

The Exoteric and Esoteric Elements in Hermann Hesse's Narcissus and Goldmund-An Existential and Psycho- Analytical Study

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Abstract: Narcissus and Goldmund depicts the anatomy of the hermit and the hedonist, as well the Apollonian and the Dionysian divergent forces which are clearly divulged in the characters of Narcissus and Goldmund. Narcissus symbolizes the exalted and the inherent spiritual streak in man. On the other hand, young untested Goldmund represents the force of 'libido' or 'sex instinct'. After the death of his mother Goldmund is sent to Mariabronn, a monastery to become a pastor under the tutorship of Narcissus. Narcissus loves Goldmund and knows that it is not easy for Goldmund to be a pastor without having the knowledge of mundane pleasures, realities and experiences. Therefore Narcissus allows him to venture out in the world to seek the pleasure of flesh and mind which are essential for knowledge and maturity. Goldmund who wanders through medieval Germany seeking worldly experiences and sensual pleasures comes in contact with many young charming women like Lise, Lydia and Julie. He is loved by them, soaked by them and left by them. Day by day the gruesome reality of the outer world becomes clear to him. Goldmund even becomes a murderer; he murders Victor when Victor tries to steal his gold coin. After having the knowledge of sensual world and aesthetic world Goldmund undergoes the process of individuation and realizes the reality of secular world. After becoming enriched in worldly knowledge and experience Goldmund returns to the monastery to lead a life of acolyte.

Keywords: Exoteric & Esoteric, Existentialism, Aggression & Regression of Libidinal Forces, Individuation, Mundane Experience, Higher Innocence, Psychoanalytical Interpretation, Jungian & Freudian Viewpoint.

I

The novel Narcissus and Goldmund exhibits a sharp contrast between eroticism and asceticism as well as the unending conflict between flesh and spirit. To illustrate the contrast, Hesse has created two contradictory characters; Goldmund and Narcissus. Goldmund, the protagonist is a highly charismatic fair-haired boy with many admirable qualities, but he vacillates between the world of erotic-drives and the world of spiritual yearning. Goldmund's father was dissatisfied with Goldmund's mother as she was a gypsy and led a life of sin. So he wants his son Goldmund to become an abbot and recompense for the sinful acts of his mother. Therefore he is brought to Narcissus, a juvenile master at the cloister of Mariabronn. But very soon Narcissus realizes that Goldmund has hidden desires to experience erotic pleasures and his personality is not suited for the austere, dry, and disciplined life of the cloister. Goldmund did not get the opportunity to pass much time with his mother whom he loved dearly and therefore an insatiable urge for maternal love had filled his heart at the outset of his childhood. All the time his father made him feel a dread about his mother. When he abandons the cloister, he roams in the medieval Germany like a recluse or a wondering mendicant in search of love, inner peace and contentment but he is completely unconscious about the dormant maternal urges. Oskar

Seidlin explains, "To know oneself, to explore the hidden corners in one's soul, not to flinch even if one finds these corners populated with beasts and demons, this is the purpose of...Goldmund's travels" During his roaming, he comes in contact with many wonderful women who enrich him with carnal pleasure, knowledge and friendship and thus he is deluded by the different shades of repressed maternal energies of his beings.

Goldmund is not yet ready for divine experience because his consciousness is rooted in the physical and mental level. He has to experience sensual pleasure and the joys of union with female bodies so that he experiences his anima in totality. At the same time he has to gain aesthetic pleasure and satisfaction by fulfilling his artistic and philosophical aspirations. When Goldmund embraces the world he experiences all the joys and sorrows of his life and the sense of being deprived of maternal love vanishes altogether because he embraces the Great Mother herself which is nature and the world in her outer physical manifestation.

Narcissus plays a vital role as a guide and mentor in Goldmund's transformation and realization of his repressed maternal energies. Narcissus frees Goldmund from anxiety and neurosis so that he is able to understand the differences between illusion and reality. Goldmund is gradually able to transform the psychological and physical sufferings into

energy that ignites his spiritual consciousness. As Hesse has emphasized that pain, suffering, disappointment, and failure are important teachers on life's path perhaps the most important. He also believes that they not only coagulate our faith but also transform our personality from one facet to another through transformation.

