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MONOGRAPH

**“CONCEPTUALIZATION OF THE INDIVIDUAL THROUGH THE SYMBOLISM
PROPOSED BY THE AUTHOR HERMANN HESSE IN THE BOOK DEMIAN”**

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Gratitude

To my family who has always supported me, mostly my mother and my friends who have accompanied me through my trajectory of high school, giving me the best memories I could ever have had.

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Summary

The following monograph “*The conceptualization of the individual through the symbolism proposed by the author Hermann Hesse in the book Demian*” is an investigation work with the purpose of understanding the individual proposed by the author Hermann Hesse in his book through the different stages of individuation; from the psychosocial theory of Freud, to the Map of the soul: persona theory of Carl Jung which have a presence in the *Demian*, with the purpose of giving a conceptualization of the individual self.

In the first chapter Life and Art, the monograph exposed the biography of the author and Hesse’s position towards the Great World War for a better understanding of the internal and external context that influenced the creation of the literary work that the monograph regards to: *Demian*. Also for the readers to understand how this literary work influenced in the daily lives of the youth that grew up in the times of the war and felt identified with what the book was able to expose, as if the author was one of them.

The second chapter Psychosocial Developmental Theory explained the stages of Freud’s theory of psychosocial development in certain chapters of the book, to understand the influence between the social context such as society and parenting in the conceptualization of an individual in its different stages, from childhood to adulthood, and external and internal factors that affect it.

Map of the soul, was the third chapter that explained the *Map of the soul: persona* theory of Carl Jung, explaining consciousness and unconsciousness of the individual, and also its presence in the content of the book as an introspective of the symbolism proposed by Hermann Hesse, and what they were supposed to mean regarding each stage: Ego, Self, Shadow, every sublevel and components of it, as the individuation and its conceptualization.

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Introduction

The present monograph “*The conceptualization of the individual through the symbolism proposed by the author Hermann Hesse in the book Demian*” is an investigation work with the importance of understanding the individual proposed by the author Hermann Hesse in his book through the different stages of individuation and symbolism; from the internal and external context that surrounded the author and youth, especially the one that had to overcome

The Great World War, to psychosocial theory of Freud, and the Map of the soul: persona theory of Carl Jung which have a presence in *Demian*.

The monograph has the purpose of the comprehension of the individual through its development in different aspects such as the growth stages, realms of the *map of the soul*: ego self and shadow, and how, not only the internal aspects but also the external ones, affect in the conceptualization of the individual, and how the author Hermann Hesse, is able to explain these through the symbolisms present in his literary work.

For the present monograph, the following authors with their respective research work and books has been used as a reference. Hermann Hesse *Demian: the story of Emil Sinclair's youth*, Murray Stein *Jung's Map of the Soul: An Introduction*, Freud *Theory of Psychosocial Development*, Ralph Freedman *Herman Hesse Pilgrim of Crisis*.

This investigative work takes place mostly during the times of the Great World War and the post war times, through the book *Demian* and its symbols, to have a comprehension of what society and individuals sought for during those times, what the author experienced and through him, the voice of the youth who had to rapidly become adults and even had seizures to acknowledge themselves and individualize. It also regards on the social context that all humans experience among the parenting world and society expectations as they

have an important role in the conception of a person; also, takes space in the maze of the mind, and every stage, surface, light and shadow that it has and unlocks the truth conception of an individual.

The present monograph consists of three chapters: *Life and art*, *Psychosocial Development*, and *Map of the soul*.

Chapter I

Life and Art

1.1 Author's biography

Hermann Hesse, writer, poet, novelist and painter, winner of a Nobel Prize in Literature in 1946, was born on July 2, 1887, in the little town of Calw on the Nagold River at the edge of the Black Forest in Germany. His parents were Johannes Hesse born in Russia and Marie Gundert born in Talatscheri, India.

Since his childhood, Hesse was considered as a hypersensitive, lively and strong headed child, which brought despair to his parents and teachers. These qualities will affect in a future in which he had turbulent problems with his parents who conducted him to different institutions and schools some of them with very strict educational system which did not let him study poetry and other things, such as the evangelical seminary of Maulborn from where he escaped in 1892, a year after getting enrolled. As he wrote in his autobiography: *Unterm Rad*, where he describes the educational system and also says "I'm going to be a poet or nothing.". Hermann Hesse even passed through a depressive phase, how he established it in a letter of March in 1892, where he wrote his suicidal ideas and even attempted to a suicide in June of the same year; after that, he was interned in the mental institution of Stetten im Remstal and later in an institution for children in Basilea.

Mileck (1981) says "In Tübingen, Hesse proved to himself that he was indeed a writer. No longer in the shadow home or school, he was finally able to pursue his literary interests more or less as he pleased" (p. 17). It was in Basel where he convinced the public and himself that he was an authentic one. During this period of time, he was quite interested in the aestheticism, romanticism of German novels, Greek mythology, rights, theology, and philosophy, he was also really familiar with the English, Scandinavian, Russian and Italian

literature. Hesse even had the influence of great writers in different areas such as Schopenhauer, Carl Jung and Nietzsche whose influence on him gradually subsided in the writing of the book *Demian* in 1919 under the pseudonym of ‘Emil Sinclair’

In his books, Hesse has a clear relationship between his life and his art. Through his art, he imprinted his childhood and through his watercolor, expressionism and, chromatism.

Hermann had a particular interest in the works of Dostoevsky, Tolstoi, Boccaccio, St.

Francis and Assisi; his life and art, also has a great impact of the Pietism, Orient, Middle Ages, Catholicism, Jacob Burckhardt and it was mentioned before: Nietzsche,

Schopenhauer, and Jung. His works also include his attitude towards politics, sporadic-socio political involvements, and his quarrels with militarists and pacifist during the First World War.

