

Jungian Archetypes in Hermann Hesse's *Demian*

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Abstract

Introduction: This study delves into the interpretation of Hermann Hesse's "Demian" through the lenses of Jungian Psychology and archetypal literary criticism. Specifically, it aims to illuminate the personality traits of the protagonist, Emil Sinclair, using a qualitative approach. Focused on the concept of "individuation," the research employs textual analysis and interpretation to unravel Sinclair's character development across various stages of his life.

Methodology: The research methodology involves exploring Hermann Hesse's "Demian" as the primary source of data. Additionally, secondary sources such as books, articles, and previous research on the novel contribute to the data collection process. The research adopts a qualitative approach with interpretive content analysis as the chosen technique. The inductive research approach guides the exploration of the protagonist's psychological journey.

Results/Findings: *The analysis reveals that Emil Sinclair, the main character, undergoes a transformative process towards "individuation" and psychological balance. Experiencing the "shadow," Sinclair progresses through various stages of mental growth, integrating unconscious elements with consciousness a key aspect from the Jungian perspective. The fusion of opposites, facilitated by his connections with Demian and Frau Eva, contributes to Sinclair's development into a more balanced individual.*

Future Direction/Implication: *This study not only contributes to the understanding of Hermann Hesse's "Demian" but also opens avenues for future research on the psychological processes depicted in literature. The implications extend to the exploration of individuation, psychological maturation, and the integration of opposites in fictional characters. This research sets the stage for further investigations into the profound intersections between literary works, psychological theories, and archetypal criticism.*

Key Terms: *Persona, Shadow, Anima/Animus, Individuation, The Self*

Introduction

Carl Gustav Jung, who was a Swiss psychiatrist and psychotherapist, is the founder of analytical psychology. He developed the concepts of archetypes, the collective unconscious, and the theory of self or *individuation*. The theory of the collective unconscious is one of Jung's popular theories. Jung claimed that people are born with a "blueprint" that decides to shape the future of their lives. According to Jung (1965) the collective unconscious has the same behavioural contents in all individuals. We all have the collective unconscious. Jung believed that these blueprints are strongly affected by different archetypes. These archetypes are born impulses that play a part in human behaviour. The collective unconscious includes universal themes, called archetypes. They are part of the collective unconscious (Jung, 1965). Jung said that archetypes exist in genes and are genetically inherited from our species generation. Jung calls these archetypes as *persona*, *anima /animus*, *shadow* and the self. According to Jung (1959), the unconscious is like a storehouse for archetypes. Literary Criticism which discusses these archetypes is called archetypal criticism. Hesse and Apelbaum (2002) identify that Sinclair's growth from a child to an adult may be interpreted in terms of self-realization and *individuation*. The thoughts that float through Sinclair's mind during certain moments are interwoven with the story. Hesse (1999), explains the same idea that *individuation* and self-

formation are created where Demian decides to leave Sinclair after he understands that Sinclair has come to realize himself (Ali, et al., 2023).

The word “*persona*” is derived from Latin which means “mask”. The *persona* is different social masks that we wear in different situations (Mahmood, Nawaz, & Bakht, 2021). *Anima* is feminine traits in personality and *animus* masculine traits in one's personality. Man has feminine elements known as *anima*, and the woman carries masculine elements known as *animus* (Jung, 1959). Those traits that we do not like or ignore are known as the *shadow*. *Shadow* reflects the darker side of human's personality. According to Jung (1959), this archetype exists in the collective unconscious and is the storeroom for the unwelcome impulses and feelings that are unacceptable to the society and individuals. The ‘self’, according to Jung, embodies the unified conscious and unconscious. It is the total sum of the psyche. The conscious and the unconscious do not work against each other but balance each other in order to form totality, called ‘the self’ (Jung, 1965). *Individuation* is the quest for totality. It is a lifelong process to achieve wholeness. *Individuation* is a lifelong search for the identity of one's “own being” (Jung, 1989). Jung (1934) divides unconscious into personal and collective unconscious. It is of great importance when we analyse the protagonist's character in the novel *Demian* in the light of psychoanalytic theory to observe how he changes as the story moves ahead. Psychoanalytic theory helps to reveal him, hence making the readers understand his latent potentials and dynamics of the psyche. With the help of this theory we study the behaviour of the character Emil Sinclair in the novel *Demian*. Archetypes are ancestral memories which are represented by universal themes. From the unconscious there emanates determining influences, which, independent of tradition, guarantee in every single person a similarity and even a sameness of experience, and also of the way, they are represented imaginatively (Jung, 1968).