During his wandering, Goldmund goes through concentration camps, famine, plague, racial and religious persecution, fascist and totalitarian states, torture chamber, prison, and death squads and becomes able to slack his gnawing conscience as he has discovered that his emotional and moral conflicts can only be conquered through security in one's identity. He embarks on the process of discovering his true self for better understanding of life and soul. As Carl Gustav Jung explains, "we modern are faced with the necessity of rediscovering the life of the spirit; we must experience it a new for ourselves." Hesse seems to be discussing a way in which love and death can be part of the same impulse. This is in stark contrast to Freudian dichotomy between the Mara (Death drives) and the Kama (Sexual drives) which is a conflict between being drawn irresistibly toward death or torture life and procreation. Instead Hesse suggests a reconciliation of these two concepts by understanding their roles in the overall journey of life. "These life-wish and death-wish move the individual from within but also animate for him the surrounding world." Through the lens of the mother archetype Goldmund's quest flight from the personal to the collective and from the psychological to the spiritual, two prototypically opposing aspects are ever-present when we speak of mother. These twin aspects are generally referred to Jungian psychology as 'the good mother' and 'the terrible mother'. For Erich Neumann, "bearing and releasing belong to the positive side of the elementary character" and "in so far as the feminine releases what is contained in it to life and light, it is great and good mother of all life." on the other hand, he writes, "the Great Mother in her function of fixation and not releasing what aspires toward independence and freedom" assumes the qualities of the terrible mother. The Great Mother in the novel remains a constant symbol of love, emotion, and the intermingling of virtue and sin, pushing Goldmund deeper into his own soul. Goldmund's experiences as a vagabond open him further to the darker, hedonistic side of the terrible mother. Goldmund's flesh facet, his libido, his repressed mother energies undergo subtle changes to transmit into love and he is fascinated by young girls during his march. He becomes trapped and contemplated still not become able to fulfil the urges of maternal love. Even he does not understand the nature and the vibrant flow of his libidinal energies which come in collaboration with mother energies to him. Osho Rajneesh calls "the sex inside the man, the libido, which is more

vibrant than the lightening, more powerful than nuclear energy. It is the most powerful creative force known to man. This energy of libido itself could be transformed into love" and knowledge and sometime makes a man subject to delusion and decay if not realizes properly. Goldmund experiences the same quintessence of libidinal forces throughout his wandering. Seidlin describes Goldmund's wanderings as "an earnest and pious quest" to fully comprehend the mysteries of 'the mother world'."(Seidlin p.60)

Goldmund's attachment with his mother is of Karmaja kind which is well observed by Narcissus. In the Chhandogya and Brihadaranyaka Upanishads, we have an example that when a person passes through various stages of experience in contest with Karamaja attachment because he does not directly reach the Absolute that can make oneself free from the Karamaja attachment. "There is progressive salvation, as it is called—krama mukti. Krama mukti is the gradual salvation of a soul from the bondage of individuality. "This gradual liberation takes place through various mundane experiences and the soul reaches the point of losing personality- consciousness. There the soul cannot go further on its own" as we find in the novel, "and somebody else comes to lead it. 'Amanava purushah' is the term used in the Upanishad: a superhuman being comes. Amanava purushah means superhuman, not human. Someone who is superhuman comes and takes the soul by the hand, as it were, and directs it onward. When Goldmund needs such Amanava purushah; Narcissus comes to saves him. The traditional exponents of the Upanishad say that it is the Guru who comes. The Guru himself comes. He was not dead; he was alive. "It is not a social relationship, it is not a physical relationship, and it is not even a psychological relationship of the type that Freud describes in his psychoanalysis."

II

Narcissus and Goldmund (also known as Death and the Lover) traces two contemporary men's lives; Narcissus, one of the young masters of the convent who is contented with his monastic life while other man, Goldmund a discontented fellow who is brought to Mariabronn Cloister by his oppressive father. Goldmund has great urge to hit upon the mysteries of outer and inner world. The story begins with the old monastery of Mariabronn which is noted for pious learning, exorcism, demon-detecting, and Tantra . The noted abbot Daniel who might be saint lives there but he is not a scholarly man like Narcissus. Narcissus, a learned Greek scholar has become an important figure among other scholars in a very short stay in the cloister. There is always an intellectual rivalry between Denial and Narcissus. They

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couldn't get close to one another, although they have a mutual sympathy. Once, after confession, the Abbot said to him: "Narcissus, I admit that I am guilty of having judged you harshly. Often I have considered you arrogant, and perhaps I have done you an injustice. You are very much alone, my young brother, no friends. I wish I had reason to scold you from time to time, but I have none. I wish you would misbehave occasionally, as young people of your age often do. But you never misbehave. I worry about you a little, Narcissus." The young novice fixed his dark eyes on the old Abbot. "I wish above all not to worry you, gentle father. It may well be that I am arrogant. If so, I beg you to punish me. Sometimes I feel an urge to punish myself. Send me to a hermitage, father, or assign me lowly chores." "You are too young for either, dear brother," said the Abbot. "Besides, you are eminently gifted in speech and thought. To assign you lowly chores would be wasting these God-given talents. In all probability you will become a teacher and a scholar. Is that not your own wish?" "Forgive me, father, I am not certain what my own wishes are. I shall always take pleasure in study, how could it be otherwise? But I do not believe that my life will be limited to study. A man's wishes may not always determine his destiny, his mission; perhaps there are other, predetermining, factors." (Pp.4-5) Narcissus has to settle his dispute with Denial as the senior abbot warns him because as he did not obey to the older and consequently superior colleagues of the cloister. The senior abbot suggests them to subdue their pride if they want to achieve the higher order of spiritualism.