1.1.1 Most famous literary works.

All of the mentioned before, adding the role that Hesse believed psychoanalysis plays in literature, is reflected in his books and different works. Some of his most famous literary works are: *Peter Camenzind* (1904), *Beneath the wheel* (1906), *Rosshalde* (1914), *Demian* (1919), *Siddhartha* (1922), *Der Steppenwolf* (1927), *Narcissus and Goldmund* (1930), *Journey to the East* (1932), *The Glass Bead Game* (1943).

1.2 Hesse's position towards the Great World War

Freedman (1978) says that Hesse had to make a fair balance between both of the positions that were part of him at that time, that is his German patriotism and his antiwar sentiment towards the chaos of the Belic conflict. This expresses the indecisiveness of his position, towards the war as with one hand he denounced it and with the other, he showed his support though he felt a genuine repugnance for slaughter. He felt like that due to the feeling of acceptance he wanted to gain and his anti-war feelings as an artist who loved peace.

Hesse constantly remained in ambivalence, as even if he did not support the slaughter, he knew it was a need because if Germany had the victory or a voice at the peace conference, that would mean the survival of life and culture. “German position that the Central Powers were fighting a war of survival not only for themselves but for European culture as a whole” (Freedman, 1978, p. 167). Like this, Europe would not be left to the will of those barbarians who attempted to the culture, as the Russians were claimed to be.

H. Hesse applied two times as a volunteer for the German embassy, yet he was rejected both times for health reasons. Eventually, the author started taking a neutral position for the war and soon began to understand that the war had an ethical value and that nationalism meant education for the ideal humanity, as well as comprehending that artist would find a great value on the war so that culture would not be destroyed.

Even if Hesse took a neutral position of the war, he now recognized the war as a bestial one and “That for him the outer crisis of the world and the inner crisis of the self were intertwined” (Freedman, 1978, p. 169). The war and the self were just mirroring themselves as they both comprehended one nature. He did not enter into the controversy but found a way to show the patriotism in the outbreak of the war, even though at that time it was questioned by the rest, by helping the German prisoners in France in whom he found meaning and devotion.

Later on, he was attacked by the outside world due to his position so he had to make a shield of isolation towards it: Politics and bribery-espionage. This happened due to his actions, just like his attack towards the Pacifists organizations, claiming that they were not seeing the real suffering of the people and absurdly wasting money and time

1.2.1 Influences of the war and personal experiences of he author on Demian.

Freedman (1978) says:

“Whosoever has set out on the road to maturity, cannot lose, only gain until, sometime, for him too, the hour will come and he will find the cage, open and with the last pounding of the heart will leave the land of the inadequate”. (p. 183)

As for Hesse's book, not only the outcoming of the war had influences on it and to the generation, it was approximated to but also of the events that must accompany him during these tragic times, such as her father's decease.

“If one of our kind would search in the Bible and other books for a good proverb and slogan that says all and wants to say all, but what will still catch its most gracious glow in the mirror such a one would find no better proverb anywhere that the verse of the psalm: The rope is torn. The bird is free.” (Freedman, 1978, p. 183)

His father's death, in this case, meant a return into his depression and sorrowful childhood in which his father represented a paternal home and one of his own but now as he was gone, death meant freedom so that the bird finally got out of its cage.

Home meant the intertwined sense of his father, the roots of a missionary family, the freedom he did not have, the wanderings towards what was not meant to be for him. But now the bird was set free and so will be a symbolical part of *Demian* as this work of him is his autobiography in what he experienced and must have wanted to happen to him.

Hesse was again in a state of helplessness, a sense of being in an alien world, after the death of his father, so his treatment for mental stability started again. This is the time when he started a fond bond with his psychoanalyst Dr. Joseph B. Lang, a student of Carl Gustav Jung, who led him into the world of the inner revolution, towards the world of dreams and the psychoanalysis one which had a great impact on the texture of the book *Demian*. It was Jung's myths and archetypes which led Hesse to the reassess of his past, the paternal home, works in the Est and the connections with Baltic all of these which was linked to the Indian

gods and goddesses. These that connected and intertwined his knowledge of the Eastern themes and symbols, and the past that he had, led as a result, *Demian*.

It was the Jungian psychoanalysis that led “the bird out of its cage”. Thanks to it he rediscovered his destiny and started a new path of his life if not exactly a new entire one, he was able to have a new look towards his life and work and usually used the technique of “painting dreams” not only in canvas but also in words which was a recourse eventually used in the book of *Demian*

These events also helped him to establish a real position towards war, as he says that he did not believe in Europe but in humanity as the only realm of the soul that all nations share on the world (Freedman 1978) . He declared his determined opposition to the war. All of his comments and thoughts about the war were published under the pseudonym of *Sinclair*, so did his book, *Demian*.

All of these elements made *Demian* have content which made it able to succeed. Also as it had the theme that concerned a lot of teenagers, mostly at the time of the end of the war. Hesse made an uncanny biography with which a lot of teenagers were able to find identification with it, like this, giving a sense of comprehension to a whole generation that wanted to find themselves after the uncertainties of puberty, through the story of the protagonist *Emil Sinclair*.

1.2.1.1 Demian’s success and resolution of the author.

Hesse’s book was a dream journey that painted visions in words and symbols lived and were acted out in the texture of the book.

The four ingredients that made *Demian* able to flourish were:

Firstly the turn toward the East that represented the interior world and realism as a more obscure one and accurate of representing the psyche. The awareness of *Emil Sinclair*, in the

transcendence of the dichotomy of good and evil through the resolution of Cain as an elected man, the gnostic Abraxas which comprehended both of the essences.

Secondly it was the painting of dreams in which Sinclair always drew the portrait of Beatrice until he saw himself painted on the portrait, showing that he finally found his strength and it as a sense of himself put in a painting, this which intertwined with the third ingredient that was the psychoanalysis insights through the character of Pistorius as a representation of Dr. Lang, which led the protagonist and readers through the insights of good and evil Abraxas itself and Nietzsche's thoughts of it.

