whom he neglects afterwards due to this shattering experience. This liberation from Kromer brings him childlike innocence for several years. It is the world of consciousness.

The acquaintance with the unconscious is always shocking but it leads to the attainment of the ‘Self’. Therefore, it is necessary on the part of man to probe depths of his psyche, as it is an important step toward the goal. As a result, Sinclair begins to avoid Demian and this gives him pleasure and relief from the burden of Demian. This choice is prompted by fear, as initially, it is difficult for a man to leave the safe confines of his conscious.

In the course of time, Sinclair accepts Demian’s thoughts but with his periodic resistance. He feels awkward while following his friend. Demian too observes Sinclair’s defiance in order to accept him. Accordingly, Sinclair decides to get away from his friend, Demian and the surrounding in which he starts feeling suffocating. Eventually, he feels dissatisfied with his life and blames Demian for this restlessness. Yet, he could not totally distance himself from Demian. At the intervals of time, Demian’s voice echoes in Sinclair. He is always present in his conscious and unconscious as well. He never totally disappears from his surroundings. Demian starts
shedding spiritual influence on Sinclair under the spell of which Sinclair enjoys the religious celebration of confirmation as a ritual. The meeting between him and his liberator in the confirmation class challenges Sinclair to think independently about Bible stories. However, this time also, he could not enter into Demian’s private world which is full of legends and secrets.

We do not find a sign of growing age on Demian’s face. His face seems to reflect all the features of all creation. There are rumours about his relationship as the son and the lover of his mother. One of the rumours Sinclair heard that both Demian and his mother live together like lovers. Such vague description and impression of Demian open a limitless point of references. Demian seems an archetype of the ‘puer aeternus’ who is an eternal boy used in mythology to designate a child-god with the quality of being psychologically forever young. It also stands for an older man whose emotional life remains at an adolescent level. His eternal beauty and his relationship to his mother are also elements of his being ‘puer aeternus’.

Sinclair, immediately, recognises Demian’s quality of luminosity. Demian has knowing eyes. Sinclair witnesses the secret knowledge and hidden wisdom of Demian that enables him to exercise his will-power on others. He plays a role of superior master to Sinclair. According to Jung, archetypes are ambiguous. This is true with Demian. Sinclair’s description of Demian’s inherent supernatural power is as follows:

I saw Demian’s face, I saw not merely that he didn’t have a boy’s face but a man’s; more than that, I saw, or I thought I saw or sensed, that it wasn’t a man’s face, either, but something different still. There seemed to be something of a woman’s face in it as well; in short, for a moment that face struck me not as masculine or childlike, not old or young, but somehow millennial, somehow outside of time, bearing the mark of different eons from those we live in. Animals might look like that, or trees, or stars – I didn’t know, I didn’t precisely feel, what I am now, as an adult, saying about it, but I felt something similar. May be he was handsome, may be I liked him, may be he was repellent to me, too; that couldn’t be decided, either. I only saw: he was different from us, he was like an animal, or like a spirit, or like an image; I don’t know what
he was like, but he was different, inconceivably different from all of us.\textsuperscript{7}

The influence of Demian marks definite development in Sinclair’s psyche. Demian’s contention that all ideas do not have value but only those we actually live. This prompts Sinclair to face his shadow in order to experience the dark half of the world that comprises of sensuality, sexuality and spontaneity. This dark half has been existed so far in his mind. Accordingly, his dark and sinful life in university after meeting Beck enables him to integrate his shadow fully. Sinclair in the company of Alfons Beck experiences filthy, loathsome life. Beck stands for animal sexuality and potency. He shares with Sinclair his sexual adventures with women including the one who runs the stationary shop. Through this loathsome life, Sinclair experiences opposites of life to their extreme ends.

It seems that growth of Demian’s image within Sinclair’s psyche denotes the integration of the unconscious into the conscious. Sometimes Sinclair defies his infatuation with him but this resistance paves a rightful way to his unconscious. This indicates that after facing his shadow, Demian becomes a personification of a centre of his psyche. The truth Sinclair understands after meeting Demian is that each man should find his own path to attain psychic harmony. Now he is ready to integrate next layer of his unconscious – the anima.

2.3 Integration of Anima:

The next step on the path of individuation is a deeper layer of the unconscious from which archetypes appear as projections. They are in the form of dreams or visions. In this regard, Emanuel Maier points out that:

Their order of appearance is, first, the shadow, then, a personification of a new centre of the personality, in this case Demian; then, the Anima; later, the bird; and finally one of the last to appear, the Mana Personality of Mother Eve.\textsuperscript{8}

In the novel, female characters play a significant role in the development of Hesse’s protagonist toward his true self. Beatrice and Frau Eva can be assessed on this scale as they both brought transition in Sinclair’s attitude and in life itself.
Sinclair’s disconnect with the values of his pietistic family and attraction towards unorthodox ideas at the school enforces him to leave away from family values. The detachment from home comes very easily to him. His sisters cried on the day of his departure but he could not feel gloomy at all. At one point he felt ashamed of his own indifferent behaviour. In home, he had been a favorite and affectionate child of family members but there was no sign of sorrow on his face at the moment of taking leave from them. He found himself completely transformed. It shows that his only concern is listening to his inner self which develops a sense of indifference in him to world outside in which his loving family wants to bid him farewell. But for him, they do not have any value and what matters and attracts his attention are the forbidden dark streams of the unconscious. As a student, he begins to slump into a life of cynical profligacy. As the result, the guilt in the mind and alienation from home and the world outside take Sinclair to life of drinking and debauchery. He becomes a regular tavern goer and very soon, his ventures into the life of drinking and debauchery make him a leader, a notorious, reckless youngster.

In this state of mind, one day he meets a young beautiful girl to whom he names Beatrice. He meets her in a park. She rescues him from the licentious life. She inspires him to be a good student again and motivates to be an artist. His attraction towards her enforces him to paint her portrait. Eventually, Sinclair begins to paint a portrait of Beatrice. At this time, he realises a force within himself. The force gives him a sense of knowing everything. He calls it the ‘daemon’. “The picture didn’t resemble me – nor was it meant to, I thought – But it depicted that which constituted my life, it was my inner self, my fate, or my daemon”.