Demian by Hermann Hesse is a coming-of-age novel that explores the protagonist

Emil Sinclair's journey toward self-discovery. The story revolves around Sinclair's friendship with Max Demian, an enigmatic and rebellious classmate. Demian introduces Sinclair to a world beyond conventional morality, encouraging him to embrace his inner self and confront the duality of good and evil. The novel delves into themes of spirituality, Jungian psychology, and the search for individual identity. As Sinclair navigates various life experiences, he undergoes a psychological and spiritual transformation, ultimately finding a sense of completeness within himself. This article intends to study Jungian archetypes in the development of the main character Emil Sinclair in Hermann Hesse's novel *Demian*.

Literature Review

Seidlin (1950), points out that Hermann Hesse can be understood via his unique features and the literary world at large was unaccustomed to these unfamiliar features in the form of psychological elements. He gives a unique touch to his novels widely read in different parts of the world. In most of his novels, Hesse discusses Psychoanalytic theory and his themes provide some convincing answers regarding the complex psychology of human beings. Such unfamiliar psychological elements are conscious and unconscious. The psyche, a collection of the conscious and the unconscious is one of the most important goals of modern literature (Ahmad, Bibi, & Imran, 2023). Many characters in Hesse's works reflect aspects or embodied contents of the unconscious. In the form of projections onto others, a person becomes aware of these contents. The origin and development of these characters can be attributed to Hesse's sessions with Dr. J. B. Lang, a Jung's student. Hesse gives all these elements a special touch in his novels which are famous in various parts of the world.

Peppard (1956), explains that each major character in Hesse's story will find his or her own way of life by searching for his or her own inner self. All of Hesse's stories emphasize on the importance of each person learning through trial and error. Hesse's novels are autobiographical in nature and refer to the quest for self. Most of his stories tell about the growth and development of a person as a result of emotional and intellectual crises. The fact that Hesse, at the same time, respects not only the importance of the Western cultural heritage but also of the cultural and spiritual traditions of China and India

seems contradictory. The learning process seems painful to all self- seekers who seek to find their being's inner centre. It is painful and slow, regardless of the support that schools or older guides may provide for them. There is a ladder of learning that needs to be scaled. This ladder of knowledge and wisdom gained through practice tends to follow a definite pattern in most of Hesse's works. According to Ziolkowski (1965), man is not inseparable part of his great totality. If he detaches from his self, he will suffer. Human totality contains all characteristics, the conscious and the unconscious, mental and physical. Intellect alone can never understand totality. It needs an expression that will accept its total nature. Organisms interpret entire pattern, not just a single component. They recognize the whole which is more than the sum total of its parts. Consequently, man cannot be removed from the whole system, otherwise he will pay the price (Rubab, Mustafa, & Nawaz, 2020).

Abramovitz (1971), observes that all the works of Hesse contribute to the struggle of man to understand his inner-self . In the prologue to *Demian* Hesse says that the life of every man represents a journey towards himself, an attempt at such a direction, the intimation of a path . No man has ever been entirely and totally himself. Yet each tries to become one in awkwardness, the other in smarter way ,each as best he can.

Ziolkowski (1974), investigates that few novels of the twentieth century have addressed the theme of the quest for identity more literally than Hermann Hesse's *Demian* (1919). There are few novels of the twentieth century that focus more on the theme of search for identity than Hermann Hesse's *Demian* (1919). The question is not whether this search plays a vital role in Hermann Hesse's work ,but the question is that how this search for self- identity is achieved (Ahmad, et al., 2023).

Mileck (1977), believes that not only psychoanalysis transformed Hesse's way of life, it also created new facets to his literature. His writing, which was more or less conventional in both matter and manner, has now become very unique and obviously modern. Psychoanalysis may not have produced amazing ideas for Hesse, but it definitely has organized Hesse's creative thoughts and, of course, new forms of literary manifestation have been offered and proposed. Self-observation in his art followed a straightforward psychoanalysis. Psychoanalysts' concern for the conscious and the unconscious, mental systems and structures became the focus of Hesse and new literary tools were developed from these concerns and traditional techniques of psychoanalysis (Hussain, et al., 2023).

Research Methodology/Theoretical Framework

Psychoanalysis used as methodology and tool to analyse the main character in the novel *Demian*. Jungian theory of self or *individuation* is used as a theoretical framework. The research is qualitative in nature and analyses the life and actions of Emil Sinclair through application of archetypal literary criticism. Psychoanalytical methodology is used to interpret intention, action and behaviour of Emil Sinclair in the light of Jungian psychology. Textual analysis and interpretation are used to analyse the novel *Demian*. The text is the main source for the analysis of the main character in the novel *Demian* in the light of Jungian psychoanalytic theory. Books, articles from journals, research on Hermann Hesse, and research on his novel *Demian* are used as secondary sources. The proposed study is qualitative because Jungian Psychoanalytic theory is applied to the text.