The fourth and final ingredient for *Demian* was the war and the attitude that Hesse had towards it. His dual portrait of the war made readers able to identify with it Freedman (1978) says that for the young born around 1900 and who were still near to adulthood in 1916-17, it gives them a spiritual allegiance and a sense of betrayal and loss that recreates an image of a wartime generation. Hesse's comprehension of the topic and the young generation itself made him be perceived as one of their own.

“The electrifying influence exercised on a whole generation just after the First World War by *Demian*, from the pen of a certain mysterious Sinclair, is unforgettable” (Freedman, 1978, p. 193). This was expressed by the writer Thomas Mann who described the power of *Demian* that had taken over a whole generation.

Demian led Hesse into a new resolution of life and politics. He found that *Demian* was its symbolic resolution and found in him the “two worlds” that he needed and also led him to put his stand of politics and war saying that war was a human tragedy that required no political stand or allegiance, only a human impulse to reject. He stated his rejections towards what haunted him: politics, war, family, background, and the illnesses and depression that had a great role in his life. *Demian* meant the beginning of his New Life.

1.3 Description of the symbols

“The realms of day and night, two different worlds coming from two opposite poles, mingled during this time” (Hesse, 1919, p. 2).

According to it, the author tries to explain the point in which the existence of both worlds, darkness and light, starts comprehending a whole and single nature, so that the individual is able to start the process of achieving the comprehension of the self and the surrounds that belong to its world, as for a human to gain its true nature needs to have experienced and lived in both of them, making a coexistence unity on the individual.

1.3.1 Demian.

Demian: The story of youth of Emil Sinclair is a *Bildungsroman*, a formative novel written by the German author Hermann Hesse during the times of The Great World War and published in 1919 after the times that followed this catastrophe.

The story is about the protagonist Emil Sinclair, and takes a profound analysis into the development of the character’s individuality mostly from its trajectory that takes part from its childhood to maturity, taking a great approachment to the character’s period of adolescence.

1.3.1.1 Symbols and meanings.

In the story, there is presented a lot of symbols that adapt to their own conceptualization of Emil Sinclair of the world in which he lives and its self-realization as a being. Emil Sinclair has always lived in what he calls the *Scheinwelt* (world of dreams or light) but after a lie due to the evil character of Franz Kromer, he got involved in the world of darkness which leads him to meet the enigmatic Max Demian, who eventually takes the role of a *daemon* to Emil Sinclair and leads him through the path of autorealization and saves him from the torment of Franz Kromer.

These “worlds” and the way Emil Sinclair declares he has lived and experienced in both since a young age, refers to the polarity of the good and evil that every human being takes part in, in their path of developing themselves, mostly during adolescence.

If we take a look at the Christian education of the author, we know that in this novel, he refers to it through the “worlds” of light and darkness in which Emil Sinclair eventually gets involved as well as it takes a contradiction to his studies due to the appreciation of the agnosticism concepts, particularly the one of the demiurge *Abraxas*, an entity that if not being the creator of the universe, it impulses its movement and most of all, contains the *good* part of a *God* and the *evil* one of a *Demon*, with these, being able to comprehend the human nature.

The novel also has a great impact of the Jungian psychoanalysis incarnated in the same *Abraxas* and in the character of Pistorius as the one who introduces Emil Sinclair into the knowledge of it through *Abraxas*. This presence of the psychoanalysis of Carl Jung, presented through the symbols and characters of the novel, is due to the interest that the author Hermann Hesse had on it after he received treatment of one of Jung's' disciples in the clinic of Sonmatt.

There are a lot of characters and symbols that have a great influence during the trajectory of self-realization, individualism, of Emil Sinclair but the one who played the greatest role was Demian, who has always been there even if not in presence but inside him, and who guided Emil until the last time they met after he was injured in The Great World War .

In the book, Hesse writes:

"Little Sinclair, listen: I will have to go away. Perhaps you'll need me again sometime, against Kromer or something. If you call me then I won't come crudely, on horseback or by train. You'll have to listen within yourself, then you will notice that I am within you".

(Hesse, 1919, p. 48)

This, as the final part in which Emil finally realized his true self and never found Demian again in the world but within him.

Chapter II

Psychosocial Developmental Theory

2.1 Erik Erikson's psychosocial developmental stage theory

Erik Erikson is a psychologist who developed the behavioral theories of psychosocial development. This theory consists of eight stages in which individuals face a crisis in each stage and it explains how they handle and confront these crises. According to Erikson, completing each stage leads to a healthy personality and acquiring basic virtues. On the contrary, failure on completing each stage results in an unhealthy sense of self and personality as well as difficulties in completing further stages.

2.2 Fourth stage: Industry Versus Inferiority, School Child

Existential Question: Can I Make it in the World of People and Things?

The fourth stage in Erikson's theory of psychosocial development it's called "Industry versus Inferiority" and it's the stage in which the child develops the virtue of competence.

In this phase, children get more concerned about themselves as individuals as well as gaining more understanding of their surroundings so they seek to accomplish more complex skills such as reading, writing and telling time as they get moral values by the comprehension of cultural and individual differences and they become able to manage more of their needs in an independent state that eventually causes some rebellious attitudes like going against the parental authority.

In this stage, elementary school years have a great role in the child's source of self-esteem. Teachers have a lot of importance in children's progress as it is during this time that begins to demonstrate their competencies that go from drawing, to writing sentences, and more and that they use to achieve recognition from parents, teachers, peers, and society itself.

If the child's efforts are well recognized and encouraged to make more accomplishments, they begin to demonstrate industry by being diligent and more persevering as they are reinforced of their initiatives and they are being valued by society. But if on the other hand, they are restricted and ashamed for their initiatives by parents and teachers, and feel that they are not in the standard of what society demands, children may develop a sense of inferiority, not reaching their total potential.

My condition at that time was a kind of madness. Amid the ordered peace of our house, I lived shyly, in agony, like a ghost; I took no part in the life of the others, rarely forgot myself for an hour at a time. To my father, who was often irritated and asked me what was the matter, I was completely cold.