Beatrice begins to play the role of his guide. Sinclair leaves the dark world under her spell and becomes a good student. Beatrice is the anima of Sinclair. She is his soul-picture that helps him to understand himself in the better life. Sinclair encounters Beatrice when he is in the midst of psychological turmoil. She helps him to get out of this chaotic state of mind and paves the path back to Demian and Frau Eva and then onwards.

Psychologically when a man feels weakest and hopeless, an archetype comes up. This is true with Sinclair. When he is depressed and finds his life futile, he encounters with Beatrice. The archetype of Beatrice corresponds to the critical situation from which Sinclair aspires to get a ray of hope. Beatrice plays a role of positive anima by inspiring Sinclair to follow the right path.
The appearance of Beatrice brings change in Sinclair’s life. He starts taking an interest in art and begins to paint her portrait. The art of painting is one of the methods of unveiling the contents of unconscious. Sinclair gives an outlet to his unconscious contents through painting. As a result, one day he produces a strange face.

It (the picture) seemed to be like a sort of divine image or sacred mask, half-male, half-female, ageless, equally strong-willed and dreamy, rigid yet secretly alive. That face had something to say to me, it belonged to me, it made demands on me. And it resembled somebody, I didn’t know whom.\(^{10}\)

The face in the painting bears a resemblance to Demian’s face. Later on, Sinclair recognises the face of Frau Eva in the painting. This shows Beatrice has a quality of androgyny. Her face has boyish features. Although she is graceful, neatly dressed and tall, her face bears boyish features. According to Jung, anima is the product of the unconscious. It has hermaphroditic quality. In the words of Jung, the quality hermaphroditic is:

\text{a symbol of the unity of personality, a symbol of the self, where the war of opposites finds peace. In this way the primordial being becomes the distant goal of man’s self-development, having been from the very beginning a projection of his unconscious wholeness. Wholeness consists in the union of the conscious and the unconscious personality. Just as every individual derives from masculine feminine genes... so in the psyche it is only the conscious mind, in a man, that has the masculine sign, while the unconscious is by nature feminine. The reverse is true in the case of woman.}^{11}

Beatrice also has the feature of boyishness on her face. Her quality of androgyny enables Sinclair to understand the duality of gender in a human being. In the view of Hesse, a man is a combination of certain opposite features. He should not repress any aspect of his character. On the other hand, he should accept all aspects of his personality irrespective of its dark side and androgynous aspects in order to be self-realised. However, at this point of life, Sinclair is not conscious about the meaning of androgyny.
As anima inspires to artistic creativity, Beatrice inspires Sinclair who afterwards tries to paint images from his unconscious. The painting of Beatrice has a resemblance to the image of an androgyny deity. On the next day, Sinclair sees the face of Max Demian in his painting which clearly points out that Beatrice and Demian are the counterpart of each other and both are interdependent on each other to explore Self. It indicates that Sinclair’s struggle to resolve the conflict between his angels and demons heads him further on the way of self-discovery.

However, the role of Beatrice is temporary. Her role is only to inspire Sinclair to artistic creativity. This artistic creativity leads Sinclair ahead in his quest for Self. Sinclair’s love for Beatrice is spiritual and platonic one. She does not awaken any sexual passion in Sinclair. The sexual maturity in Sinclair is developed through a dream in which he embraces his own mother who immediately turns into another female image. Sinclair’s dream is as follows:

I was returning to my father’s house – over the doorway the bird in the coat-of-arms shone in yellow against the blue background – in the house my mother came up to me – but when I walked in and wanted to embrace her, it was no longer she but a figure I had never see, tall and powerful, resembling Max Demian and my portrait painting, but different and, despite its mightiness, completely feminine. This figure drew me to itself and received me in a loving embrace that was profoundly thrilling. Rapture and horror were mingled, the embrace was a divine service but also a crime. There was too much lurking in the figure embracing me that was reminiscent of my mother, too much that was reminiscent of my friend Demian. Its embrace was a breach of all respect, and yet was blissful. I often awoke from that dream with a feeling of profound happiness, often with deathly fear, my conscience tortured as if by some frightful sin.12

Dreams play an important role on the path of individuation as they help to explore the world of unconscious. Sinclair’s dreams become an essential medium to understand his process of individuation. In this regard Johanna Neuer says:

Just as in the case of Jung’s patients, painting and dreams are instrumental in one’s growth toward individuation. Dreams are also a
factor in Sinclair’s development since archetypes or archetypal motifs frequently come to the surface when consciousness has been suspended. Dreams are indeed the main source of proof that archetypes do exist, since they are products of the unconscious without interference of consciousness.\textsuperscript{13}

Sinclair’s dream of the coat-of-arm at the door of the house plays a crucial role to open the window of Sinclair’s unconscious. In the opinion of Jung, an archetype of the bird is par excellence. The bird in the dream has a strong connection and it represents the power of positive anima. Sinclair begins to paint a new picture of the bird-emblem. The sparrow hawk of his painting represents his initial will to leave the world of his parents’ serene world. He decides to venture into the dark world in order to explore and learn more things. Eventually, like the bird, Sinclair breaks the spell of the light world to find a meaning and significance of the god Abraxas. “The bird is fighting its way out of the egg. The egg is the world. Whoever wishes to be born must destroy a world. The bird is flying to God. The god is named Abraxas”.\textsuperscript{14} From the point of view of Demian, the bird is on the way to Abraxas, the God that stands for wholeness. The symbol of the bird breaking the eggshell represents Sinclair’s struggle for liberation from the clash of opposites. It denotes his progress on the journey of the process of individuation. It stands for totality. Therefore, Sinclair’s painting of the bird can be seen in the light of his efforts to attain totality or individuation in Jungian term.

Later on, Pistorius exposes Sinclair to the mysteries of myth and religion. Pistorius plays the role of the pious hermit in Sinclair’s life. He shades focus on the matters which Sinclair found incomprehensible when Demian brought them out in his notice. Pistorius speaks about a new religion. “There has to be a community, there must be a cult and intoxicants, feasts and mysteries…”.\textsuperscript{15} The religious impulse plays a significant and decisive role in Hesse’s life and works. In this regard Theodore Ziolkowski quotes from Hesse’s letter of February 23, 1935, as:

> During my entire life I have sought the religion that would be suitable for me. For although I grew up in a home filled with genuine piety, I could not accept the God and the faith that were offered to me there…. It was my way to search first of all on a very individual level, that is, to
seek my own identity and to develop insofar as possible into a personality. Part of this story is told in *Demian*.\(^{16}\)

The encounter with Pistorius brings maturity in Sinclair as he offers a radical interpretation of myths and religions. Sinclair’s sharing of such unconventional views prepares him for the second encounter with Demian.