Findings

The road to *individuation* was not direct. Emil Sinclair was on the road to *individuation*. He experienced the dark world when he was in the company of Kromer. Then he joined Damian's company. He came to the world of light. Demian was Sinclair's mentor who led him towards self-knowledge. Sinclair was attracted towards Demian because his soul found a likeness. Later it was through Demian that he met Frau Eva. Frau Eva was Demian's mother. She embodied the universal mother concept and the very target Sinclair aimed for. She looked more like an unconscious part of Sinclair than like a real human being. She had absolute grip on the soul of Sinclair. For Sinclair, she was everything Demian could be. Like her son Demian, the primary role that Eva played was to help Sinclair grow properly. Eva symbolized wholeness. She was all- she was masculine, but feminine too, a mother figure, and the object of strong romantic love. She was constantly becoming the perfect representation of Sinclair in reality, first in his pictures and dreams, then in person when he finally met her (Oad, Khan, & Khoso, 2020).

Discussion

Jung (1988), explains that human behaviour is moulded by past and future. Past is actual and future potential. Both help in psychological and personal development. The journey of the hero is related to the separation and initiation stages. Such stages are analogous to the archetypal elements of the journey of the protagonist who wants to separate himself, to search for a different direction from any or all of his aspects of his past life, much like the hero does when he withdraws from his known world. Jung (1989), writes that it is genuinely an individual's responsibility to separate himself from all others and create his own identity (self-identity). The person who will initiate the disciple into the

new way of life is the guide of the disciple or protective figure. A hero's journey begins with separation into the unknown, his initiation into new life with the help of an encounter with his guide and continues through return and integration into the known. Jung (2002), admits that only when a person is willing to meet the demands of difficult self-evaluation and self-knowledge, then there is a meaningful answer to this question of self-knowledge. *Individuation* is a process of achieving individual totality. In Jungian terminology, *individuation* means the actualization of the self, which is the unification of the conscious and the unconscious. The process of *individuation* cannot be completed in a given time frame because the unconscious cannot be completely assimilated. It is infinite. Therefore, *individuation* is a lifelong process or can finalize itself after death. The road to *individuation* is not a direct one but with deviations and extremes. These deviations put the individual in contradictory positions and cause moral sufferings. The process of *individuation* is not a necessity for all people but a necessity for some who have interest in spiritual life. According to Jung (1959) the unconscious is like a storehouse for archetypes. Literary Criticism which discusses these archetypes is called archetypal criticism. Archetypal Criticism is based on symbols and images which are difficult enough to interpret through reason. The experiences of Emil Sinclair, the protagonist in *Damian* draw these archetypes close to reason and his experiences make these archetypes a reality. According to Jung (1973), everything that disturbs us about others can lead us to an understanding of ourselves.

Demian is the story of Email Sinclair, who starts his journey in the search of self-understanding. He begins his journey to find his self. At the beginning, he lives in his childhood innocence. This stage of Sinclair's life is before the process of *individuation*. His family and daily life are easy. He is familiar with the world in which he resides; in the way he sees it. He is comfortable with his family and routine life. The world in which he lives is familiar to him in every aspect. This realm of his childhood innocence means mother and father, love, severity, model behaviour and school. In this world of innocence, the morning hymn is sung and Christmas celebrated and he himself states "*this world was familiar to me in almost every aspect*" (Hesse, 2017, p.5). Sinclair does not know anything outside his family rituals. He does not know much outside the circle of his family routines and he is happy with this limited world of innocence, created by his parents for him. He is pleased with this guiltless world and feels complete. He is unconscious of the world outside this world of innocence. Therefore, Emil Sinclair separates from his family to know about the world outside this world of childhood innocence. Jung (1990), investigates that the

primitive images are symbolic representation of the collective unconscious.

Separation is necessary for the assimilation of the shadow which is the first step of *individuation*. According to Jung (1959), the assimilation of the shadow means to acknowledge these moral deficiencies as part of our personality. *Shadow* is the dark side of our personality and is a part of “autonomous complex” that is a psychic entity. It is projected onto others in negative ways. Sinclair enters this stage of his life when he meets Kromer and tells him a lie about some crime that he allegedly committed. Boys start boasting in the company of Kromer about their deeds. They begin to boast of bad enterprises in the company of Kromer. Sinclair’s first encounter with evil comes through his association with a wicked older boy, Franz Kromer, who by threatening to reveal an intolerable secret exercises his dictatorial power over Sinclair’s life. Edinger (1992) explains that psychological development is a redemptive cycle in all its stages. Jung (1966), claims that personal layer rests upon a deeper layer, which does not derive from personal experience but is inborn.