My dear brothers, neither of you think that I know as much of these matters as you do. I commend Narcissus for having a keen enough interest in the school to want to improve the teaching method. However, if his superior holds a different opinion, Narcissus must be silent and obey, because no improvement of the school would make up for the slightest disturbance of order and obedience in this house. I reprove Narcissus for not knowing how to give in. And I hope that you two young scholars may never lack superiors who are less intelligent than you; it is the best cure for pride. (p.8) Now Narcissus believes that he will stay in the monastery forever and make his career there, as he has a feeling for the character and destination of men, not only for his own, but also for others. By the time, Goldmund, a novice, enters the monastery. Like Narcissus, Goldmund is very handsome. His only relative now is his father, who chased away his mother, as she being a gypsy led a life of sin. Symbolically Goldmund father represents the intellectual and moral principle of his life 'the logos' which lays rules for rational conduct and moral propriety. Goldmund's mother represents the Eros or the emotional and erotic impulse which follows the dictates of libidinal drives. The Great Mother

incorporates logos (wisdom) as well as Eros (the vital force) and thus functions both as the Good Mother and the Terrible Mother. The outer world is the physical manifestation of the Great Mother which becomes an arena to gain intellectual and emotional gratification. Goldmund's mother is the figure of seductress and harlot who entices men towards carnal pleasure and sin and is thus vehemently opposed by Goldmund's father who wants that his son should transcend the lower impulse by his moral and spiritual grandeur. Well observed by Stefan Borbely in his essay 'Hermann Hesse's Spiritual Formula', "he becomes an artist and a lover, and thus actualizes the repressed, maternal energies of his being. It is therefore not surprising to learn that in each new girl he meets, in each new clay figure he moulds, and even in the figure of the Virgin what he discovers is the immersed image of a mother archetype, calling him from beneath, towards exuberance and extinction." Goldmund's entry into the monastery is more or less a penance for his mother's sinful lifestyle. He hardly knows anything about her and rather his relationship with his father is not really close. Goldmund would wish to stay in the monastery forever and dedicate his life to God. There were two men in the cloister to whom Goldmund's heart reached out, who filled his thoughts, whom he admired and revered: Abbot Daniel and the assistant teacher, Brother Narcissus. He felt that the Abbot was a saint. He was immensely attracted by his kind simplicity, his clear, concerned eyes, by the way he gave orders and made decisions, humbly, as though it were a task, by his good, quiet gestures. He would have liked to become the personal servant of this pious man, to be in his presence constantly, obedient and serving, to bring him the sacrifice of all his youthful need for devotion and dedication, to learn a pure, noble, saintly life from him. Goldmund wished not only to finish the cloister school but to remain in the cloister, indefinitely perhaps, dedicating his life to God. This was his intention, as it was his father's wish and command and, most likely, God's own decision and command. (p.14) Goldmund and Narcissus like each other, but as Goldmund is a pupil and Narcissus is a teacher, they could never become friends. Although both feel affection for each other yet understand that one is a danger to the other. As they are entirely opposite to each other: Narcissus was dark and spare; Goldmund, a radiant youth. Narcissus was analytical, a thinker; Goldmund, a dreamer with the soul of a child. But something they had in common bridged these contrasts: both were refined; both were different from the others because of obvious gifts and signs; both bore the special mark of fate. (p.15) Narcissus always tries to reveal the latent facts about the psychological predisposition of Goldmund's life to make him aware about his suppressed desires as Carl Gustav Jung claims, "man's task is to become conscious of the contents that press upward from the unconsciousness." As the depth beyond depth is

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fathomed, Goldmund starts confronting the memories of his childhood; and realizes that he is not meant for the monastic life. This new precision makes Goldmund ill and disobedient. A fear overcomes him as he realizes that all his previous determinations were nothing but illusions. He remains in constant fight with his inner self. He feels intense conflicts of his divided self. Rightly said by Jung, "...growth of the mind is the widening of the range of consciousness, and that each step forward has been a most painful and laborious achievements."

One night in the flight of a short escape from cloister, Goldmund joins his fellow pupils; Adolf, Konrad, and Eberhard to the village, where he has first taste of love with a young charming girl. After his returning to cloister a sudden sadness surmounts him. He feels guilty for what he has done. He realizes that he was tempted. As the Joseph Campbell explains about, "The innocent delight of Oedipus in his first possession of the queen turns to an agony of spirit when he learns who the woman is. Like Hamlet, he is beset by the moral image of the father. Like Hamlet, he turns from the fair features of the world to search the darkness for a higher kingdom than this of the incest and adultery ridden, luxurious and incorrigible mother. The seeker of the life beyond life must press beyond her, surpass the temptations of her call, and soar to the immaculate ether beyond." This Oedipus-Hamlet revulsion is reflected in the character of Goldmund. As he states women are the temptresses and can adulterate the man who is on the path to salvation:

The fire of his first youthful fervour burned toward a pious, ascetic hero-image, and at the first furtive encounter, at life's first appeal to his senses, at the first beckoning of femininity he had felt that there was an enemy, a demon, a danger: woman. And now fate was offering him salvation, now in his most desperate need this friendship came toward him and offered his longing a new altar for reverence. Here he was permitted to love, to abandon himself without sinning, to give his heart to an admired older friend, more intelligent than he, to spiritualize the dangerous flames of the senses, to transform them into nobler fires of sacrifice. (Pp. 26-27)