At this point of life, Sinclair realises that the meaning of his life revolves around Demain. His effort to reconnect with him fails until he enters into the university. Here, he gets an opportunity to meet Demian’s mother Frau Eva. She stands for the fulfilment of all his dreams. Frau Eva of the story can be interpreted as the anima of Sinclair. Sinclair feels her as the integral and integrated part of himself. She understands him and helps him to understand his own self in better light. Whenever he is in her company, Sinclair experiences a sense of completeness.

In the novel, Sinclair’s encounter with the anima comes in two different manifestations. Beatrice is a third type of anima; the Virgin Mary type that represents spiritual love. She brings transformation in Sinclair. Sinclair’s sexual and sensual desires are transformed into spiritual devotion. His dark world and shadow are integrated successfully and transformed into spiritual love. However, Sinclair is not satisfied with the aspects of spiritual anima which compels him to capture her image thoroughly through painting her face. The painting reveals the incomplete status of it as it lacks something else. However, the anima helps him to evolve on the process of individuation. Now he aspires to meet Demian with confidence. Therefore, with Beatrice Sinclair’s process of evolvement begins and it completes with his encounter with Frau Eva which is another manifestation of the anima. Therefore, Frau Eva represents the fourth type of the anima – Sophia type.

2.4 Experience of Individuation:

Sinclair’s confrontation with the existence of two worlds: the light world and the dark world psychologically denotes polarity between the conscious and the unconscious in his psyche. For the proper development of human psyche, a man should take into account the ‘dark’ side of life because the ‘good’ world where it is said God presides suppresses an individual’s psychic growth.
In the case of Sinclair, the bright world of parent does not remain a haven for him. Accordingly, he denounces it as life in the bright world is too conventional. However, his disgraceful ventures into the dark world also give him pangs of conscience. Here also his mind does not experience peace. His psyche is torn between the two halves; the bright world and the dark world. In Jungian theory, the union between these two polarities is important for the wholeness. Sinclair’s two halves represent his conscious and unconscious parts of the mind. Jung in *The Archetypes and the Collective Unconscious* aptly points out the conflict and collaboration between them.

Conscious and unconscious do not make a whole when one of them is suppressed and injured by the other... Both are aspects of life. Consciousness should defend its reason and protect itself, and the chaotic life of the unconscious should be given the chance of having its way too-as much of it as we can stand. This means open conflict and open collaboration at once. That, evidently, is the way human life should be.17

However, between these two worlds, life faces psychic conflict. Therefore, there should be a union between them that offers harmony in life. In the novel, an archetypal symbol of God ‘Abraxas’ is used to show the unity of the ‘good’ world and the ‘bad’ world. Once, Sinclair recalls Demian’s interest in a keystone above the gate of his home. Eventually, he paints a picture of that bird from his memory and posts it to Demian. Unexpectedly, he gets a reply from Demian about his painted dream bird. In that reply, there is a reference to God ‘Abraxas’ a symbol of combining of the godlike and the devilish. This encounter with Abraxas marks a new development and longing for life. It occupies the space of Sinclair’s mind. He forgets about Beatrice, a girl whom he met in the park and fell in love. Her obsession gets over because she represents only the bright side of life by being an idealized image of a girl. However, Sinclair desires for the union of opposites. He is in search of an image, God, or anything that represent the wholeness. Regarding the quest for God Abraxas, Martin Buber aptly writes that

In the search for the living god you must sometimes shatter images that have become unworthy in order to create room for a new one. But
Abraxas is not the image of a god: it is the complex concept, the concept of an ultimately valid coalescence of good and evil.\textsuperscript{18}

The quest for wholeness makes Sinclair a dreaming sleep-walker and in one of his dreams, he finds himself invoking Abraxas, the God of his quest. He describes Him as:

Rapture and terror, man and woman combined, the most sacred and the most hideous things interwoven, deep guilt quivering in the heart of gentlest innocence – such was the image of my dream of love, and such was Abraxas, also… It was both, both and much more still. It was an angelic image and Satan, man and woman in one, human being and animal, the highest good and extreme evil. To experience this seemed to be my lot; to taste of it, my destiny. I longed for it and feared it, but it was always there, always hovering over me.\textsuperscript{19}

This description indicates that the concept of ‘Abraxas’ consists of opposites in an undivided state to which Sinclair aspires for. Sinclair’s life is a quest to achieve the totality of Abraxas. In his search, it becomes necessary to unite splintered aspects of his character into a complete personality. In Jungian terms, the complete personality is individuation in which integration among the whole psychic energy takes place. Sinclair recognises and understands a significant symbolic meaning of the ancient God Abraxas that stands for the union of the light world and the dark world. This recognition brings psychic growth in him.

On the way to individuation, the symbol of Abraxas may stand for the union of the conscious and the unconscious in Sinclair’s psyche. The idea of god Abraxas motivates Sinclair to accept the evil world. The process of acceptance begins with Sinclair’s encounter with the shadow: the part that he does not like of himself. The evil part of his life is not allowed in Sinclair’s light-world. It is projected on Kromer. The mythical god Abraxas confirms Sinclair’s idea that he is both good and bad and it is not the fault but a sign of being a true human.

After this turmoil at the unconscious level, Sinclair has to leave secondary school to join the university. Sinclair experiences a mental storm that enforces him to take his life away. At that time, he meets Pistorius who acquaints Sinclair to the old
culture and knowledge of Gnosticism. He exposes him to antiquarian beliefs and myths. Here, his meeting with Pistorius, the organist illuminates the two-fold nature of the human world. He explains to him that we comprise of everything, all the gods and devils that ever existed and that comprise the world. His views represent some ideas of Jung’s collective unconscious. His opinion is that

All the gods and devils that ever existed, whether among the Greeks, Chinese, or Zulus, are all inside us, they exist there as possibilities, as wishes, as ways of escape. If mankind died out except for a single halfway-gifted child that had received no education, that child would rediscover the whole course of event, it would be able to produce again the gods, demons, Edens, positive and negative commandments, the Old and New Testament.20

Pistorius as a friend guides Sinclair to acknowledge the archetypes of his unconscious. He is another milestone that leads Sinclair toward his Self.