We may categorize Kromer as *shadow* from the perspective of Jung’s theory, as it is Sinclair’s first interaction with the dark world, the part of his personality that he does not like. Sinclair learns, in Kromer’s company that he is capable of doing something wrong. Kromer is depicted as clever and manipulative boy ready to take advantage of boys like Sinclair. Kromer manipulates Sinclair who remains silent for the fear of being reprimanded by the society. He is afraid of his silence. He tells a lie of committing theft as all the other boys demonstrate their bravery to be involved in something worse. Sinclair also begins his false story to be involved in something bad which he did not actually commit. He begins his story to protect himself from the danger of being ridiculed by other boys who might think that he was not a man enough to do something daring. Sinclair fabricates a long story, in which he performs his part as a hero. He tells his falsified story to be a part of that company. He makes a long story that one night in the corner by a mill, a friend and he stole apples, not just ordinary apples, but golden pippins “*I invented a long story, in which I featured as the hero*” (Hesse, 2017, p.9). Sinclair hopes for appreciation for his so called bravery. He desires recognition. Ironically all his expectations are dashed to the ground after he finishes his false story. The more man values false possession the less attention he has to the basics, the less fulfilling his life is (Jung, 1989). After his deed of valour to impress others, all his expectations are shattered. The two boys are silent but Franz Kromer gives him a look through his narrowed eyes “*I hoped for some applause at the end of my story*” (Hesse, 2017, p.9). Contrary to his expectations he receives nothing that pleases him.

Kromer starts to blackmail him and Sinclair becomes aware of his new world of *shadow* and his closeness to the world of evil. Kromer tries to manipulate him and Sinclair recognises his new world and his proximity to the realm of evil. When someone is trying to see his *shadow*, he does not accept it in himself but he / she sees it in other people (Jung, 1989). He is evil and represents the world of evil. Kromer gives an ugly laugh. He has an evil glint in his eyes, and laughs hideously. His head is packed with malice and pride. His face is full of cruelty and pride of power “*He had an evil gleam in his eyes*” (Hesse, 2017, p.10). Kromer threatens Sinclair that he would denounce him as a criminal and the police would come. He demands money and warns Sinclair to face the music if he does not bring what he wants. Kromer forces Sinclair to bring him cash and his demand troubles him. Kromer directs Sinclair that he would wait for the money downstairs after school. Sinclair must have the money ready, and see what happens to him if he does not bring it. This terrifies Sinclair who fears that “*he would denounce me as a criminal*” (Hesse, 2017, p.11). Sinclair questions himself where he goes wrong. He is accompanied by his *shadow* in the form of an unknown fear of which his parents are not aware of.

He is surrounded by evil and his parents cannot protect him because they do not know about this world of evil. It actually haunts his conscious mind. Repressed feelings mean that the individual does not make any conscious attempt to project it (Jung, 1956). These feelings work involuntary. Sinclair thinks about the nature of his crime “*what my crime was – theft or lying*” (Hesse, 2017, p.13). His analysis leads him to know about his crime. He comes to know that he has committed a sin. The sin is that he has welcomed a devil. His sin is not theft or lying. His sin is that he has not disdained the company of a devil and has found a devil acquaintance “*my sin was not this or that; my sin was that I was in league with the Devil*” (Hesse, 2017, p.14). He repents his association with the devil (Kromer). Sinclair suffers inwardly for his false story about the theft for displaying his heroism. According to Jung (1959), the collective unconscious is a storehouse for the archetypes, which remain there from the beginning. *Shadow* is the easiest to experience. Sinclair cannot give Kromer the amount of money that he demands from him as he does not possess the required amount to appease him. Though Sinclair is unable to give the price, Kromer asks him but he cannot go empty-handed to meet Kromer. He picks up his money-box but the money in it is not enough “*but it was something and I felt that something was better than nothing*” (Hesse, 2017, p.17).

Sinclair steals his own cash-box to give Kromer some money. His heart beats fast while committing a theft. He feels uneasy while this theft occurs because he is doing

something wrong. The feeling of self- betrayal is a sort of light in the dark world of Sinclair. If there is light, there must be shadow(Jung,1959). Sinclair realizes that he is nearer the world of Kromer which is dark and full of moral sufferings. The realization of evil is confronted with resistance. Sinclair is aware of the evil. Sinclair does not want to get involved in this evil. He rejects it inside himself but this evil is the part of his own personality. He has to face it whether he is willing or not “ *I realised defiantly that I was taking a step nearer to Kromer and his world* ” (Hesse,2017,p.17). Sinclair gives money to Kromer but Kromer rejects the money and demands more “*take your nickel coins back, there*”(Hesse,2017,p.18). Sinclair remembers that when he appeared before Kromer without money on many occasions, he would torment him. Jung (2002), points out that our age has more to say than something simply negative about the “*shadow*” and bottom part of the psyche. Kromer would torment him to “*hop for ten minutes on one leg , attach a scrap of paper to the overcoat of some passer-by*” (Hesse,2017,p.20).