The polarity between the two gets clearer and clearer. Narcissus is an ascetic as well as a man of mind who does not tolerate any kind of love and affection to come into his life, even though he loves Goldmund deeply. Goldmund is a man of love but he finds Narcissus' love unrequited. They are totally unequal and this inequality is the meaning of their friendship. Narcissus says to his disappointed friend: "It is not our aim to merge into one another, but to understand one another, to see and appreciate the other as he is: the other's contradiction and complement." (p.32) Narcissus believes that

there is a great paucity of worldly knowledge in Goldmund. He even doesn't understand his own nature. Narcissus has no doubt about the delusion of Goldmund if his paucity, his vacuum will not be fulfilled with mundane knowledge. He calls Goldmund an ignorant as he claims him:

You are half-awake or completely asleep sometimes, I call a man awake who knows in his conscious reason his innermost unreasonable force, drives, and weaknesses and knows how to deal with them. For you to learn that about yourself is the potential reason for your having met me. In your case, mind and nature, consciousness and dream world lie very far apart. You've forgotten your childhood; it cries for you from the depths of your soul. It will make you suffer until you heed it. (p.42) Hesse believes that one should not suppress or overlap one incident with other to make it dormant because there is always a continuous blow from old memories. As he states that many mistakes in life are healed and forgotten but they continue to live and bleed. To Goldmund, Narcissus says that you have forgotten your childhood, it seeks for you from the depths of your soul; until you do not realize this hidden aspect of your personality you could not able to understand yourself fully. Goldmund understands that Narcissus is trying to hit the demon which will possess him if it is awoken. No, Goldmund, I am not like you, not in the way you think, although I, too, am keeping an unspoken vow—in that respect you are right—but I am in no way like you. Some day you will think of what I am going to say to you now: our friendship has no other purpose, no other reason, than to show you how utterly unlike me you are. Goldmund was stunned; Narcissus's expression and tone permitted no contradiction. He was silent. Why had Narcissus said these words? Why should Narcissus's unspoken vow be more sacred than his own? Didn't he take him at all seriously? Did he see nothing but a child in him? The confusions and griefs of this strange friendship were beginning all over again.

Narcissus no longer had any doubt about the nature of Goldmund's secret. It was Eve who stood behind it, the original mother. But how was it possible that the awakening of sex met with such bitter antagonism in such a beautiful, healthy, flowering adolescent? There must be a secret enemy who had managed to split this magnificent human being within himself and turn him against his natural urges. This demon had to be discovered, had to be conjured up and made visible; only then could it be defeated. (p.32)

Goldmund feels depressed as he becomes familiar with the hostage of old memories of his mother whom he loved most. He flees to the loneliest part of the monastery to lose his mind and die there. But Narcissus continues with his

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unsympathetic psychological assault on Goldmund so that he could once admit the reality of his nature:

Natures of your kind, with strong, delicate senses, the soul-oriented, the dreamers, poets, lovers are almost always superior to us creatures of the mind. You take your being from your mothers. You live fully; you were endowed with the strength of love, the ability to feel. Whereas we creatures of reason, we don't live fully; we live in an arid land, even though we often seem to guide and rule you. Yours is the plenitude of life, the sap of the fruit, the garden of passion, the beautiful landscape of art. Your home is the earth; ours is the world of ideas. You are in danger of drowning in the world of the senses; ours is the danger of suffocating in an airless void. You are an artist; I am a thinker. You sleep at the mother's breast; I wake in the desert. For me the sun shines; for you the moon and the stars. Your dreams are of girls; mine of boys. (p.43)

The abbot being aware of the treatment of Narcissus to Goldmund; calls Narcissus to account and remember the words of Goldmund's father. The father had tried to repress in the little boy the memory of his mother. And this is, as Narcissus sees it, Goldmund's problem. This theme of the unattainable yet continually pursued mother figure. Goldmund's mother leaves him at a young age and he forgets all about her until Narcissus revives his mother's 'radiant image in his soul'. Goldmund claims in sorrow, "O my mother! How it was possible, how was I able to forget you!" (p.53) after this confrontation, Goldmund only thinks of his mother. The paths of the two young men reach a parting point. Goldmund has to rely on himself. Often, he thinks of his mother's voice, of her eyes. Only the life within him was real, the anguished beating of his heart, the nostalgic sting of longing, the joys and fears of his dreams. To them he belonged; to them he abandoned himself. Suddenly, in the middle of a page or a lesson, surrounded by his classmates, he'd sink into himself and forget everything, listening only to the rivers and voices inside himself which drew him away, into deep wells filled with dark melodies, into colourful abysses full of fairy-tale deeds, and all the sounds were like his mother's voice, and the thousands of eyes all were his mother's eyes. (Pp.67-68) One day, Goldmund is ordered to collect herbs for Father Anselm, the doctor of the monastery. In the forest, he meets a woman, Lise. She initiates him into love. This movement turns out the direction of Goldmund's life. His quiescent libidinal forces flush out all the pseudo-spirituality and there is no Narcissus now. Goldmund makes in his mind that he will always stay with Lise and says farewell to Narcissus. Therefore on the same night Goldmund leaves the cloister for a new start, a new journey that is infinite, endless, and that has no object except self

realization. He meets Lise in the nearest woods. They have a brief meeting and then Lise sends him away, as her husband has missed her during the night. Although Goldmund tastes the sensual pleasure in the company of Lise yet he fails to realize the image of an archetypal mother image. An image which is alive in his soul although it does not altogether belong to him, a face he longs to capture and re-create artistically, but again and again it draws itself back and shrouds itself: the archetypal mother figure.