2.2.1 Two Realms.

In this chapter, when Emil Sinclair was about ten years old, is when he starts to understand the interaction of both realms: the one of light and the one of darkness. The role that both of them play on him and his position towards them, it's in this chapter when he hears the call of the darkness and falls into it.

His surroundings were model behavior, school, love, strictness, a familiar household, full of light covered by Christmas songs and daily hymns fully devoted to God, yet one world that had narrow boundaries with its opposite pole as Sinclair himself explains that it can be seen on the image of Lina, the servant girl, who while they sang the hymns, she clearly belonged to the father like world but after that while being away of these moments, she would belong to the dark one with her tales and discussions with other servants in the neighbourhood.

Even before totally falling into the despair of the unknown world that consisted on dunkards, factory men and women, thieves and more; Sinclair always felt something was off, as his sisters were light and he would speak towards them, then feel guilty and tainted

or when he felt curious of the night realm and would eventually go into Franz Kromers arms.

This was his son and his fatality, Sinclair eventually understood that Franz Kromer represented the evil himself, his whistle the call of sin. The little boy got trapped into his arms after getting involved with this son of a dunkard and because of wanting to be accepted with him he invented a story, a lie of him and a friend robbing some apples and swearing to the name of God that he had done so, that's how Kromer took advantage of him, threatened and tortured him, calling and interrupting into the sacred world of light with his call that consisted on the whistle of a devil that tormented Sinclair during his peaceful times, and if Sinclair didn't respond to him or eventually pay off two marks to Kromer, he would call the police or tell the miller supposed, owner of the apples and who in the new lie of Kromer was giving two marks to whoever reached to him the thief of his apples, that it was Sinclair who had supposedly done so.

Sinclair took his responsibility, he did not run into his father's arms to ask for forgiveness and beg for help, eventually, he turned rebellious upon him and continued lying to his parents while stealing from time to time the money he encountered and even taking the money he had out of his piggy bank. This made him feel superior to his father as now he had a dark secret and was no longer a child, as well of making him sick due to the lies and the action he was committing against the purity of the house but he did understand one thing, he was no longer part of realms of day.

2.2.1.1 Cain.

This chapter begins with the appearance of a distinct guy, the demiurge of Emil Sinclair which brought the salvation upon him. The one who appeared was a young guy, older than Sinclair, named Max Demian; he indeed had something different, more mature, intelligent,

like a gentleman, it seemed like he was surrounded by a shed of light, he did not take part of any childish games, in fact it was like treating with an adult, a scientist investigating a problem of his own; in this way Sinclair described Demian, his mistrust and admiration towards him.

Demian was the one who introduced to Sinclair the new perspective of Cain, how this man was actually a sinner but a distinctive man who was marked, not exactly by a “sign” as a postmark on his forehead because if he was a killer, how could he be then awarded with a mark that had the fear of God on it and made no one wants to go against him?. This “sign” that he and his children bore was on his face, looks attitude, boldness, intellect that feared the rest, that’s why they invented the story of Cain’s sign, and about whether or not he actually killed his brother, it can be truth, as all men are eventually brothers but in any case, the cowards were Abel and the ones frightened by Cain and for that invented the story about the sign to have an excuse for not getting involved with these distinctive people.

In this way Emil started to think differently, he belonged to the world of Cain, one in which his father did not belong to, he became rebellious towards him and understood that he could see more through this world of wisdom and light. He distressed his parents as he no longer belonged to the intimacy of his house, as a strange spirit living in it.

But for these, Demian eventually appeared as his savior, someone who got rid of the evilness of Kromer, a Caín like him; with his adult like eyes, his face, which was as serious and intelligent as ever, and kind yet detaching severity and lacked tenderness, he freed Sinclair.

He could return to the “world of light” to mother and father who celebrated his confession yet he became dependent and though he wanted to go back to Demian, he could not.

With sarcasm, and hypnotic voice, intelligence and mostly his “sign”, Demian represented Cain, one who meant to be of the “ world of darkness”, and as Sinclair was freed from Kromer who inducted him into it, he did not want to go there again, even though he knew he was part of it from now on.

2.2.1.2 Analysis of the fourth stage in the first and second chapters.

Hesse (1919) “It was the first fissure in the columns that had upheld my childhood, which every individual must destroy before he can become himself.”

In these two chapters presented, we can notice the influence of Erikson’s theory of psychosocial development, more exactly the fourth stage “Industry versus Inferiority” which explains when children start wondering how to fit in the world of people and things, they start disguising their acts, how to be part of society, and we can see these reflected in the chapters of the book Demian called “Two Realms” and “Cain”, as the principal character, Sinclair, starts his story while being ten years old and starts noticing the differences between what he calls the worlds of day and night, how this opposite poles had narrower barriers as once he had thought they were extremely apart and how these two worlds were mingled during that time.

The boy starts to comprehend the cultural and individual differences of both places were his mingled now, all thanks to his involvement with Franz Kromer who would represent the curious act of independence of a child towards society, he wants to fit in his dark world, for that he needs to act up like that, though eventually, he finds out that his doings were wrong and now he would not be able to go towards his parents do to his doings.

“This realm was familiar to me in almost every way--mother and father, love and strictness, model behavior, and school” (Hesse, 1919, p. 2).

The housing and schooling lessons are really important as it is in this stage of life that a child starts demonstrating his competence and by that seeking the approval of parents, teachers, peers, and society itself. In the story we see how Sinclair started doing that during elementary and how instead of feeling approval and this compelling to his industry so he can develop more gracefully way, he felt ashamed by his acts and by that, he had a sense of inferiority as well as a standing attitude towards his father, as he was not being upheld by the social standards of his world. In this case, even though he knew the parental world may bring him forgiveness, he did not rely on them, instead, he became cold to his father and felt no understanding from his mother, and they did not understand him at it is even though they felt distressed towards his new attitude.