The character of Pistorius is moulded on the experience of psychoanalytical sessions Hesse had under Jung’s student Dr. J. B. Lang. Sinclair speaks about his dreams and fantasies to Pistorius. However, Sinclair is reluctant to share his most profound vision which he, later on, paints almost unconsciously. His most obscure dream of love is related to the mother archetype. In this dream, Sinclair embraces his own mother. However, his mother turns into the figure of a goddess like an aspect that has dual nature. Jung aptly points out the positive aspect of mother archetype in The Archetypes and the Collective Unconscious.

The qualities associated with it (the archetype) are maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility.21

However, the negative aspect of mother archetype is about “anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate”.22 At this time, Sinclair’s physical desire to possess his mother becomes an obstacle on his journey of individuation. After leaving
Pistorius, Sinclair visits the house in the state of loneliness where Demian used to live. Here, he gets a photograph of Frau Eva from a neighbour and he finds similarity between his dream image and Frau Eva. This makes him embark on journey to meet his destiny: Frau Eva, who becomes mother figure for him.

In the novel, Hesse describes an image of a mythical mother who is personified in Frau Eva of Sinclair’s dream in the following way.

It was my dream image! There it was, the tall, almost masculine female figure, resembling her son, with traces of motherhood, traces of severity, traces of deep passion, beautiful and alluring, beautiful and unapproachable, daemon and mother, destiny and beloved. It was she!²³

This indicates that Frau Eva, Demian’s mother is a combination of three aspects; goodness, passion, and darkness. She has hermaphroditic quality like Beatrice that symbolises unity between opposites. The figure of the dream is the culmination of Sinclair’s own mother, Demain, and then finally Abraxas. It is the symbol of totality represented by mythical god Abraxas. The mythical mother is the origin and destination of all humanity. The dream stands for the voice of Sinclair himself that comes from within.

The vision of the Great Mother enforces Sinclair to forget Beatrice. Nevertheless, we find a close connection between Beatrice and Frau Eva as they are products of Sinclair’s unconscious. He encounters anima as a maiden in Beatrice, and in Frau Eva, he finds the anima as a mother. Both bring development in Sinclair on the way of individuation. It is Beatrice who first brings awakening in the male protagonist of the novel. She helps him to rediscover some of the important but forgotten aspects of the self. Sinclair regains lost aspects of his personality when he comes in her contact. In Jungian term, Beatrice corresponds to the rise of the anima that brings psychological progression in the person. Finally, Sinclair sees Frau Eva as the beginning and end of mankind. Sinclair becomes fearless on his path to self. He no longer is at odds with himself. Now, he aspires to meet Demian’s mother without any hesitation.
Frau Eva is a projection of mythological Magna Mater that in the words of Jung appears paired with her male counterpart – Demian. Such symbol that stands for the union of opposites is significant in the realm of personal experience which heads to the illumination of individuation. In Jungian individuation, the accomplishment of the ultimate centre of the psyche is the Self. Frau Eva plays the role of the guide which is an archetypal function.

In his first meeting with Frau Eva, Sinclair finds that Frau Eva proves the fulfilment of all images which he had encountered in life and rejected them to go ahead on his path. He realises that Frau Eva is a condensation of images, for instance, the images of Beatrice, Abraxas, and Demian. In her look, he witnesses fulfilment. We observe co-existence of opposite feelings in his relationship with her. She is the symbol of his beloved, his mother, and his goddess. He finds his life’s path close to her life. He wants to feel the power of her presence in him and around him. Gradually, Sinclair comes to feel that Frau Eva is more a reflection of his inner being.

Sometimes I was sure I felt that it wasn’t her physical person that my whole being was drawn to and strove to win, but that she was only a symbol of my inner self, and she was trying merely to lead me deeper into myself. Often I heard her say things that sounded like answers given my unconscious to burning questions that were agitating me.\(^{24}\)

Sinclair’s journey sets an aim of achieving the total psychic energy that embodies Jung’s process of individuation which requires painstaking efforts on the part of the seeker. The process of individuation embodies encounters with dangerous unconscious forces. It also requires arduous inner journey in order to overcome dangerous dormant aspects of the human psyche. In this novel, the contents of Sinclair’s unconscious are explored through the shadow and the anima which indicate the progress of individuation. A man encounters the major stumbling block on the way to individuation in the form of contents of the collective unconscious which give shelter to archetypal projections as:

They are potential thought patterns in an individual, manifestation of the collective unconscious which is part of that part of the psyche which is independent of personal experience. In contrast to the personal unconscious, the contents of the collective unconscious have
never been conscious but have been inherited in their unconscious state.  

We can perceive this in all individuals. Moral courage is required to face the painful experience of the encounter with an archetype. The man has to stick firmly and behave according to the potential of his psyche. The failure in being conscious of ourselves is the worst sin for Jung. The harmony between conscious and unconscious is an important stage in human development. However, life process is irrational and it makes use of definite symbols to express itself.

The central theme of Demian is a quest for self-realization. This quest is similar to Jung’s “the becoming of the self”. Sinclair’s inner journey is the process of individuation. In this process the ego, the personal consciousness and collective unconscious merge into self. In other words, it is the process of the integration of the unconscious into consciousness. The novel explores Sinclair’s journey as the mythological hero. His journey towards himself is full of obstacles represented through symbolic figures. Sinclair conquers them. The hurdles of symbolic figures become the milestones in his life and show his progress on his way. The symbolic figures, images, concepts are the products of Sinclair’s unconscious. In the view of Carl Jung, a man should understand and experience the symbols as it helps to widen consciousness of the individual. Sinclair’s unconscious contents are presented in the form of the shadow, a conflict of two worlds, an image of the bird, Beatrice as a positive anima, Frau Eva as a universal mother, and his alter ego, Demian. His inner journey aims to identify himself with each of these contents of the unconscious. He discovers each of them as an integral part of his Self. Accordingly, he integrates projections of the unconscious in order to progress in his quest for self-realization. In this sense, Kromer, Beatrice, Mother Eve, and Demian are not separate characters but the contents of Sinclair’s unconscious produced in the form of symbols.