Sinclair receives salvation from his tormentor that he does not expect. A new element comes into his life which affects him. This new element of redemption from Kromer is in a form of a boy Max Demian who seeks admission to the school in which Sinclair studies. This new boy joins his school. Demian is the one who initiates Sinclair into the new way of life. This is the stage of initiation. Demian is several years older than Sinclair but “ *soon he impresses me as he impressed anybody*” (Hesse,2017,p.21). Demian holds a different view of life and possesses knowledge of past. He starts by increasing the understanding of Sinclair when he tells him that “*the story of Cain can be interpreted differently*” (Hesse,2017,p.23). Demian adds that all the stories are authentic but they should be seen from another perspective.

Demian tells Sinclair that the sign of Cain is interpreted wrongly. It is not interpreted for what it really is but its interpretation is opposite to reality. The sign is always inferior to the concept it represents (Jung,1968). His perception is contrary to the fact. Demian explains that man of bravery and character is always threatening to others “ *men of courage and character seem very sinister to the rest* ” (Hesse,2017,p.23). Demian considers Cain as a gentle fellow because God has branded him so that he may look different. He has been marked by God to look different “*he has a sign. God hath branded him*” (Hesse,2017, p.24). Sinclair considers all his interpretations as nonsense. Sinclair thinks that Demian is making him a fool. To him what Demian says sounds incredible. Cain does not carry a sign of distinction. What Demian says is blasphemous. Sinclair reads Bible and the story of Cain again. The story of Cain is clear, nothing new in it. Demian's way

of interpreting things makes Sinclair consider Demian as Cain.

He is led to wonder that if Demian shares the same feelings then “*whether this Demian himself was not a kind of Cain, why did he defend him if he didn't share the same feelings*” (Hesse, 2017, p.25). This is the stage in Sinclair’s life when he learns to question things rather than taking them for granted. It turns out to be a very active phase of his life: to be able to question. This new progress in his mental faculty makes him come closer to Demian, irrespective of the doubt whether he decides to follow his terrain of thoughts or not.

Demian helps Sinclair against Kromer. He tells Sinclair that he must not be afraid of anyone. Demian’s company is like a shield for Sinclair against Kromer’s attack. He says that he should not be scared of anyone. When he is afraid of anyone, it means that he has done something wrong, and tells Sinclair “*when you are afraid of someone it means you have provided that someone with some kind of lever*” (Hesse, 2017, p.30). Demian guides Sinclair to the first step of courage by telling him that Kromer will not frighten him if he refuses to be oppressed.

What Demian says is true and soon Sinclair realizes that “*my enemy was running away from me! The Devil was afraid of me! I feel a thrill of joy and surprise*” (Hesse, 2017, p.33). Kromer does not appear to tease him anymore. Demian claims that Sinclair is not going to be scared by Kromer. According to Jung (1973), everything that disturbs us about others can lead us to an understanding of ourselves. We assume that we are useless, not good enough, but it is not true. We have the ability to protect ourselves with self- realization and self- consciousness. Facing the darkness requires bravery and discipline. We need to recognise our pain and false perceptions that separate us from our true selves. It can be awkward and frightening because painful sufferings that are suppressed can come to the surface with negative emotions. Self- realization makes the unconscious conscious. Our fate is decided by our awareness to be successful in our daily lives. Negative experiences are good for our mental health, as they remind us that something is wrong in our lives. The goal is to understand how such negative emotions can be treated. The *shadow* expresses itself through projections. Rather than seeing the unpleasant features of the *shadow* in ourselves, we project it onto others. Bringing dark elements into conscious is important if one wants to resolve any of these undesirable aspects of oneself.

Demian has changed his outlook as Sinclair is a different boy now. He is more active and communicative towards others. Sinclair says “*I became a model home-boy*

,played more than ever with my sisters”(Hesse,2017,p.36). This process of change is a hard one. It does not come easily. It takes a long time. There are many difficulties and nothing is more difficult in the world than to follow the path to oneself. It is full of challenges as *“nothing in the world is more distasteful to a man than to follow the path that leads to himself”(Hesse,2017,p.36).*

Demian is part of Sinclair. He is always present in his life. He has the face of a full-grown man and a scholar. Demian is different from the rest as he seems to be a spirit or an image. He has the face of hundred- year wise old man: the wise old man is an archetype and represents a teacher or mentor. Demian is Sinclair’s mentor (Suhag et al., 2018). The wise old man is an archetype described by Carl Jung-this archetype is characterized by being old, bearded, father- figure type who uses his great personal knowledge of the world and offers guidance through stories (Jung,1967). The wise old man comes in the form of a mentor or teacher to the heroes in literature. He plays a vital role in the hero’s journey. The wise old man provides advice and encouragement to aid the hero in his quest. He encourages the hero to choose his path to self- realization. Sinclair’s encounter with Demian is a great step towards self- realization. Jung believes that our unconscious contains archetypal figures imprinted in us as a part of our primordial memory. We inherit these archetypes from our ancestors at our birth, but we are not conscious of it. When we begin our journey towards self- realization, we experience these archetypes in the form of others (here Demian). We feel akin to them, listen to them and follow their advice because something deep down in our unconscious feels akin to them. It is a sort of relationship that forces us to connect with them. Sinclair himself describes Demian’s face as:

I saw Damian's face and remarked that it was not a boy's face but a man's and then I saw or rather became aware, that it was not really the face of a man either; it had something different about it, almost a feminine element. And for the time being his face seemed neither masculine nor childish, neither old nor young but a hundred years old, almost timeless and bearing the mark of other periods of history than our own (Hesse,2017, p.41).

Sinclair joins another school and leaves Demian. After his departure Sinclair misses him and in his absence, as if to fill the void, he becomes acquainted with the oldest boy in the school: Alfons Beck. Sinclair wishes for a favourable comradeship as he has benefited from Demian’s company. Alfons Beck has the habit of drinking and this impresses Sinclair and he starts *“drinking a doubtful wine and clinking glasses”(Hesse,2017,p.57).* Sinclair

has not tried it before and when he drinks “*I became very loquacious*” (Hesse,2017,p.57). Drinking gives him feelings of joy. It gives him a sense of exhilaration. Beck wants to know about Sinclair's love affairs, but “*I had no experience, I had nothing to relate*”(Hesse,2017,p.58). Alfons Beck has the experience in love-making with girls in his less than eighteen years of his life. He has been making love with girls in his early age. Sinclair in his company becomes acquainted with another “dark world”. He stands deteriorating day by day. He becomes a bar- crawler and joins the world of darkness “*I belonged once more to the world of darkness*” (Hesse,2017,p.60).

This world of darkness once again allures him in the form of Alfons Beck. But his journey towards self-understanding has taken a turn. This road to *individuation* has deviations and moral sufferings. There is a series of changes in Sinclair's life. But Sinclair continues to move ahead. When he is in the company of Kromer, he encounters the dark world. He then joins the company of Demian. He comes to the world of light. Demian is his mentor who guides him to self-knowledge. Sinclair is again in the company of Alfons Beck that leads him to darkness. At this stage he is in dire need of light to lift the darkness that surrounds him.

Sinclair has few good friends, two or three school- mates. But they belong to the world of light, so they avoided him. Sinclair is considered as a gambler and a bad boy when he revelled in the company of Alfons. He admits the presence of the good people around him.

I had two or three schoolmates whom I liked to see. But they belonged to the good types, and my vices had long been an open secret. They avoided me. I was considered as a desperate gambler on the brink of disaster. The teachers knew a good deal about me . I had been severely punished several times and my final expulsion seemed to be merely a matter of time. As I myself knew ,I had long ceased to be considered a model pupil, but I forced myself painfully along with the feeling that it could not go on like this forever (Hesse,2017,p.61).

Sinclair's father becomes furious when he discovers his drinking habits. His mother is in shock, seeing his lean face and his body becoming weak. His body reflects the inner weakness of his spirit and state of mind that is in a perpetual turmoil. His sister laughs at him, seeing his moustache look weird at his face. Sinclair feels disgusted and frustrated with himself. He feels that “*unless I improved he would have me sent away from the school*

in disgrace and put me in reformatory. I wished he would” (Hesse,2017,p.62). Sinclair’s desire to reform is an indication that he has learned to distinguish between good and bad.

In this state of mind Sinclair meets a girl in the park in the early summer. He calls her Beatrice but he does not know her real name. She is not much older but mature. She is elegant and a grown woman “*and had a boyish face*”(Hesse,2017,p.63). The masculine traits of her personality which complemented the feminine traits of Sinclair’s weakness and lack of rationality is the reason why Sinclair is attracted to her. Her *animus* matches Sinclair's *anima*. Both the opposite polarities are important for a balanced personality. Beatrice has deeper influence on him. After Sinclair's meeting with Beatrice, he avoids drinking and other bad habits “*she transformed me into someone praying in a Temple*”(Hesse,2017,p.64).

Living in one of her sedate existence and contentment, Beatrice changes Sinclair's way of life and rebuilds his world of light. Beatrice helps Sinclair to leave the evil of his life and join the world of light.

Once more I was trying with all my might to reconstruct my “world of light” out of the ruins of a devastated portion of my life ; once more I lived for the sole aim of getting rid of the darkness and evil within me and regaining the world of light, on my knees before God (Hesse,2017,p.64).