But for that the figure of Max Demian comes up in the second chapter as a representation of a teacher and role model to Sinclair, even though, he belonged to the dark world, he saved Sinclair from desperation, made him feel comfortable in his skin and gave him a lecture about the “sign” of Cain which made him understand how he was different and at the same time gave him a path back to the right way, as the important role of a teacher and a friend, he freed him from what made him had an inferiority complex that made him feel like a ghost in agony, like if a strange spirit had taken over him.

Hesse (1919) says that he realizes that people do not believe that a child of no more than ten years old is capable of having so stressful and big feelings.

It is important to remember not to see children as less due to their age because as Erikson explained, it is in this age when they start demonstrating who they are towards the world, to form their moral values as individuals and part of society, and seeing them as less would only distress them. Adults must encourage them to develop their sense of independence and industry by persevering their improvements and innovations.

2.3.1 Fifth Stage: Identity Versus Role Confusion, Adolescent.

Existential Question: Who Am I and What Can I Be?

The fifth stage occurs during adolescence from 12 to 18 years and it is called Identity versus Role confusion. Adolescents search for a sense of self and personal identity through questioning ‘Who am I’ and exploring their beliefs, goals and values.

‘The adolescent mind is essentially a mind or moratorium, a psychosocial stage between childhood and adulthood, and between the morality learned by the child, and the ethics to be developed by the adult’ (Erikson, 1963, p. 245)

They begin the transition from childhood to adulthood and become an individual who takes a role in society. As belonging to a society, the child starts knowing the role he or she will take part in as being an adult, to do that, he or she find who they are by re-examining their identities.

During this stage, the adolescent develops to identities that are involved: the sexual and the occupational. Bee (1992) says that a reintegrated sense of self and appropriate sex role is what should happen and the end of this stage and changes happen.

With the acceptance of changes, including the ones of the body image, and growing into them, the virtue of Fidelity comes, that means the adolescent is able to commit oneself to others and accepting them even though the ideological differences that may be presented.

The adolescents form their self and an “ego identity” comes up as reassembly of the individual basic rights and the outcome of their explorations. They begin to have more responsibilities and activities in the out-world.

Sometimes failure may be presented confusing the individual due to not knowing the position they have on society. Pressure on finding an identity must not be added as it can cause a sense of rebellion and a negative identity on the individual.

2.3.2 Sixth stage: Intimacy Versus Isolation, Young Adult.

Existential Question: Can I Love?

The sixth stage is named Intimacy versus Isolation and it occurs in young adulthood ages 18 to 40 years and develops the virtue of love. In this phase, humans begin to share commitments and long term relationships with some other than the family, as well as developing a sense of isolation and intimacy towards the ones among us to be able to establish appropriately.

According to Erikson, isolation sometimes comes up due to intimacy, this happens due to the rejection of pain related to rejection or breaking apart of our partners, this hurts the human ego, resulting in the avoidance of intimacy. Intimacy also has its counterpart called distancing which is the ability to isolate if necessary, in case that there is the need to make barriers towards people whose essence seems dangerous to our own and represent a negative force to our intimate relations.

2.3.3 Erickson Stages in Demian's content.

2.3.1.1 Among Thieves.

“But my interest centers on the steps that I took to reach myself. All the moments of calm, the islands of peace whose magic I felt, I leave behind in the enchanted distance” (Hesse, 1919, p. 13).

In the chapter “Among thieves”, Sinclair knows that it's time for leaving childhood, whether he wants it or not, puberty is taking part of himself, and with that, adolescence comes by; these for him meant leaving lovely home, a sinful, tempting and forbidden phase of human life, something needed to reach his own-self and which childhood was no longer able to embrace in its arms.

It was during puberty that he finds himself able to stand besides Demian again, or is better to say, that he acknowledges that he always noticed him and that Demian, somehow, was

always near him. Sinclair describes with absolute astonishment how he looks like in the times where he found him drawing his coat or arms with the bird above, and watching the shrinking agonising horse: timeless, different, like he did not belong among them, like he had the ages and scars that told a history different than the one they knew, his face like a tree, animal, picture, or a planet, even feminine and a man's, anything but childlike. He was peculiar.

It was in Confirmation classes that Sinclair and Demian entangled their friendship again (as even though Demian was older he did the Confirmation with him); and these were due to the power of will that Demian explains to Sinclair, the will that belongs to them if it is totally pushed and dominated like a nagged dog and not the one that works just like a game.

Demian starts again with his lessons with Demian, starting from the lecture and psychoanalysis of other students, to the power of will and finally to the most important lessons that will forever mark Sinclair's existence: good and evil, blessed and cursed, God and the devil; how in the Bible there's only one god who stays there for the noble, good, fatherly and enlightened but no one sacrifices for the devil who also comprehends part of the human nature: sexuality, which by that time was really important to Sinclair. Demian describes what it is left apart as an artificial half, all that, said that belongs to the devil and for that letting out an important part of the world's nature, like sexuality, tainted as sinful but actually it is on this one that all is based. He uses again the Bible lectures that are presented by the pastor, in this case, the lecture of the two thieves, one who turned his head from the devil who by that time had, who had aided and abetted him until then and the other one with character who stayed true to his nature and by that he could say, may he was a descendant of Cain.

What Demian did by this, was nothing else than revealing what Sinclair knew he had inside of him all along during his adolescence, his own myth and conception of the world, that it is divided into two halves: light and dark.

Hesse (1919) says:

You knew all along that your sanctioned world was only half the world and you tried to suppress the second half the same way the priests and teachers do. You won't succeed. No one succeeds in this once he has begun to think. (p. 18)

Demian induces Sinclair to individuality, to be his self, think by his self. He explains that only the ones who are not individuals, do not think nor do they have their own will and cannot be their own judges, obey the laws set by society; some others listen to the laws within them, what it's forbidden and permitted yet a man must stand on their own feet and decide which one should choose, as for some the forbidden is acceptable and for other permitted is despicable.