In the novel, the character of Pistorius can be an amateur psychoanalyst who helps Sinclair to take a further step on the path to himself. Pistorius teaches him to welcome all thoughts and impulses that come in consciousness. He asserts that there is no need to judge them as moral or immoral. They are different aspects of Abraxas. He teaches Sinclair a method of gazing into a fire in order to be conscious of thoughts and images. Finally, Sinclair realises from him that vices which we see in others are
rejected parts of ourselves. During this time, Sinclair is exposed to spiritism through another student, Knauer. In the case of Knauer, his tremendous faith in the spiritual world makes him a tragic figure as he becomes incapable of integrating dark side of the world. In his view, spirituality is attained only through continence. Unlike Sinclair, there is no inner call for Knauer that can lead him to the philosophy of Abraxas.

At this point of life, Sinclair achieves a certain level of intellectual maturity and independence. Therefore, he leaves behind both of them and leads a path towards himself. Sinclair’s break with Pistorius and Beatrice brings him to a mature stage of the realization in which he understands that his ideal lies only within himself. At the end of the novel, Sinclair meets Frau Eva, Demian’s mother who stands for the ideal figure he has trying to capture in all his paintings. She stands for the unity of all things.

Similarly, in the novel Sinclair’s friend, guide, advisor Demian may not a physical being. He cannot be separated from Sinclair. Demain is the alter ego of Sinclair and nothing else. He is the deepest self of Sinclair who is present in all of us. This deepest self has the power to overcome the chaos and danger; we get encountered in life, especially during the years of adolescence. This power of self we have to realise in life to outwit the problems of the chaotic mind. It gives confidence about us. If we think that Demian is a concept actualized, then his actions and Sinclair’s interactions with him can be psychic experience externalised. Demian’s help to get rid of Kromer can be interpreted as Sinclair’s own mental neutralising of his tormenter by acknowledging and accepting evil that he represents. Demian says to Sinclair while he is lying on a bed at a field hospital “If you call me then, I will no longer come riding so crudely on a horse or on a train. Then you’ll have to listen within yourself, and you’ll notice that I’m inside you”. It shows that Demian, the guide, the advisor who helps to accept and cope with impulses of ‘other world’, resides within Sinclair (in all of us).

In Demian, Hesse incorporates Jung’s concept of the individuation process in which Sinclair first encounters with the shadow and then the anima. Through this, he tries to make his unconscious conscious. Jung calls this a process of individuation. For this, Sinclair faced and experienced his shadow and anima in the form of Kromer,
and Beatrice and Frau Eva, respectively. The epiphanies at the end are a symbol of the universal experience Sinclair had. Finally, Sinclair meets Frau Eva and finds amalgam of both worlds in her – youth and age, good and evil, male and female etc. Sinclair associates this vision of Frau Eva to Abraxas as the union of opposites. According to Eva, Sinclair needs strong faith and strength in what he desires in order to integrate the figure of universal mother. At the end, Frau Eva offers him an opportunity to fulfil his desires through the medium of Demian who conveys a symbolic kiss. It indicates Sinclair’s integration of the Self.

Sinclair’s journey as a seeker and the artist prepares him to meet his destiny. This journey comprises of the knowledge of the shadow, anima, and conflict and harmony in opposites. It is only then a man can find his true self. At the end, Sinclair and Demian become active in the military war in which both are injured. The war has a positive function in the novel. It suggests the destruction of the old world with its false conventions and birth of the better world. Demian bids farewell kiss to Sinclair on the deathbed. By the time, Sinclair recovers from the wound and finds a source of sustaining values which will help him to survive without any support of his friend. At the end, Sinclair’s finding of the image of Demian within himself denotes that his projection of the contents of unconscious is dissolved. It is the sign of his integration of the unconscious into consciousness. This is a process of individuation which enables a person to be psychologically an individual by uniting all aspects into one.

2.5 Interplay of Opposites:

In Demian, Hesse depicts the youth’s world; youth’s concerns and bewilderment, their apprehensions and aspirations. In the beginning, the narrator makes it clear that his quest for self-realization begins from within and not from any other source like books or stars. The narrator states that every person’s life is a journey toward himself. This is the most difficult task as it depends on one’s own abilities to strive toward his inner goal. This novel is about the inner and outer circumstances of Sinclair’s life. There is interplay between opposites which leads to the acceptance of both. This is made possible through the acceptance of gnostic God Abraxas and Sinclair’s friendship with Pistorius, an organ player in the church.

The representation of opposites is associated with Sinclair’s childhood fancy. Sinclair’s light world and the dark world are delineated in the novel. Home and family
represent his light world. It is characterized by cleanliness and goodness, love and peace, prayer and duty. Nevertheless, very soon Sinclair becomes aware of a seductive and profane life of ‘dark world’. Sinclair’s parental home implies childhood paradise, innocence and harmony, faith and respect. In fact, it is child’s ‘light world’. The counterpart of this is the ‘dark world’ where we find threatening and prohibition of certain things. Such world is a tempting mystery and is considered as Satan’s realm.