This is another stage of Sinclair's life from darkness to the world of light. Beatrice leads Sinclair to the image of the woman who looks like Demian. According to Jung (1959), all the contents of *anima* and *animus* are not projected. Many of the contents are there in our dreams, and many can be brought into conscious with the practice of active imagination. Sinclair dreams these contents and paints through active imagination which gets its dictation from the unconscious hence the finished product is more a symbol and representation of the unconscious than the material form. Sinclair wants to draw her portrait on a piece of paper. He paints her portrait but it is different from the real “I felt that dreams have their own unique and significant purpose”(Jung,1968). Sinclair describes that “ *it looked more like a boy's head than a girl's*” (Hesse ,2017,p.66). Sinclair finds the portrait very captivating and challenging. It is like someone but he cannot decide whose portrait this is ! “ *it resembled a kind of god- image or sacred mask ,half male ,half female*”(Hesse, 2017,p.66). Sinclair nails it on the wall in front of his bed. Sometimes Sinclair declares that the portrait is like a mother and sometimes that the portrait has Damian's face. But later he realizes that this portrait resembles himself and his inner self “ *and gradually a feeling came over me that it was neither Beatrice nor Demian but myself* ”(Hesse,2017,p.67).

Beatrice's maturity and self-knowledge attracts Sinclair who suddenly realizes that he has been behaving immaturely by blindly following *shadow* which heabhors, for distracting him from the right path. Beatrice's confidence synchronizes with the lack of it in Sinclair. He feels that her presence fills the gap in him making him complete. Jung believes that one cannot attain *individuation* till one is complete. To understand the concept of 'completeness' one has to go through psychological integration, one has to assimilate the *shadow*. Sinclair's capricious attitude towards light and darkness is a reflection of his instabilitybetween contradictory forces of good and bad. He needs to encounter them.

We try to convince ourselves and the world that is only they (our opponents) who are wrong. It would be much more the point for us to make a serious attempt to recognize our own shadow and its nefarious doings. If we could see our shadow we should be immune to any moral and mental infection and insinuation(Jung,1968,p.73).

Sinclair paints a picture of the bird. In this picture a bird is trying to free itself from a big egg and the background of the picture is of blue sky "*it was struggling to disengage itself as from a giant egg*"(Hesse,2017,p.72). Sinclair sends this picture to Demian. Sinclair does notwrite anything on it. He does not write even his name on it. Soon he gets a reply from Demianabout the picture. Demian has explained this picture as "*the bird is struggling out of the egg. The egg is the world . Whoever wants to be born must first destroy a world*"(Hesse,2017,p.73). Demian explains that for birth destruction is necessary. Demian gives further explanation that"*the bird is flying to God. The name of the God is Abraxas*" (Hesse,2017,p.73). Sinclair realizes that Demian is trying to convey a message so as to enlighten him. This picture of the bird represents Sinclair's decision to leave the world of his parents. He has to interact with the world of darkness so as to know about the meaning of life and existence.

The psychological rule says that when an inner situation is not made conscious, it happens outside as fate. That is to say, when the individual remains undividedand does not become conscious of his inner opposite, the world must perforce act out the conflict and be torn into opposing halves (Jung,1970,p.71).

The bird is flying to Abraxas, the god that stands for wholeness. This symbolizes Sinclair'sjourney towards self-understanding. This picture represents Sinclair's efforts for *individuation*.

Sinclair becomes acquainted with Pistorius who is a musician and educates him

about himself. Pistorius gives radical interpretation of dreams and a new communion is born out of this friendship, “*we frequently recounted our dreams to each other and Pistorius was able to provide an interpretation*”(Hesse,2017,p.86). Sinclair’s meeting with Pistorius adds to his maturity. Pistorius plays the role of the pious hermit in Sinclair's life . Sinclair says that “*the most important thing was that it meant a step forward in the progress of self-knowledge*” (Hesse,2017,p.88). When Sinclair asks about Abraxas, he tells Sinclair that Abraxas is both god and devil. Knapp(1984) explains that Abraxas, the Gnostic god, blends light and darkness, good and evil. God is the spiritual counterpart of the self for Carl Jung. We refer religiously to God, or spiritually to the self that resides beyond the universe of light and darkness ,or in other words good and evil in the domain of the Supreme. Light and dark , or good and evil are recognised only in the earthly realms “*Abraxas has in himself the world of light and the world of darkness*” (Hesse,2017,p.89). Pistorius interprets religions. He says that “*every religion has its own colours. Religion is a source of all beliefs ; it's all one whether you take part in Christian communion or make a pilgrimage to Mecca* ”(Hesse,2017,p.89). Pistorius’ concept of religion is based on universality. It seems that he believes that all religions follow the same God.