2.3.1.2 Beatrice.

"Beatrice" is the chapter in which Sinclair finally leaves home and goes to a boys boarding school. It is in this chapter when Sinclair gives a deep step into the darkness, the world of the devil. He no longer has self-love and constantly lives in a sense of isolation and self-hatred; all these wrecked feeling mostly come up to light after his first drunk experience with an older boy named Alfons Breck, at that moment Sinclair went astray, as well as he opened himself in chat, revealing his thoughts like an opened window, and even got into the dark secrets of sex and love. After awakening from his dark night, Sinclair feels more ashamed of himself, understands that until that last night in the bar, home, mother and father, cleanness, beautiful gardens and his thoughts shared with Demian belonged to him

but after what he had done and his step into the evil world, they were no longer his; he describes in desperation himself as a filthy swine and drunk, a loathsome and vile beast. That drunk night was followed by other ones, all of them did not fulfill his loneliness, it only made it worse, even though he was a hero and “one hell of a fellow”, he was going downhill.

It was at that time, while escaping from love, that he found it; he named her Beatrice. Her name was due to the Beatrice of “Dante” and the English picture that he had about it, For Sinclair, his Beatrice, with her maturity, boyishness and etherealism, represented a transformation within himself. Even though he never actually talked or met with her but only saw her in a park; it was all he needed. He entered into a state of wanting to find purity for the image of Beatrice that he was venerating, he resembled a saint with his actions and eradicate all devilish acts from him, entering into a new “world of light”, one that did not mean returning to mother and the irresponsibilities of life. No more lascivious pictures, eavesdropping of forbidden conversations, no more lust and sexuality calmed; he knew he had to change in order to be acceptable for the image of Beatrice.

That’s how he got into painting, painting his dreams, what he felt; wanting to reproduce a picture of Beatrice. Gentle strokes began, none of them dissatisfied him. The strokes began going to any direction and once he knew, he was no longer painting the portrait of Beatrice but of something else he did not know at that time. Once finished the portrait of color and strokes going to every direction, he saw it, it definitely was not Beatrice but a face that looked manlike and feminine at the same time, ageless, unreal and alive; it had the secret of his life within it.

Later on, after observing it day and night, Sinclair found out what it resembled him to. Its flaxed brown reddish hair, strong chin, graceful red mouth, the light on its forehead and the

greenish eyes; it was Demian. The holy mask like portrait had now a meaning it was Demian, Beatrice and at the same time his own self, the portrait of Demian was his daemon, one of his inner self.

The longing for Demian became even deeper, he soon started to remember about his brief encounter with him at home, when he had told him that alike of drunkenness and wildness, the life of and hedonist, could bring him into vanification into which he eventually converted after finding the “someone” that inner voice of life within him that Demian mentioned and that knew why he was acting like that, as nor Demian nor Sinclair himself could know.

He also remembered the bird on the coat of arms and began to paint it when it finally ended in a bird with a golden crest, half its body stuck in some dark globe that looked like an egg, from which it was struggling to free himself, all of it against a sky blue background.

2.3.1.3 The Bird Fights Its Way Out of the Egg.

After having sent his painting to Demian, he receives a letter which says “The bird fights its way out of the egg. The egg is the world. Who would be born must first destroy a world.

The bird flies to God. That God's name is Abraxas. ” (Hesse, 1919, p. 26)

Like this, Sinclair happens to know about Abraxas, the divinity that entangled both good and devilish, in this way he was able to start finding his true self.

It was during this time that in his peculiar state of self- isolation that a new growth began such as his sexual drive unfulfilled by love and which was no longer covered by the image of Beatrice. In his dreams he saw his mother who turned to be Demian and like that over and over again until he finally comprehended that this dream, this nature wanted to put both worlds, both feminine and masculine, good and evil in one; just like Abraxas.

It was in one night during his habitual walks that passing through the church he listened to the organ playing with music that reflected one's dark soul and sang Abraxas within it. The man playing it was Pistorius one who became Sinclair's friend, who also venerated Abraxas and the fire from which Sinclair sought life and had the image of hawk's head struggling to get out of the globe, as it also contained the globe.

With him, he was capable to understand that every god, demon, and more, belonged to ourselves as wishes and desires, it's within our souls just as the flowers, rivers and trees that are reflected on them as the body is just a vessel that contains all of these.

2.3.1.2.2 Analysis of the fifth and fourth stage on the third, fourth and fifth chapters.

Hesse (1919) says:

The slowly awakening sense of my own sexuality overcame me, as it does every person, like an enemy and terrorist, as something forbidden, tempting and sinful. What my curiosity sought, what dreams, lust and fear created--the great secret of puberty--did not fit at all into my sheltered childhood. (p. 13)

We can sense and see how in the chapter selected: *Among Thieves, Beatrice and The Bird fights Its way out of the Egg*, Sinclair is finally living childhood and getting into the realms of puberty. With this entrance into it, comes the longing to intimacy to question who they are and start having a role and exploration in the out world such as Sinclair explains that all his temptations came from it.

That's how in this rapture of stages in life he became isolated as well as losing the sense of who he was; if once he had discovered it with Demian in *Among Thieves* and had and the idea of his path and where he belonged to, with his departure from home in *Beatrice* he completely lost it.

He had no self-love and felt totally hatred, isolated from the world, companions and the woman that his mates usually described, a word of an old fellow would “illuminate his world with different colors” as he was clever for them but soon as touching the topic of sexuality, he would retire to the shadows.

That is when he met with the image of Beatrice, a woman who was also manlike who he felt connected with and helped him to step out of the drunkenness squalors such as Demian ones told him he would do so. This clean image of the woman meant a closer step towards something that was higher than love and sexuality for him and even transformed into veneration. It was also while painting her portrait that he realized that he was painting Demian, who was him at the same time and by that his daemon who existed within him and now had a better idea of who he was and which next step he should take. Though he made a better self-realization of himself, he was still into an isolated state, apart from his companions and intimacy.

Hesse (1919) says:

In the peculiar self-made isolation in which I existed like a sleepwalker, a new growth began to take shape within me. The longing for life grew--or rather the longing for love. My sexual drive, which I had sublimated for a time in the veneration of Beatrice, demanded new images and objects. (p. 27)

His sexual needs for intimacy came to light again and got presented into a new form, into a new dream of him getting into his mother’s arms to suddenly realize that it was actually Demian waiting for him, holding his painting in one hand, standing on the front of his house with the bird in the coat of arms on his door.