Chapter one of the novel entitled “Two Worlds” enfolds existence of opposites in the life of a narrator. At the age of ten, Sinclair realises that he lives in two worlds. He gives a number of examples to illustrate this polarity, but it can be reduced to the traditional dichotomy of good and evil. The light world is his father’s home that represents love and respect, severity, manners, school, clarity and cleanliness, gentle, friendly speech, and proper behaviour. To put it in other words, it is a pure, lovely, and well-ordered world. This world is the realm of mother and father. The road of this world, straightforwardly, leads to the future. It consists of duty and guilt, a troubled conscience and confession, forgiveness and good resolutions, Bible sayings and wisdom. This world sets a goal to Sinclair that is very bright, pure, superior, and well-ordered. To achieve such a high esteemed goal, he has to attend school, do study and appear for tests and exams. He has to be faultless and well behaved like his sisters. Naturally, Sinclair is attuned wholly to the ‘light’ world represented by his parents, sisters, by law and order, and by middle class society. However, the roots of the other world, the narrator, Emil Sinclair finds in the home itself. This world is altogether different from the first one. The maid-servant of home introduces him to the darker side of the world which consists of

...maids and journeyman, ghost stories and scandalous rumors, there was a motley flow of uncanny, tempting, frightening, puzzling things, things like slaughterhouse and jail, drunks and bickering women, cows giving birth, horses collapsing, stories of burglaries, killings, suicides. All these beautiful and scary, wild and cruel things existed all around, drunks beat their wives, clusters of young girls poured out of the factories in the evening, old women would cast a spell on you and make you sick, bandits lived in the woods, arsonists were caught by the
This world is full of noise, glaring, sombre, and violent things. At this age, Sinclair begins to feel the bright world less beautiful, more boring, and dreary. He starts taking interest in the forbidden world, even though; he gets pangs of conscience and anxiety from it. The wicked part of the stories is more appealing to him than the fair end of stories in which the prodigal son returns home. Initially, Sinclair’s curiosity attracts his attention to the realm of the dark world through Lina’s account of it. But he has to go long way to integrate it.

The world of the home is full of brightness and untroubled conscience. Here, he is always in the midst of members of the family. It sets a path to become an angel through noble behaviour and being good with his sisters. Sinclair adores playing and being with his sisters. He gets immense pleasure while living in a noble ambience of home. He realises that noble behaviour is a technique to achieve a target of being an angel in a bright world of home and it is the highest goal of his ken. Man’s psychology has been crafted in such a way that he feels that being an angel is a wonderful experience in life.

Nevertheless, this pious, bright, serene atmosphere of Christmas cannot enthrall Sinclair long and he finds a dark world much nearer and dearer to him than other members of the family. This presence of two worlds has an influence on Sinclair’s relationship with his friends. As a member of good, permissible world, he establishes good relations with a Mayor’s son and a son of the chief forest ranger. Nevertheless, he also develops close relation with boys of the Ordinary Elementary School. It is this relationship with boys from neighbourhood leads him to enter into the dark world.

Sinclair’s encounter with Kromer and his account of fictitious apple theft and the painful consequences of it stand for his first crush with evil. Here, Franz Kromer is a leading light in the dark world. He blackmails Sinclair for his boasting. He is a ruffian acquaintance who becomes Sinclair’s tormentor. The result of this crush with Kromer is fall from grace and doubts about the importance of religion and morality. Sinclair begins to lie and feels wickedly superior to his father. He thinks that he has established a rapport with a devil. Immediately, he dreams of his lost paradise of his
home and wants to return to the purity and security of childhood which the home offers, but he could not, because the clutches of evil do not give him a chance.

Franz Kromer’s entry in Sinclair’s life opens the gate of the dark world. Eventually, Sinclair starts thieving things from his house. Moreover, he swears a false oath by God. His encounter with the darkness through the story of apple theft makes his life miserable. The threat of Kromer brings a change in his personality. His behaviour becomes bad at home. His innocence turns to suspicion and rebellion. He clearly witnesses the contrast between two worlds – the bright world of his father and the mother where everything is gentle, precious, serene and tranquil, and guilt-laden and the dark world where Franz Kromer is going to rule and ruin his life.

The new dark world is full of secrets and anxiety. Sinclair feels that he has given a hand to the devil; he relies on him, and obeys orders of the devil. At the top of that, he feels superior to his father because of the ignorance of his father towards his crime and guilt-laden mind.

As that happened, a strangely novel feeling was aroused in me, a malicious corrosive feeling full of barbs: I felt superior to my father! For the space of a moment I felt a certain contempt for his ignorance, his scolding on account of my wet shoes seemed petty to me. “If you only knew!” I thought, and I felt like a criminal being interrogated about a stolen bread roll whereas he could have confessed to murders. ²⁸

This so-called wicked life protracts in his inner mind in contrast to the neat, clean, good and bright world of home. The power of evil represented by Kromer starts affecting his real life and imagination as well. He becomes a heavy dreamer. He sees terrible things in his dream, for instance, Kromer is beating him, spitting on him, kneeling on him, and forcing him to commit serious crimes. Sinclair’s unconscious gets outlet through a dream in which he attempts knife-assault upon his father. This is the most horrific and frightening dream in which he had a murderous attack on his father. At this point, he feels as if he is at the crossroad. He ignores and tries his best to get rid of the darkness represented by Kromer but his rejection becomes attraction and results in acquiescence.
Meanwhile, Sinclair gets acquainted with Demian in school. Demian a tall, strong, aloof, and superior, more man than a boy is a keen observer of human nature, a student of hypnosis, and a holder of unorthodox religious views. Immediately, he makes Sinclair accept his unorthodox conception of sin and sinner. Sinclair also accepts Demian’s acclaim of condemned Cain, the very personification of evil. The interpretation of the story of Cain and Abel by him makes Sinclair feel the mark on his forehead and he does not feel ashamed of it but considers it as a distinction. It makes him confirm his rank above his father through malice and wretchedness.

Sinclair forms an opinion that being in the bright world means being coward. His mind is full of such chaotic thoughts.

A stone had fallen into the well, and the well was my young soul. And for a long, a very long time, this matter of Cain, the murder, and the mark was the point of origin of all my attempts at gaining knowledge, formulating doubts, and examining things critically.²⁹

However, in the course of time, Sinclair gets rid of Kromer with the help of Demain but Demian’s way of dealing with Kromer remains unknown to him. Therefore, he gets uncomfortable feelings that are the strange combination of gratitude and timidity, admiration and fear, affection and inner resistance towards Demian.

This regained freedom assists him to confess to the mother about everything he did under the spell of the wicked-torturer – Kromer. This confession ensures the brightness of the paradise where he celebrates his holiday in harmony. He regains grace of his serene world of home and feels comfortable and happy when restored in it. Once again, he is in paradise.