Knauer comes to Sinclair because he sees something in Sinclair that attracts him. Knauer is Sinclair’s fellow student at a boarding school who wants to make Sinclair his mentor. Knauer suffers from some sort of frustration and seems to be at the edge of his tethers with the complexities of his life. Hence being unable to sort his inner complexes he attempts suicide but Sinclair saves his life. His role in the story is as an instrument that can demonstrate Sinclair’s progress towards his target. Because of the character of Knauer we know that Sinclair has grown up intellectually as we observe him becoming the projection of Knauer. Sinclair can be compared with an earlier Demian at this stage who gave Sinclair salvation from Kromer. Knauer asks Sinclair “*are you a spiritualist?*” (Hesse,2017,p.92). Sinclair answers with a “no”. Sinclair explains that he knows nothing about spirits but “*I live in my dreams...others live in dreams but not in their own*” (Hesse,2017,p.92).

Knauer asks Sinclair about white magic. Sinclair responds that what he says, perhaps, is that he has a personal interpretation of God, religions and spirituality “*It is white magic when you learn to regulate your own life*”(Hesse,2017,p.93). A beautiful life has balance and harmony. Balance comes from physical, mental and spiritual point of view. Balance can mean something different for every person. Life is all about balance. A thing is only beautiful if it is balanced. It is called insanity if one loses control of one’s mind. Losing emotional balance becomes a torment to one who loses it as well as to those around.

The body, thoughts, feelings, actions etc.- everything is beautiful only when it is in harmony. If one has inner balance, one can control the external. Outside stuff can be neatly ordered, but inside there is a huge mess. It is how people see life bottom up.

Knauer's obsession with sex and other related desires is repulsive to him because for him it is not a balanced desire, but for Sinclair “ *I fail to understand the person who represses his sexual desires should be considered any “purer” than anyone else. Or can you exclude the sexual element from every thought and dream?* ”(Hesse,2017,p.94).

Sinclair finds Knauer boring and he fails to inspire him and their friendship does not go very far. Knauer reflects on Sinclair's childhood and we know from Knauer that Sinclair has changed. Knauer is impressed by Sinclair's approach towards life and tries to make him his mentor. Sinclair tells Knauer “ *if you can't find the way to yourself you won't find any spirit either, I am sure*”(Hesse,2017,p.94).

Sinclair's painting of a picture is an attempt to materialize his inner feelings. He paints the picture unconsciously. He hangs it on his wall and lights the study lamp in front of it . He identifies himself with it “ *The face was similar to the previous one, similar to my friend Demian and in some ways resembled me*”(Hesse,2017,p.95). He is more prone towards solitude and meditation.

He realizes that for self-understanding separation from near and dear ones is necessary. Separation is necessary to understand oneself. Everyone must experience this to achieve self-realization that further leads to *individuation*. It is painful but bearable for Sinclair. He himself explains:

Sooner or later everyone must take the step that separates him from his father and teachers; everyone must experience something of the hardness of solitude even if most human beings cannot take much of it and soon crawl back. I myself did not make a sudden or violent break from my parents and their world, my childhood “world of light”, but I slowly, almost imperceptibly, drew further and further away from them . I was sorry and suffered many galling hours during my visits home but I was not fundamentally affected; it was bearable (Hesse,2017 ,p.99).

Sinclair for the first time realises that he has changed . He is different from the rest and he is happy with this change “*Then ,for the first time I was conscious of the mark of Cain on my forehead. It was only gradually that I became aware of this*”(Hesse,2017,p.102).

In this state of mind he feels that the first duty of a man is to seek his self. It is

important for every grown man. Self is the point of the psyche where a person knows who he is. A man's first obligation is to look for himself. Self is the psyche stage where he knows his inner reality "*There was but one duty for a grown man ; it was to seek the way to himself, to become resolute within*" (Hesse, 2017, p.103).

Sinclair recounts his early experiences and comes to realization that he was in a complete darkness. He did not see anything. He was living an unconscious life and was blind to the inner realities of his existence. Then he begins to see things soon after he meets Demian who introduces him to his inner world of goodness, reality and spirituality. He recounts that

In those days I ran around like a blind man. Storms raged inside me; every step was danger. I saw nothing in front of me except the abysmal darkness into which all former paths ended and vanished. And within myself I saw the image of the leader who resembled Demian and in whose eyes my fate could be read (Hesse, 2017, p.105).

Conclusion

Jung (1968) argues that "*one becomes two, two becomes three, and out of the third comes the one as the fourth*".

One reflected Sinclair's childhood in the novel *Demian*. The second phase was when he took off his mask and told a lie in the company of his shadow: Franz Kromer. The third was the moment that triggered the movement when he met his mentor Demian who helped develop the insight to his process of completeness by educating him to be able to see his disintegrated self. Frau Eva led him to his final stage of self-integration through her education and guidance. He attained the significant entrance to the fourth stage after going through these stages and was able to attain psychological wholeness.

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