He began to step out of the isolated self to which he withdrew, by meeting with Pistorius one who became his friend and mentor into Abraxas and the veneration of fire that meant

life and wisdom; he was also another step for Sinclair to understand what was within him, what he wanted and how he should arise to stand upon himself and society itself.

Hesse (1919) says:

The following spring, I was to leave the preparatory school and enter a university. I was still undecided, however, as to where and what I was to study. I had grown a thin mustache, I was a full-grown man, and yet I was completely helpless and without a goal in life. Only one thing was certain: the voice within me, the dream image. (p. 28)

As mentioned before, it is during the fourth stage *Identity versus Role Confusion* that every adolescent start wondering who they are and take a further step into the out world as they begin to take responsibility from it, they begin to leave childhood and get into adulthood. With it comes the normal questioning of what to study? what should I do? how may I overcome myself?, something that is really notorious in Sinclair's wondering about his life goals once he notices that he soon will leave preparatory and get into University but it thanks to his meeting with Pistorius, Beatrice, his painting of the bird and Demian's response of the bird getting out of the egg and flying into Abraxas, that he begins to have a clue of it and as he mentions, he begins to break "eggshells".

Chapter III

Map of the soul

3.1 Map of the soul in Demian

"The bird fights its way out of the egg. The egg is the world. Who would be born must first destroy a world. The bird flies to God. That God's name is Abraxas" (Hesse, 1919, p. 26).

May the ego and the self-become one, by seeking to take shadows up to the surface and leading the unconscious self which tries to reach the consciousness of the ego and break the mask of the *persona* by forming the individual and conceptualizing it.

3.1.1 Ego.

The human consciousness is the ego, which is the awakesness and its center is the "I", it is the "empirical personality" as well as we are aware of it, how we sense and perceive the world. The ego is like a mirror to make physics or conscious a feeling, thought, fantasy or dream, it is where the psyche can be reflected and see its own self and can become aware; once we reflect on it, the psyche turns to be part of ego consciousness of our acts.

It is defined by identifying with selected thoughts and images and the stability of the consciousness can be provided by those, though even if we lose memory of these familiar things, we can still be conscious and aware of the "room" where we are, the psyche, and contents that temporarily fill in, eventually leading to the ego that becomes its center.

Though, even if ego is the one that takes content into surface and forms its mask in that way, it is also the one that by stopping on reflecting on an object or memory, it can also suppress it and leave this drop into the unconsciousness when it finds them painful or not compatible with other contents. Also, it can take content or memory out of the shadow or storage of the unconsciousness once it decides to do so, as long as it is not repressed or blocked by defensive mechanisms.

It is the ego that forms part of our individual, of the point of view of how we perceive the world, as a mirror or eye that reflects upon us and is aware of it; the ego is the motor of our free will and decision making. As the individualizing agent in humans, it takes us apart from other beings, humans, that also possess a consciousness and by that making us an individual of our own. It leads us to self-preservation and does not let humans fall into passion but into reasoning and a motive.

The ego tends to be awakened by an external or internal stimuli, it can be by the sense of having to get up in arms and defend themselves or by the sense of creating, love or seek revenge.

The features of ego develop or change depending on the cognition, psychosocial identity, self-knowledge, competence, and more. It is also influenced by cultural aspects that provide features to our ego mask or persona.

But sometimes when I find the key and climb deep into myself where the images of fate lie as lumber in the dark mirror, I need only bend over that dark mirror to behold my own image, now completely resembling him, my brother, my master. (Hesse, 1919, p. 48)

In “The End Begins”, Sinclair is finally able to take all of the mentoring, images and the perception of Demian as master unto surface, so that they’ll not only be part of himself within the self but also of his ego, of who he is and in the case he wanders lost, Sinclair can reach into the lagoon of knowledge, and reflect on the shadowy surfaces of the black mirror where he and Demian converged and became one, in that way, Demian as his daemon became his individual

3.1.2 Self.

The self is the center part of all human beings and individuation, it is unconscious. The “something” that Jung termed is the self that is related to religious concepts of all types that

Colman (2000): “Expresses in itself a fundamental and irreducible need of human beings for purpose and meaning and the recognition of something greater than themselves” (p.27).

By that, Jung’s self or *myself* wants to explain something that transcends consciousness and its greater than that. Such it's the self that refers to the “God-image” with overlapping and different conceptions of it, regarded as indistinguishable from the self and that has an infinite range of meanings.

Jung expresses that the images that appear in dreams, mythology or even in fairy tales are archetypes of the self, of the unconscious, they are symbols that personificate the psychic functions. There is an example of a King or Lord; The King represents his kingdom, his people and at the same time himself, a powerful one. He personification two parts, that together make a whole, a one, as the ego/conscious that is the opposite of the self/unconscious, so that the self is the personification not of a total but of the unconscious itself.

The self is seen as the primitive and raw potential of the conscious that needs to be redefined by the ego. So that it leads to the “ego-self” paradox that when there’s dialect between them, it leads to a greater separation and intimacy of them.

Through the process of individuation, comes the symbolic personifications that sometimes includes a misleading attribution of subjectivity in which there is the failure to distinguish between them and the unknowable reality they represent. The self is not only who we are but also embraces what we are

Jung recognizes that the unconscious is where most of the totality resides in, where ourselves, images, dreams and the way our inner self interprets the world. The self has this inner voice that speaks to us as a greater force, maybe a God-like one, that possesses more

knowledge than the conscious contains, it means that the archetype of the self has this personified messages or forms that indicate it's larger existence that surpasses the ego.

3.1.2.1 Light.

Light, is the ego's surface, the one upheld within the psyche, it comes up when we put attention onto some aspect of yourself. This part of the conscious personality takes form by accommodating ourselves to what a person seeks to be, the image to portray, it gets influenced by external movements such as the involvement in society, parents, religion or peers.