Now Sinclair is free from the clutches of devil, namely, Kromer but he finds his redeemer Demain also a seducer, an agent of evil, bad world. Therefore, he dares to ask his father about Cain and his advantage of having a mark on the forehead over Abel. He learnt this interpretation of the story ‘Cain and Abel’ from Demian. Although Sinclair has very secure, gentle, loving and playful existence in the bright world, he wants to dwell on the impulses came from the ‘other world’. This new
experience of the other world is always accompanied by anxiety and a troubled conscience. The peace of the good world is always wrecked here.

In the course of time, Sinclair gets acquainted with a real devil of mind which is full of sexual desires. The original sin starts awakening in his life. Puberty forced him to enter into the forbidden area. He started dreaming of the forbidden fruit of sexual desires at home. He is caught between two worlds. He thinks that he is leading a double life of the conscious mind and the unconscious mind. He realises that both the light world and other world are within him.

I led the double life of a child who really isn’t a child anymore. My conscious dwelt in the familiar, permissible world, my conscious denied the existence of the new world that was dawning. But at the same time I was living in dreams, urges, and wishes of a subterranean kind, over which that conscious life built more and more anxious bridges, because my child’s world was collapsing within me.30

In addition, the story of two thieves and its interpretation by Demian sparks realization of the existence of two worlds. Demian’s contention that the world is a mixture of good and evil. The God as a creator of the world should be represented as both and not as the artificially detached half in which God stands for goodness, nobility, beauty and so on. The world consists of opposites also ascribed to the devil.

We praise God as the origin of all good things. However, when it comes to sex life, the real origin of man; it becomes something sinful, forbidden, the realm of the devil. We have disrespect to sexual impulses. It’s a taboo in society and buried in silence. In the opinion of Demian, we should have a service for the Devil along with the service for God. He wants to bring in the attention of Sinclair a deity who encompasses his experience of opposite poles of light and dark, good and evil. With this contention of Demian, Sinclair realises that his problem of two halves of the world: the bright and dark is the problem of all mankind. It helps him to confirm his conception of the ‘two worlds’.

This confirmation brings out the transformation in Sinclair. He starts acting totally indifferent to the world outside and focuses more and more on himself by hearing the forbidden, dark streams of mind. While being in this state of mind, his
meeting with the oldest boy in boardinghouse Alfons Beck on one of the walks opens a deep layer of the dark world. Sinclair is a lonely, confused, and unhappy boy. In the light world, Sinclair had to follow the instruction of religion. He derives little comfort from his studies. However, Sinclair is a prodigal son of the light world. Therefore, he gets attracted to Alfon Beck, a worldly-wise fellow who corrupts his friend, Sinclair. In his company, Sinclair becomes rebellious. He starts cigarette-smoking, feels odd with himself and the world; he starts borrowing money from others and finds heavily in debt.

Sinclair’s conscience starts torturing him and in a state of despair, he flirts with suicide. Once he drinks wine in a little suburban tavern with Alfon Beck. The intoxication opens a window of his mind. He becomes talkative and pours out repressed feeling, thoughts about teachers, schoolmates, pagan culture etc. However, until this point of life, he never had any experience about the erotic life. Therefore, he and even the wine in his body are unable to participate in the discussions of sensual adventures with girls and grown women. After this experience, suddenly, his life and his friend Beck seem priceless to him. Only a sense of revolution is the comfort. In fact, at this time Sinclair’s real and conscious flight begins from bright world to dark world. He loses purity, radiance, and loving tenderness of the bright world. It is no more waiting for him.

I saw my hometown and my parents’ house, my father and mother, sisters and garden; I saw my quiet, homey bedroom, I saw my school and Market Square, I saw Demian and our Confirmation lessons – and all of that was bright, it was all surrounded by radiance, it was all wonderful, divine, and pure; and all, all of that – I knew it now – had belonged to me and had been waiting for me only yesterday, only hour ago; and now, just now at that moment, it had sunk out of sight and was accursed; it no longer belonged to me, it cast me out, it looked on me with disgust.31

This time, the feeling of lost paradise is no regret, but he finds a pleasure in suffering and liberation from the silent part. As a result, he becomes one of the regular tavern-goers. In addition, he experiences charm of a dark world with pleasure. For some time, he lives in drunkenness and dirt numb and lost, until a new impulse in life;
the exact opposite comes to life within him. He longs for purity and yearns for sanctity.

Coincidentally, at the same park where he met Alfons Beck, Sinclair sees a girl and gets attracted toward her whom he gives a name Beatrice. Her image begins to haunt him in his daydreams. Immediately, the ideal lady becomes a symbol of the ‘light’ world and he strives for a bright world which he has demolished while leading a licentious life. Now he aspires to make up his life with compensation to a period that he had lost in the collapsed state. In addition, the approaching exam assists him to change his disgraceful way and he finds himself back in the teachers’ grace. He feels this change is directed at some goal.

2.6 Hessean Enlightenment:

Hesse himself shares his protagonist’s search for an ideal of individuality. Hesse writes about a search for this ideal in “Briefe” as: “It was his destiny to have to search quite alone and to have to search first of all for his own self and to have subsequently to form a personality”. Demian sets an example for the ideal image of individuality which Emil Sinclair carries within himself. Sinclair’s life is a search for this ideal which makes him aware of his inner resources during a crisis that he experiences in childhood. His encounter with evil makes him understand the cruelty of the real world in the form of Kromer’s torturous treatment. Demian’s appearance and disappearance assists Sinclair in forming a positive identity of his personality. Sinclair’s aspiration to identify himself with Demian makes him accept both good and evil nature of all creation which leads him to understand creativeness in the form of Frau Eva who promises herself to Sinclair. At the end, both Demian and Sinclair are injured in the war and eventually, hospitalised. The death of Demian in hospital ensures Sinclair’s identity as Demian. He realises that he has found his own self that is identical with Demian. To put it in brief, Demian is a story of Emil Sinclair that deals solely with the process of individuation.

We find vivid symbols in Hesse’s works which stand for unity and totality. The symbol of god Abraxas from Demian represents the unity of God and Satan. Another symbol of the novel is the egg which traditionally symbolises totality. Sinclair’s aspiration to go beyond good and evil becomes the goal of his life. The symbolic representation of this goal, Sinclair finds in the ancient god Abraxas.
However, like Beatrice, the god Abraxas represents a stage which in the course of time, he leaves behind for the sake of his search for his own god. This shows that Abraxas is a symbol of Sinclair’s goal, not the goal itself.