After the departure of Lise, Goldmund finds himself all alone in the middle of the forest. He thinks about Narcissus, it makes him realize that there is a lot of discrepancy in their characters and natures. They are contradictory to each other. Goldmund's gnawing consciousness makes him restless. He realizes the fact propped up by Narcissus: "you sleep at your mother's breast; I wake in the desert. Your dreams are of girls; mine of boys."(p.80) He has another feeling that Narcissus has ceased to be his cautioning, superior guide and awakener. Today he felt he has entered a country, in which he must find his own roads, in which no Narcissus could guide him. He is glad that he has realized this. Narcissus had ceased to be his cautioning, superior guide and awakener. Today he felt he had entered a country in which he must find his own roads, in which no Narcissus could guide him. He was glad that he realized this. As he looked back, the days of his dependence seemed shameful and oppressive to him. Now he had become aware; he was no longer a child, a student. It was good to know this. And yet—how hard it was to say farewell! To know that his friend was kneeling in the church back there and not be able to give him anything, to be of no help, to be nothing to him. And now he would be separated from him for a long time, perhaps forever, and know nothing of him, hear his voice no longer, look into his noble eyes no longer.(p.80) Goldmund's acceptance of his inner reality brings him ease and comfort although he is disappointed for not to having his great master, Narcissus with him. Now a new world is opened for him; there is no restriction of anything. He is like a free bird in the immeasurable sky. Now he is master of his own will. Goldmund travels throughout the region, loving, working, being lazy, until he arrives at the castle of a count who after a turbulent life on crusade, wants to write down his autobiography, and looks for someone who writes Latin, the scholarly language of the time. Goldmund who has upper hand in reading and writing of Latin and as the season is autumn, he takes the job. Goldmund becomes friends with the count's two daughters Lydia and Julie. First, he tries to get into amorous relationship with the older one, Lydia, which is not easy, as she calls Goldmund shameless and "a seducer of women." (p.107) Goldmund pretends to her that he adores another woman, that makes Lydia jealous and she

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gives in. later he establishes sexual intimacy with Julie too - until Lydia tells everything to her father and Goldmund is dismissed; Goldmund leaves the castle.

Goldmund goes tramping around and then meets another vagabond, named Viktor. Viktor is older than Goldmund, a cheerful fellow who tries to sell all sorts of things. Viktor wants to know where the count's castle is, and looks for Goldmund's money too: in short, there is a problem. One night, Viktor tries to steal Goldmund's gold coin, a parting gift from Lydia. Goldmund first pretends to sleep, then fights with Viktor and kills him in defence. He wanders aimlessly and heedlessly faces many pleasure and bliss, perils and pitfalls. Sometime he has narrow escapes from the clutches of death. Each time he gains something new and shocking out of life.

In less than two years he had learned all the joys and sorrows of homeless life: loneliness, freedom, the sounds of forests and beasts, wandering, faithless loving, bitter deathly want. For days he had been the guest of the summery fields, of the forest, of the snow, had spent days in fear of death, close to death. Fighting death had been the strongest emotion of all, the strangest, knowing how small and miserable and threatened one was, and yet feeling this beautiful, terrifying force, this tenacity of life inside one during the last desperate struggle. It echoed, it remained etched in his heart, as did the gestures and expressions of ecstasy that so much resembled the gestures and expressions of birth-giving and dying. He remembered how the woman had screamed that night in childbirth, distorting her face; how Viktor had collapsed, how quietly and quickly his blood had run out! Oh, and how he himself had felt death snooping around him on hungry days, and how cold he had been, how cold! And how he had fought, how he had struck death in the face, with what mortal fear, what grim ecstasy he had defended himself! There was nothing more to be lived through, it seemed to him. (p.139)

Goldmund's desires grow day by day and he enjoys the pleasure of flash. Goldmund goes tramping from girlfriend to girlfriend, town to town and country to country until he can't stand it anymore and finds a place to stay in a cloister. Here he confesses all he did to a father confessor and negates all his sensual desires but it is not so easy to be free from these desires as Schopenhauer explains that in this world human beings are driven by a set of desires, or their will. Once one desire has been satisfied, another one develops in its place. We can never satisfy our desires. If we can not satisfy all of our desires, we suffer. Suffering becomes the essence of our lives. The only way not to suffer is not to have any desires. Therefore, we should stop having desires by denying our will. Schopenhauer suggests that everything in one's life is determined by fate and then become what fate wants us to be. Schopenhauer argues in Counsels and Maxims, "men of any