3.1.2.2 Shadow.

The Shadow contains parts that go against what we stand for. It is the repressed part of the personality, what we wish to deny, something that has not yet been totally developed, who we are that gets overcome by shadow ones we start thinking or over identifying too much on what we are supposed to be, our ego ideals.

This is also like a seed that has been rotten by repression, a part of us that seeks to destroy and take control of things, in some religions seeing as the evil part of s but that eventually forms part of human's natural structure. This destructiveness often comes in forms of anger, greed, hatred, selfishness, self-centeredness, need to control, ignorance, and pride. They seek to imprison as well as creating a rapture in the world within ourselves that we should embrace, as an enemy within us; the repression of the shadow leads to dehumanization.

“The realms of day and night, two different worlds coming from two opposite poles, mingled during this time” (Hesse, 1919, p. 2).

In *Demian*, we see how both forces appear in Sinclair, the light world represented by mother, father, model behavior and school, of what was good and right, luminous and started for what the mask of society expected for.

On the other hand, Shadow starts to appear through the symbol or character of Franz Kromer, who introduces Sinclair into this new dark world of shadows, robberies, lies and culprits. Even though, this was different and it tortured him while imprisoning Sinclair into his own suffering, he experienced superiority towards his father and new knowledge of the world surrounding him and within himself.

3.1.2.3 Images.

Colman (2000) says the archetypes that are fundamental for the structure of the psyche, are part of the unconscious, that underline experiences of the conscious that could never be shed by light. We do not know the archetypes, but we do see the images that represent them.

These images can represent the unconscious or the totality, in that case as a “god” that as a wholeness in the psychic is the same as the goal of reaching individuation, every symbol that is greater than the individual is the *total self*.

Hesse (1919) says:

The link grew closer and more intimate and I began to sense that I was calling on Abraxas particularly in this dreamed presentiment. Delight and horror, man and woman commingled, the holiest and most shocking were intertwined, deep guilt flashing through most delicate innocence: that was the appearance of my love-dream image and Abraxas. (p.

7)

Demian and Pistorius led to Abraxas, which was the greater being, the one who conceived devilish and goodness, human nature in its totality. Sinclair no longer had to set apart both worlds, light and dark, good and evil but conceive them and embrace them in his self

through the entity of Abraxas, God and Satan. In this way, a god and demon, a Gnostic and mythological creature is able to reach the totality of the self with deeper significance.

“I grew more and more accustomed to idly drawing lines with a dreaming paintbrush and to coloring areas for which I had no model in mind, that were the result of playful fumbings of my subconscious” (Hesse, 1919, p. 24).

Symbols in dreams can be a *part* of the self or the *total* self if we get the whole dream. It's how the unconscious and the psyche manifests what has been repressed, or archetypes of our being. For example, when Sinclair starts painting the portrait of Beatrice, he notices that the portrait has certain characteristics, just like a boy's, a strong chin, reddish lips, black blue hair, stiff and mask as if it had all his secrets within it. That painting embraced the nature of Demian and Beatrice to conceive the true self of Sinclair.

Hesse (1919) says:

I sat facing it for a long time, even after the sun had faded, and gradually I began to sense that this was neither Beatrice nor Demian but myself. Not that the picture resembled me--I did not feel that it should--but it was what determined my life, it was my inner self, my fate or my daemon. That's what my friend would look like if I were to find one ever again. (p. 24)

He found that even though the portrait did not look exactly like him, but as Demian and himself, it was what belonged to the self, his daemon voice that was greater than everything else, by that, reaching the understanding of what was presented in the dreams he painted, or the ones he simply had of the bird, Demian, his mother and himself eating the bird as a way to reach consciousness and break the shells.

Conclusion

The monograph concludes that:

- The protagonist of the book, Emil Sinclair, was the alter ego the author Hermann Hesse, as what he experienced through his lifetime, mostly during his childhood and youth, the evil world and light one represented through the symbols proposed, and how the character was able to find himself and could do what Herman Hesse was never able to.
- The book takes an important role, mostly in the chaos that the Great World War left, not only in society but also in the deep self of every individual, mostly on the young generation as a deep scar and a maze in which they were lost. As it, the literary work was able to provide a guide and a support for those who were lost, it gave them a single voice unified throughout the text.
- Society and social skills have an important role in the conceptualization of every individual, as the book *Demian* and the monograph itself demonstrates through the explanation of Freud's psychosocial development theory in the second chapter, and how its stages are experienced by Emil Sinclair in every single chapter of the book as the representation of the beginning and concluding part of them
- Max Demian, as the daemon of Sinclair, represents the voice and guide that every individual has and which guides it towards the truth self. Max Demian was the one who lived within Sinclair and who led him into his own self-reflection.
- Symbols such as Max Demian, Franz Kromer, the evil world and the world of light, Mother Eve, Beatrice, Abraxas, Pistorius, The bird, Mother and Father; represented stages of the Map of the soul in Sinclair: the Ego as the surface and mask of what the character portrayed to be, the Self as who he really was and retained within

himself, and finally the Shadow, where all the Self's images, dreams and god like figures were retained and had the true nature of who Emil Sinclair was; elements which he had to discover, accept and set free in order to fulfill the conceptualization of his individual, so as every human being has and needs to do.

Recommendations

For the monograph is recommended to:

- To read the book Demian: the story of Emil Sinclair's youth by Hermann Hesse for a better comprehension of the monograph work, the symbols, internal and external context.
- To have knowledge about Freud's psychosocial development theory and Carl Jung's Map of the soul persona; to understand more the information expressed through this investigative word
- To have an open conscious and mind to absorb every element presented throughout the investigation
- To have a previous knowledge of the Great World War and its impact on the cultural and society world to understand its repercussion on the individual.
- To understand that this monograph is based on psychological and literature matters that comprehends the conceptualization of an individual through the perspective of the author Hermann Hesse in the book Demian.

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