Another symbol that brings development in him is the bird breaking its way out of the egg. This symbol is the central symbol of the novel to which we get anticipation in the introduction of the story. Sinclair writes:

Every person’s life is a journey toward himself, the attempt at a journey, the intimation of a path. No person has ever been completely himself, but each one strives to become so, some gropingly, others more lucidly, according to his abilities. Each one carries with him to the end traces of his birth, the slime and eggshells of a primordial world.\(^{33}\)

Another example of anticipation of the bird image is the sculpture in the keystone above Sinclair’s doorway which Demian points out to him in their first meeting. Later on, Sinclair finds Demian after a long time standing in front of his home and sketching the bird. Then, there is a reference to Sinclair’s attempt in painting the picture of the bird.

I no longer clearly remembered exactly what it looked like, and, as I knew, some of its details couldn’t be made out even close up, because it was old and had frequently been painted over. The bird was standing or sitting on something, perhaps on a flower, or on a basket or nest, or on a treetop.\(^{34}\)

In fact, the symbol of a bird breaking the eggshell shows the spiritual rebirth of the individual. It shows Sinclair’s search for and growth in self-realization. The central symbol is introduced in the beginning and maintained to the very end. The broken egg represents the divided world into the dichotomy of ‘good’ and ‘evil’ and ‘light’ and ‘dark’. Similarly, the bird’s goal outside it stands for the humanity which is beyond good and evil.

In short, Emil Sinclair’s journey of self-realization embodies his departure from home and school, and the dominance of evil and the orthodox religion. On his path, his life is cultivated not by pious life in his home but by the guidance of demonic
Demian, the ancient God Abraxas, and his passionate relationship with Frau Eva which enable him to go beyond good and evil. The guides, ideals and friends make him aware of the existence of two worlds. Moreover, they assist him to understand the importance of unity of opposites in life. There is an inner transformation in him. Since onward, his journey is no longer oscillation between two extremes but search for himself. He understands that commitment to either pole is not a proper path to realise self. For that, he has to accept both the worlds.

*Demian* is an elaboration of the path of humanization. Hermann Hesse’s philosophy of human development through three stages mirrors in Sinclair’s quest for enlightenment. We can observe in *Demian* that all three stages of development are portrayed. Sinclair’s inner growth takes place by treading all these stages. The journey of Sinclair toward Self begins since childhood. However, the first state of innocence is not depicted for its sake but to show the turmoil that follows. In Hesse’s view, the first stage of humanization sustains an aspiration to overcome the existing doubt, agony, complication and so on. *Demian* begins from the childhood of Sinclair but his innocence has little interest to Hesse as it does not involve conflicts. In this regard, Sinclair shows Hesse’s concern primarily with a man in his despair and freedom. The central character of the novel finds a seed of discontent in existing life. In the beginning of the novel, Sinclair’s glimpses at the dark world initiate him to experience the horror of an evil world in the form of Kromer. It brings despair in his happy life which is the second stage of humanization.

In the novel, the conflicts of the second stage and the resultant despair have been portrayed in detail. Sinclair is an individual who at the second stage confront with discontent in the comfortable life. His life becomes oscillation between two opposite worlds. However, he overcomes this duality but still experiences despair due to the awareness of his inability to accomplish the higher reality. This higher reality is the Third Kingdom of Hesse’s humanization. Like other selected works of Hermann Hesse the third stage is introduced in this novel. Sinclair gets only the glimpses of the third stage of the individual. However, Sinclair lacks the emotional aspect of life which plays a significant role in making Siddhartha a complete man. This brings his spiritual flight back to the second stage. His life becomes a quest for an abstract destiny which he could not accomplish. He could not engage himself in the daily activities of the world and remains passive. Because of his passivity, the world
entangles him in the form of war. It shows that Hesse’s novel follow the triadic rhythm of humanization.

2.7 Conclusion:

In *Demian*, Sinclair shows the courage to confront the contents of his unconscious. In this adventure, he tries to integrate split-off aspects of the psyche in the form of false persona, shadow, and anima which strengthen his Self and paves the path to achieve a wholeness of personality. Kromer is not an independent character in the Jungian scheme. He is a shadow of Sinclair. It is an aspect of Sinclair’s personality that has to be internalised. The experiences of the childhood of Sinclair are the contents of his personal unconscious. He goes beyond the childhood world of ‘light world’ in order to cling to the dark aspects of the other world. Finally, on the way to self-realization, he attains the stage of individuation with the appearance of Frau Eva, the Great Mother. The meeting with Frau Eva completes the process of individuation and at last, Sinclair finds his true self in Jungian sense. Frau Eva stands for the power of spiritual renewal. When Sinclair finally confronts her, he envisions that he has achieved his goal. He finds his self-identity. Frau Eva symbolises a call of his inner self. The purpose of Frau Eva is to unveil the depth of Sinclair’s unconscious. Ultimately, she makes him realise his own self.

In the view of Hesse, the inward road is the only way that leads to redemption. The path of self is a way to liberation. However, about the ultimate emancipation Hesse’s opinion is that it is impossible to attain ultimate emancipation or enlightenment. In *Demian*, the preliminary emancipation is focused. Unlike Siddhartha and Goldmund who assert to find their path to enlightenment, Sinclair finds difficulty in finding his path. Although Sinclair achieves Jungian individuation completely, he remains on the second stage in Hesse’s triadic rhythm of humanization.
Notes


3 Ibid., 10.

4 Ibid., 11-12.

5 Ibid., 24.


7 Ibid. 2, 32-33.


9 Ibid. 2, 54.

10 Ibid., 53.


12 Ibid. 2, 61-62.


14 Ibid. 2, 59.


16 Ibid., 135.

17 Ibid. 11, 288.


19 Ibid. 2, 62.
20 Ibid., 69.
21 Ibid. 11, 82.
22 Ibid.
23 Ibid. 2, 86.
24 Ibid., 98-99.
25 Ibid. 11, 42.
26 Ibid. 2, 109.
27 Ibid., 3-4.
28 Ibid., 11.
29 Ibid., 20.
30 Ibid., 30.
31 Ibid., 47.


33 Ibid. 2, 2.
34 Ibid., 57.

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