worth or value soon come to see that they are in the hands of fate, and gratefully submit to be moulded by its teachings that fruit of life is experience, and not happiness." His confession helps him to find calmness and rest. In his period of extraversion he reaches the height of dissemination which is indeed essential for his maturity and introversion. He is impressed by a wooden carved image of Mater Dolorosa. He finds out that it was done by Master Niklaus. Goldmund visits master Niklaus and expresses his keen interest in art. Goldmund makes a test piece for him and then he is accepted as an apprentice. Goldmund reveres Master Niklaus as a craftsman, not as a human being: Master Niklaus is nothing more than a moderate, orderly and decent citizen. After one year of learning, Goldmund has learnt everything from master Niklaus. Now Goldmund works on an image that depicts the apostle John, for which he takes Narcissus as a role model. He dedicatedly works on it and feels it is Narcissus who serves himself of his craftsmanship to step out of the transitoriness of life and to depict the true image of his character. However, Goldmund regards this work as a preparation for his image of Mater Dolorosa. He thinks that an artist should make images of the soul, and not untrue images for the sake of greed and ambition. Goldmund stays more than three years with Master Niklaus, until his masterpiece, the image of John, is ready. Standing in front of the image, he feels the everlastingness of art and the transitoriness of his own life. Master Niklaus is very enthusiastic about the work and offers Goldmund to be his successor and marry his lovely daughter Lisbeth. But Goldmund admits that he can't make a piece of art like this another time and also criticizes Master Niklaus' bourgeois lifestyle. Now Goldmund is changed person. One day, on the market, Goldmund looks at the fish being offered for sale. He claims, "Why are people so numb and crude, so insensitive? Why didn't they see the mouths of these fish in pain, their deathly frightened eyes? These people saw nothing, knew nothing, nothing touched them." (p.176) He again thinks of the transitoriness of his human life, of the face of the universal mother who is looking at trajectory of birth, life, and death or trajectory of fate. Goldmund continued his thought: It is mystery I love and pursue. Several times I have seen it beginning to take shape; as an artist, I would like to capture and express it. Someday, perhaps, I'll be able to. The figure of the universal mother, the great birth giver, for example. Unlike other figures, her mystery does not consist of this or that detail, of a particular voluptuousness or sparseness, coarseness or delicacy, power or gracefulness. It consists of a fusion of the greatest contrasts of the world, those that cannot otherwise be combined, that have made peace only in this figure. They live in it together: birth and death, tenderness and cruelty, life and destruction. If I only imagined this figure, and were she merely the play of my

thoughts, it would not matter about her, I could dismiss her as a mistake and forget about her. But the universal mother is not an idea of mine; I did not think her up, I saw her! She lives inside me. I've met her again and again. She appeared to me one winter night in a village when I was asked to hold a light over the bed of a peasant woman giving birth: that's when the image came to life within me. I often lose it; for long periods it remains remote; but suddenly it flashes clear again, as it did today. The image of my own mother, whom I loved most of all, has transformed itself into this new image, and lies encased within the new one like the pit in the cherry. (p.183) The Jungian concept of rebirth is clearly depicted here by Hesse. Carl Gustav Jung Says, "Rebirth may be a renewal without change of being, in as much as the personality which is renewed is not changed in its essential nature, but only its functions, or parts of the personality are subject to healing, strengthening or improvement." Goldmund's worldly honeymoon is over as an insight has been developed in him to perceive and understand the things around him. He shocks up all the joys and the follies of human relationships, art and philosophy but his thrust is not quenched yet. From this time onward, he does not want to follow art and chase women for carnal gratification but solely wants to know his mother who is lurked in him for many years. He gives up worldly love and relationships and travels on as a seeker for the mother figure.

On his travelling, he reaches a village which is under plague. He is joined by a new friend called Robert who refuses to enter into the village. Spellbound, like Lord Buddha, Goldmund looks at the dead corpses in the village; they have a strange fascination for him; they seem full of greatness and fate, so true, so direct to him. But this time Goldmund has no fear of death, no fear of plague while Robert fears the plague and wants to flee. However, they find the farms near the village are full of food, so they stay and have a life of luxury. They are joined by a young girl, Helene. Robert fears that she may be infected with plague, but Goldmund falls in love with her. The mysterious Great Mother serves him another enthrallment, another allurements, another trap from her womb. The wise Goldmund again dragged to the fire of hell. He develops deep love and affection for Helene. They live together in the forest.

There is no happiness that lasts long. One day, Helene, who is already pregnant, is raped by a man, who bites her. Goldmund conquers the man. Helene looks at the fighting men "with a bewildered expression on her face, full of lust and admiration." Goldmund thinks: "One should draw that!" At night, Goldmund sees the "Face of Eve, it looked dark and heavy, but suddenly it opened its eyes widely, big eyes, full of lust and blood thirst. (p.214) His bites have infected

Helene with the plague, and Goldmund cares for her until she dies in his arms. He again feels the soreness of human love and relationship. With a heavy heart, he sets fire to the house and leaves and burn the dead body of Helene alongwith. He leaves the place, by travelling; he witnesses the different reactions of people to the catastrophe. Some flee; others have orgies in these last days of their lives. The Jews are accused of the plague and in one town the complete ghetto is burned. In a monastery he sees a newly made painting: "Dance of Death."(p.214) He now takes a different approach to death.

Death was no longer a warrior, a hangman or a rigid father, death was now also like a mother or a beloved one, it's call was a call of love, it's touch a shudder of love." He falls in love with Rebekka, a Jewish girl, who denies him physical love, which he understands. In an empty church Goldmund prays: "My God, did you totally forget us and leave us?" (p. 221) It was shameless how life made fun of one; it was a joke, a cause for weeping! Either one lived and let one's senses play, drank full at the primitive mother's breast—which brought great bliss but was no protection against death; then one lived like a mushroom in the forest, colourful today and rotten tomorrow. Or else one put up a defence, imprisoned oneself for work and tried to build a monument to the fleeting passage of life—then one renounced life, was nothing but a tool; one enlisted in the service of that which endured, but one dried up in the process and lost ones freedom, scope, lust for life. (p.246) Goldmund goes back to Master Niklaus, but Master Niklaus is died caring for his daughter Lisbeth, who thus survived the plague. During the daytime Goldmund draws, at night he finds a new girlfriend, Agnes, who unfortunately is loved by the commander of the town. Goldmund is caught and kept in jail as he will be hung the very next day. And he had to say farewell to his hands, his eyes, to hunger and thirst, to love, to playing the lute, to sleeping and waking, to everything.

Tomorrow a bird would fly through the air and Goldmund would no longer see it, a girl would sing in a window and he would not hear her song, the river would run and the dark fish would swim silently, the wind would blow and sweep the yellow leaves on the ground, the sun would shine and stars would blink in the sky, young men would go dancing, the first snow would lie on the distant mountains—everything would go on, trees would cast their shadows, people would look gay or sad out of their living eyes, dogs would bark, cows would low in the barns of villages, and all of it without Goldmund. Nothing belonged to him anymore; he was being dispatched from it all. (p.253)

Goldmund when sits in jail memorizes about the time he had spent after the renunciation of the Mariabronn monastery. He

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remembers Lise, Lydia, Julie, Lisbeth, Helene, and Agnes as well as Viktor and Robert. He remembers master Niklaus and then Narcissus. A great fear of death overcomes him. He prays to God to bestow peace and grace upon him. A priest will hear his confession in the early morning. The priest turns out to be Narcissus, who ransomed Goldmund. Narcissus is now the abbot of the Mariabronn monastery and has adapted a new name: John. Goldmund and Narcissus have lengthy dialogues on various matters. Narcissus realizes that there is no vacuum left in Goldmund's mind for mundane experiences. He is almost ripe and mature to understand the esoteric and devout matters. Now Goldmund wants to know from Narcissus that how God can rule a plague-ridden world like this. Narcissus simply answers, "I always revered the Creator as perfect, but never the Creation." (p.256)

Goldmund realizes that Narcissus is much précised in his knowledge. Goldmund informs how he found in art the defeat of transitoriness. He also informs Narcissus that even an original image of a good work of art is not a living creature; it may be spiritual one as it is originated in the soul of the artist. Narcissus sees these images as "visions in the creative mind, which can be materialized and visualized."(p.265) Such a vision is an idea. Finally both agree. Now, we can be friends again, Narcissus says. Goldmund and Narcissus (now called John) return to the monastery, for which Goldmund will serve as an artist. Later in a discussion, Narcissus again tells Goldmund the dissimilarities between them. Goldmund always thinks in images, but he knows it well that thinking has nothing to do with images, but with concepts and formulas. He knows where these images, these archetypes, and these patterns end and philosophy, introspection, and wisdom begin to form in man.

Goldmund thinks that he would have become a thinker or a mystic but mystics are all unhappy people. He will become an artist; artist by soul as well as by mind. Narcissus suggests him, "Be yourself, try to fulfil yourself" if needed because this is the only way to reach perfection. Narcissus also admits that to talk about the moral issues and pure thinking (which to exercise and teach is my duty) practically requires a certain protection from the world as well as from inner projections of Great Mother. There are so many latent festes the Great Mother has in its womb and even a man of high order could be trapped easily in its projection. Goldmund starts working for the monastery. Narcissus hears his confession, by which Goldmund reaches some peace. Narcissus does not reprimand his friend for his sins, but for his neglect of praying, confessing and going to the Holy Communion. When Goldmund's work, a decoration for the

lectern in the refectory, is ready, Narcissus admires it: "Now, I know who you are." (p.265)

Gradually, Goldmund gets restless again. He longs for love, but for the first time he feels that he appears old to a young woman. When his apprentice Erich finishes his masterpiece, an image of Maria which resembles Lydia, whom Goldmund loved when he was the count's translator, Goldmund leaves the monastery again. Narcissus reflects on himself and his friend: "How poor he was, with all his knowledge, his monastic discipline, his dialectics!" When the summer is over, Goldmund returns: a broken man. Unwillingly, he confesses to Narcissus what happened: he had heard that Agnes, the city commander's girlfriend, was in the area again and wanted to visit her. But she doesn't want to know me anymore. Goldmund was so deeply disappointed that he gives up his trip and returns to the monastery, pretending that he had an accident. He is a broken man. Narcissus now tells him: "Let me now tell you, how deeply I love you, how much you always have been to me, how rich you made my life." (p.306) Goldmund: "I have always loved you, Narcissus; half my life has been an attempt to attract you." Goldmund is now willing to die, "as it is still my belief and my dream that I am travelling to my mother." He believes that he will not be taken away by death, but by his mother, "who takes me to her again, and leads me back into nonexistence and innocence." He dreams about his mother: "Now she is death, she has her fingers in my chest." He would have wished not to die until he would have made an image of her, but instead of me shaping her, it is she shaping me. She does not want that I visualize her secret." (p. 311) On his deathbed, he feels sorry for Narcissus: "But how will you ever die one day, Narcissus, if you have no mother? You can't live without a mother. Without a mother you can't die." Narcissus cares for his friend, until he dies but "Goldmund's last words burned in his heart like fire." (p.312) the transcendent vision of the interconnectedness and unity of all things that Goldmund has just before he dies is not indicative of a higher consciousness to which he has advanced but of a regression to the unity of infancy, before the individuation of his ego has begun. As Ken Wilber explains, "in this infantile state, the physical self and the physical world are fused—that is, they are not yet differentiated. The infant can't tell the difference between inside and outside—chair and thumb are the same. This early fusion state is often called the "primary matrix," because it is the fundamental matrix that will be differentiated in subsequent development. It is also referred to as primary autism, primary narcissism, oceanic, protoplasmic, adualistic, indissociated, and so on...this primary fusion state doesn't transcend subject and object; it simply can't tell the difference between them...It's primary narcissism, where the

physical world is swallowed by the autistic self—the infant is all mouth, the world is all food.”

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1. Oskar Seidlin, Hermann Hesse: The Exorcism of the Demon. Ed. Ziolkowski. (Carolina: University of North Carolina Press, 1961) 51-70.
2. Carl Gustav Jung, Modern Man in Search of Soul (New York: Mariner Books, 1955) 124.
3. Mara in Buddhism, is the demon that tempted Gautama Buddha by trying to seduce him with the vision of beautiful women who, in various legends, are often said to be Mara's daughters. In Buddhist cosmology, Mara personifies unwholesome impulses, unskillfulness, the "death" of the spiritual life. He is a tempter, distracting humans from practicing the spiritual life by making mundane things alluring, or the negative seem positive. See: Bhikkhu Bodhi, (trans.) (2000). 'The Connected Discourses of the Buddha: A Translation of the Samyutta Nikaya' (Boston: Wisdom Pubs.) ISBN 0-86171-331-1, p.nag.
4. Kama means desire, wish, longing in Indian literature. Kama often connotes sexual desire and longing in contemporary literature, but the concept more broadly refers to any desire, wish, passion, longing, pleasure of the senses, the aesthetic enjoyment of life, affection, or love, with or without sexual connotations. See: Williams Monier, Sanskrit English Dictionary, 271.
5. Sigmund Freud, Beyond the Pleasure Principle (translated by James Stvachey; Standard Edition, XVIII; London: The Hogarth Press, 1955). Set also Karl Menninger, Love against Hate, 262.
6. Erich Neumann, The Great Mother, (Princeton University Press; 2 Reprint edition (July 1, 1972) 64-65.
7. Osho Rajneesh, Sex to Super Consciousness (Osho International Foundation; 1st edition (April 1981) 126.
8. Shankaracharya says in Sanskrit that there are three kinds of attachments; Bhramaja, Sahaja and Karmaja. Ja means born of, originated from, caused by. Bhramaja means that which is born of illusion, the attachment that is caused by sheer delusion. The attachment that is natural to the constitution of one's individuality is called Sahaja. Sahaja means normal, usual, natural. Karmaja is that which is caused by the operation of the forces of past actions. If we do not want to use the word 'attachment', we may use a more palatable term such as 'association' or 'relationship'. So, there are three types of association: association born of delusion, association which can be called natural to the very structure of one's individuality, and association which is generated by the past actions of an individual. See: Swami Krishnananda, The Guru-Disciple Relationship (Rishikesh: The Divine Life Society Sivananda Ashram) website: www.swami-krishnananda.org.
9. The Guru Disciple Relationship, 16.
10. Tantra, also called Tantrism and Tantric religion, is an ancient Hindu tradition of beliefs and meditation and ritual practices that seeks to channel the divine energy of the macrocosm or Godhead into the human microcosm, in order to attain Siddhis and Moksha. See: Swami Niranjanda, The Tantric Tradition. Yoga Magazine, March 1998, n.pag.
11. Stefan Borbely, Hermann Hesse's Spiritual Formula, Philologica Jassyensia, An II, Nr. 1, 2006, 13-22 .
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13. Joseph Compbell, A Hero With the Thousand Faces, 94.
14. Arthur Schopenhauer, 11.
15. C.G. Jung, "Concerning Rebirth," The Archetypes of the Collective Unconscious (London: Routledge and Kegan Paul, 1972)114.
16. Ken Wilber, A Brief History of Everything (Boston: Shambhala, 1996) 158-159.